





Jones, Emma Catherine

A00398943

Last, First Middle

Student ID

Education is valuable in itself, not a means to an end—whether accolade, social capital, or profession. Education allows us to flesh our existence, as beings of language, with nuance, complexity, and contradiction. With it, we may broaden perspective, challenge assumed beliefs, and examine the functionality of systems that structure our daily life. In my time as an undergraduate student, that has been my composite goal.

When I began at Emmanuel College, I knew I wanted to challenge the hermeneutic tradition that places strict denotation above intuitive understanding. I wanted language that eschews the customary authority of logic. It was my first year seminar, *The Beat Generation*, that introduced me to critical theory and concepts like Derridian deconstruction. It was essential to my progress as a scholar and writer. My professor, Chris Craig, challenged my writing ability by teaching me never to be complacent, to always push for greater craft and concision. It was the first time I was prompted to confront myself in such a way. I could never again shy away from critique of my work—rather, I seek it out.

I went on to study aesthetic, existential, and moral philosophy. One professor in particular, Nathan Wight, granted me artistic flexibility; I explored concepts in malleable, ludic exercises, even composing a five-page poem about the moral impermissibility of the bombings of Hiroshima and Nagasaki, complete with in-depth explication, and an absurdist dialogue between Kierkegaard, Hegel, and a German stable boy, discussing metaphysics.

Over the course of several workshop-style writing classes, I built and whittled over forty pages of poetry along with a portfolio of nonfiction pieces, while an experimental music course, for which I created three avant-garde compositions for piano, reinforced my love for meaning which escapes normativity.

I took Russian Short Story, where my obsession with OBERIU flourished, taking to heart the absurdist collective's playful use of contextuality and scrutiny of prescriptive language. *Sexuality & Relationships in Christianity* explored love, human connection, and the dilemma of abstinence through an ontological lens. In *American Modernism & the Harlem Renaissance*, we examined the problematic nature of a predominantly white, male literary canon—and celebrated the artistry of those historically excluded from it. It was during this final semester at Emmanuel that I realized the college was dismantling its humanities catalogue in favor of engineering and bioscience courses. Knowing deeply that I wanted to continue my education in matters of literature and philosophy, I moved across the country to attend Evergreen State College.

Evergreen's reputation for self-directed study and its versatile academic structure appealed to me. The programs are intensive: most students only take one per quarter. Perhaps my favorite was *Inventing Systems*, which assigned the writings of Wittgenstein, von Foerster, and Herbert Brün, among others. Especially resonant was Humberto Maturana's *Ontology of Observing*, a dense text that one of the two professors, Jeff Glassman, read into the summer with myself and one other student until we'd finished. The joy of parsing Maturana's near-helical writing was an experience I'll carry with me, to say nothing of how richly influential the philosophy itself continues to be to me. Maturana puts impossible words to the refractive—but never solipsistic—nature of perception, being, and languaging. Besides studying cybernetic philosophies, the program also looked at art's creation of meaning through the eye of systems thinking. My classmates' genuine delight in the face of apparent chaos felt like a home I'd sought but before had only found in pockets.

Then, in *Languages of Unsayings*, those scientific albeit musical approaches to accounting human experience found true poetics. Here, I found with bewilderment, was where I belonged. Two brilliant professors (Sarah Eltentawi and Leonard Schwartz) led us in rigor through the complexities of Islam and Sufism as we read myriad poets, Muslim and secular, immemorial and contemporary. Again, I reveled in the contradictions of what it means to be creatures of language. The long-form poem I began in the program was the focus of my Independent Learning Contract the following quarter. I was at last able to articulate what exactly it was I wanted to do. I wanted to vacillate wildly between the rigid ends of dichotomies, to write existence not only into the spaces that exist between them but into the undefinable infinity where the dualities of our lives and perceptions collapse in on themselves and dissolve into one another. To ask the question not for the answer, but so the question may continue.



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## **January 2020 - March 2020: Temporality, Word and Image**

4 Credits

### **DESCRIPTION:**

Faculty: Vuslat Katsanis, Leonard Schwartz

In this program, students studied film, literature, poetry, and theory with focus on how words and images shape and are shaped by our experience of time. Additional genres studied included photography, painting, and literary translation. Among the questions the program sought to address were: How do words and images navigate time differently? What do different conceptions of time reveal about our sense of memory, nostalgia, or futurity? What's in the impulse to slow things down or to speed things forward? How do different languages account for time, and how might they translate from one to the other, as well as from word to image and back again?

To practice critical thinking, comparative analysis, and textual close-reading, students wrote weekly short essays on the films screened in class, in which they sought to make connections between the film and the week's readings in theory and literature.

Winter quarter's term project consisted of an independently-designed and research-driven critical or creative work. The project needed to pass faculty approval after a detailed proposal, and needed to be completed through rigorous peer critique working groups.

Lastly, students engaged in occasional creative writing exercises and prompts, which challenged students to invent new texts out of old ones and to think about the meaning of translation and linguistic play.

The program also featured a guest lectures. Poet Fatemeh Shams discussed her book, *When They Broke Down the Wall* which she wrote in response to the 1979 revolution in Iran. Shams also provided a workshop and class reading on her work in necropoetics.

Primary readings for Winter included *Boredom and Time* (Whitechapel: Documents of Contemporary Art), *When They Broke Down The Door: Poems* by Fatemeh Shams, *Swann's Way* by Marcel Proust, *Notes from the Underground* by Fyodor Dostoevsky, *Born to Slow Horses* by Kamau Brathwaite, and *Sleep's Powers* by Jacqueline Risset.

Films studied for Winter included, *Once Upon a Time in Anatolia* by Nuri Bilge Ceylan, *Symbiopsychotaxiplasm* by William Greaves, *Vagabond* by Agnes Varda, *Secret Ballot* by Babak Payami, *Dekalog* by Krzysztof Kieslowski, and *In the Mood for Love* by Wong Kar Wai.

### **EVALUATION:**

Written by: Leonard Schwartz

Emma Jones completed a new section in her ongoing poetic sequence *River If/River Is*.

### **SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4**

4 - Creative Writing



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**September 2019 - December 2019: Poetics of the Granular and Sacred**

16 Credits

**DESCRIPTION:**

Faculty: Leonard Schwartz

In this contract, **Poetics of the Granular and Sacred**, the student focused on the language of spiritual poetics in an effort to produce high quality explorative work. This included examinations of both ancient and contemporary poetry as well as the use of language which may transcend symbolic experience or create intuitive texts relevant to this era. This was executed through long-form poetry and supported by the selected work of writers like Joseph Donahue, Charles Olson, Edward Dorn, and many others.

**EVALUATION:**

Written by: Leonard Schwartz

Emma Jones completed an extended poem or sequence of poems entitled *River IF and River Is*. Her special poetic talent is for interweaving the abstract and the tangible. Her readings of the poet Ted Hughes show the most strongly in the poem as I read it. We met four times during the quarter, and Emma attended a poetry and translation workshop offered by Zhang Er.

"there the stones arranged

into a long wall

kept with toilworn stand

all means and undropped

where I shook withdrawn

heard

great cries carried on wind

the roun of our nearness

This passage is suggestive to me of the possible practice of composition here: the pieces arranging themselves as if by their own logic or magic, the first person pronoun "I" at the margin of that, listening, but also heard.

Emma Jones has a great poetic talent.

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16**

16 - Creative Writing



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**April 2019 - June 2019: Languages of Unsayings: Islam, Secularism, and American Poetry**  
13 Credits

**DESCRIPTION:**

Faculty: Sarah Eltantawi, Leonard Schwartz

This program explored the Sufi tradition of poetry in Islamic Culture in relationship to the study of Islamic ethics and law, and the study of contemporary avant-garde directions in American poetry that draw from the Sufi tradition. Readings in Islam included *The Qu'ran*, *The Dao of Islam* by Sachiko Murata, *The Polished Mirror* by Ali Zarger, and *Bewildered: Love Poems from Translator of Desires* by Ibn' Arabi. Readings in American poetry influenced by Sufism included *Surge*, by Etal Adnan, *The Wedding Dress*, by Fanny Howe, *Dark Church* by Joseph Donahue, and *Splay Anthem* by Nathaniel Mackey. We also considered the late poetry of Palestinian poet Mahmoud Darwish in *Why Did You Leave the Horse Alone* in this context. Individual poems of Rumi and Hafiz were read, considered and explored in student's own writing. Two films were also viewed: Gillo Pontcorvo's *The Battle of Algiers* and Dupeyron's *Monsieur Ibrahim and the Flower of the Koran*.

One set of assignments in this program consisted of weekly synthesis papers, in which students were asked to draw connections between the various religious, literary and cultural traditions explored in that week's readings, lectures, and discussions. These essays sought to help students explore these materials for themselves in a succinct and timely way.

A second set of assignments consisted of constraint-based creative writing prompts, in which students were asked to begin with a Rumi poem, or a Hafiz poem, or a particular structural limitation or shape, and write something from "the black of the page", ie., from the pre-existing language and structure proposed. The idea was to explore the relationships between interpretation, translation, and original creative action.

A third assignment was a three week independent project in which students chose a subject of their own devising related to the themes and motifs of the program and explored that in depth, in a scholarly, creative, or hybrid mode, presenting that work at the end of the quarter to the program as a whole. The idea here was to produce a longer piece of work, in which an idea or direction could be explored more fully.

**EVALUATION:**

Written by: Leonard Schwartz and Sarah Eltantawi

Emma Jones attended many program activities on time and fully prepared. She missed or came late for others. Her comments in class, when offered, were always perceptive. She clearly has both a sharp and feeling mind, and cares deeply about matters of art and poetry.

Ms. Jones completed the program's synthesis papers with intelligence. These short essays required her to make connections and be succinct, which wasn't easy, given the range of ideas in play any given week. She did wonderfully with these, with both the theological and literary or poetic aspects of the program held in a constructive balance. I love the way she formulated the question of the poet as either "social activist or symbolic trickster" in times of political turmoil. Symbolic trickster! What a way of naming what the poet does!

Ms. Jones did well with the creative writing exercise assignments that came her way. With this latter set of pieces, I was impressed not only with the nimbleness of her work, but her willingness to share it in class with others, when she did share it. Ms. Jones has more background in poetry and poetics than others, so it was important that she shared her work with the class.



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Last, First Middle

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Emma Jones's final project was a collection of poems, or one long poem, that challenged her own sense of limits in terms of an extended long poem or serial sequence. I thought the poems were movingly evocative of what I will call, borrowing from her poem, "The Alluvial Beneath", a zone of potentiality, sadness, and conscious clarification in its wake, and wakefulness.

Emma Jones had a solid quarter of study and achievement.

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 13**

9 - Poetics

4 - Islamic Studies



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A00398943

Last, First Middle

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## **January 2019 - March 2019: The Age of Irony: U.S. History in the 20th Century**

10 Credits

### **DESCRIPTION:**

Faculty: Susan Preciso and Sarah Ryan

Students who enrolled in The Age of Irony for Winter Quarter began their study of midcentury U.S. history with a focus on World War II. They studied the war through different historical and critical lenses, from the diplomatic history of the war and its global consequences, to study of the phases of the conflict in both the Pacific and European theaters, to considering the experiences of ordinary people—both military and civilians. They also read literary responses to the war in poetry and fiction. Students then turned their attention to the mid-century Civil Rights movement, seeing the ways that the WWII experience prompted some of the activism around Civil Rights in the postwar years. They examined the movement as it evolved and changed over the decade—1954-1965. They learned about the strategies, philosophies, and different approaches groups like SNCC, SCLC, CORE and others brought to the struggle. They also learned about the pushback, violence, and response to the historic changes the movement brought. Students read and responded -- in writing and through in-person and online seminar discussions -- to histories and literature of WWII and the Civil Rights Movement, including Paul Fussell's *Wartime*, Ronald Takaki's *Double Victory*, Juan Williams' *Eyes on the Prize*, Leslie Marmon Silko's *Ceremony*, and James Baldwin's "Sonny's Blues." They watched and responded to the PBS film series, *The War*, and to the documentary film series, *Eyes on the Prize*.

Written responses to each reading prepared students for seminar discussions. They participated in a number of workshops that engaged them in literary, historical and sociological analysis. Each student also began a research project to learn and apply key skills in historical research methods, including academic library research and interpretation of primary and secondary sources. Each student prepared a properly cited annotated bibliography of at least 15 sources, including primary documents, with a paragraph describing the nature and scope of their own original research. A third of the class consisted of an online component, which involved readings, film viewing and preparation for a real time, online, text based seminar each week.

### **EVALUATION:**

Written by: Sarah Ryan

Emma came into the program with well-developed skill in cultural criticism and writing. She found that her understanding of music and literary culture was enhanced with the addition of an historical lens and historical context.

In Emma's written work, she dug deeply into the the critical questions engaged by texts and films. She acknowledged the positionality and interpretive viewpoint of the different authors, directors, and producers and continually compared and contrasted their views. As she wrote of Akira Iriye's *The Globalization of America*, Paul Fussell's *Wartime*, and Jill Lepore's introduction to *These Truths*,

"They remind us that any story we hear is likely from one perspective and, thus, neglects countless others. This is why it is so important to continue examining history, as Jill Lepore states, as an inquiry. . ."

Emma brought the spirit of inquiry and the desire to share her research to her quarter-long research project on abjection and violence in 20th century American music. While she has been deeply immersed



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Last, First Middle

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in studying and listening to this music, she approached it with historical questions in mind. Her inquiry was focused on how "a rapidly-expanding consumer culture, homogenization and manipulation of American identity, and the mass industrialization of developed countries, culminating in the global shock of the horror of World War II and the use/effects of atomic weaponry created an environment of instability, anxiety, and decimation that allowed for the exploration of novel artistic spaces. . ."

Emma's bibliography showed her mastery of Chicago style conventions of citation. Her annotations evaluated historical monographs, works of philosophy and cultural criticism, and primary sources--mainly musical compositions and recordings. As a music critic, she wrote her annotations with a fresh and lively voice, and they contained as much insight as could be expressed in a short paragraph.

She participated in and facilitated some of the online sessions and was generous in sharing her skill in critical media literacy with peers, bringing other published reviews into online discussions of documentary films.

Emma is well-prepared for advanced work in the humanities.

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 10**

6 - 20th Century US History: 1939-1965

4 - 20th Century American Literature and Culture



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Last, First Middle

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## **April 2017 - June 2017: Inventing Systems**

14 Credits

### **DESCRIPTION:**

Faculty: Arun Chandra, Jeff Glassman

**Inventing Systems** met three days a week, for six hours on Tuesdays and Thursdays, and for a three-hour seminar on Wednesdays. A three-hour Music Workshop was held on Tuesdays, and a three-hour Theater Workshop on Thursdays. The remaining six hours were used for lecture/presentations, movies, guest lectures, and other class activities.

### **Guest Lectures**

Guest Lectures were given by

- Steven Byers: An Introduction to Cybernetics
- Prof. Larry Mosqueda: George Orwell's *1984*
- Prof. Peter Dorman: Cybernetic organization in Chile under Allende
- Lisa Fay: Thinking systemically about movement composition

### **Seminar**

Over the quarter, students read:

- George Orwell: *1984*
- Stafford Beer: *Designing Freedom*
- Karl Marx: *Wage Labor and Capital*
- Friedrich Engels: *The part played by labor in the transition from Ape to Man*
- Hanna Arendt: *Eichmann in Jerusalem*
- Herbert Marcuse: *The Closing of the Universe of Discourse*
- Heinz von Foerster: Four articles:
  1. *An Elementary Introduction to Information Theory*
  2. *Perception of the Future and the Future of Perception*
  3. *Ethics and Second-Order Cybernetics*
  4. *Disorder/Order: Discovery or Invention?*
- Warren Weaver: *The Mathematical Theory of Information*
- Samuel Beckett: *Watt*
- Gregory Bateson: *Style, Grace and Information in Primitive Art*
- Ludwig Wittgenstein: *Tractatus Logico-Philosophicus*
- Herbert Brün: *Drawing Distinctions Links Contradictions*

These readings were discussed each Wednesday in seminar. Each student was asked to turn in a short writing in connection with each week's reading.

### **Projects**

Each student was asked to present one individual and two group projects:

1. A solo performance project (in either theater or music): a response to an assignment to address the concepts of information, decay, and five stages of a system.
2. A group research assignment: each student was to study a chosen subject, then present what they learned to the class.



Jones, Emma Catherine

A00398943

Last, First Middle

Student ID

3. A group performance project (in either theater or music): the group was to create a system in which the change of an element caused a change in the entire system.

### **Music Workshop**

The Music Workshops address ideas of the composition of music, with particular attention to creating structures in sound. Students were presented with ideas of how to create structures in music, from *top down* ideas (where one begins with the overall structure), and *bottom up* ideas (where one begins with the smallest aspects of a composition). Examples were presented, including Christian Wolff's *For 1, 2 or 3 People*. Also presented were the use of combinatorics in composition, systemic aspects of tuning systems (listening to the music of Harry Partch), and a lecture on the music of Maurice Ravel, particularly his opera *L'Enfant et les Sortilèges* with regard to *variety* in terms of compositional styles and use of tonality.

### **Theater Workshop**

The Theater Workshop, revolved around systematically taking apart the everyday relations between speech and gesture and recomposing them into novel behavior. Five ways of doing this were presented, with video examples of directly relevant experimental performances as well as explanations of graphic notation systems and unusual scores for theater movement and speech. With the challenge of inventing systems for the composition of new form in theater, students worked in groups on techniques for accomplishing these new behavioral forms. Subsequent theater experiments were performed for the class. The workshop demanded attention to finely delineated differences and correlations between communicating individuals, unusual and counter-intuitive use of the body and voice, and an experimental attitude to inventing images of the unknown in a creative pursuit.

### **EVALUATION:**

Written by: Arun Chandra

Emma's solo project was, in some ways, the most artistically complex performance she gave this quarter. It was a four-minute music piece, created with Emma performing all the parts. It was based on a poem that she created using a cut-up process. She paid a good deal of attention to the acoustic aspects of the words, while being attentive to the opposition of natural with artificial. The recorded piece had tracks of tapping and voices. All the sounds fit into one pulse, but Emma tried to generate differences between the different tracks. This project showed best her innate musicianship and creativity.

For her teaching project, Emma created (with one other student) a performance piece, in which the two of them danced around the stage, having a poetic conversation that they both seemed to enjoy. It was difficult to discern the content of the conversation, but what clearly came through was the performers' delight in themselves having the conversation. It was amusing to watch.

For her final project, Emma worked with three other students to create a performance in which the four of them developed a system of acoustic triggers and responses. Each performer created these for the particulars of their instruments: piano (Emma's instrument), trombone, tabletop percussion, and guitar. Each player then shuffled their list, then went through the created series. The result was fun to listen to, and enjoyed by the audience.

Emma submitted one seminar paper on Adorno and Horkheimer's essay *The Culture Industry*. In it, she tried to argue against Adorno's argument showing the absorption of culture by industry. She did this by giving examples of organizations that encourage and promote artists, but are themselves living on a shoestring. The paper was clearly written, and showed Emma's interest in the issue.



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Last, First Middle

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During seminars, Emma was generally quiet. I'd encourage her to speak up, as she has strong opinions, and the class would benefit from hearing them. Since she was generally quiet, and submitted only one seminar paper, I don't know what she thought of the other readings.

It's been a pleasure working with Emma this quarter, and I wish her well for her future work.

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 14**

- 3 - Theater Workshop
- 3 - Music Workshop
- 2 - Readings in Cybernetics
- 2 - Research Paper
- 4 - Performances



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## **January 2017 - March 2017: Writing: Advanced Practices**

16 Credits

### **DESCRIPTION:**

Faculty: Amanda Davidson

In Writing Advanced Practices: The Body in the Book, students approached writing as an embodied process by way of movement practices and related writing prompts, as well as assigned readings and performances that focused on the relationship between language and the body.

In the winter quarter, students read two novels: Gluck, Robert: *Margery Kempe*; and Lu, Pamela: *Ambient Parking Lot*. We considered both novels as a part of, or influenced by New Narrative, a literary movement that combines writing about the body with lived experience, storytelling and critical theory under the sign of fiction. As a model for student's own research processes, we tracked the body through a creative and critical lineage that begins with Swedish witch trial transcripts and zig-zags to the dream journals of Emanuel Swedenborg, an Enlightenment-era mystic and natural philosopher whose work influenced both American Transcendentalists and Spiritualist agitators. We followed Swedenborg's reception history through present-day eco-criticism, literature, and art, looking at fluctuating notions of the body in relation to dreams, community, environment, and somatic writing practices. To engage the assigned materials, students attended a weekly lecture and further discussed the readings and viewings in small seminar groups, for which they were asked to write weekly seminar tickets.

For their development as creative writers, students focused on a sustained writing and research project, situating their own work in relation to a self-selected lineage of books and bodily practices. Students compiled a bibliography and generated new work in a genre of their choosing, logging research and writing processes on individual ePortfolio sites. Students shared excerpts of their creative writing and research processes weekly via the Creative Commons forum, and additionally work shopped their creative writing in small seminar groups, offering feedback in the form of "scores." Borrowed from performance practice, the scores provided a way to offer physical prompts as well as standard editing suggestions for development of one another's works.

Finally, students participated in a weekly movement lab, which included combined practices drawn from theater and dance, such as stretching and vocal warm-ups, with writing prompts and games. Bringing their movement practices to bear on the interpretation of a text, students presented a collaborative staging of *Telephone*, a play by Ariana Reines. For their final presentations, students were asked to present a reading of their work, and had the option of collaborating with their small groups to stage a final performance.

### **EVALUATION:**

Written by: Amanda Davidson

Emma was fully engaged in all aspects of her learning; she maintained excellent attendance, made valuable contributions to seminar, and produced outstanding written work that showcased her diligence, research and imagination. Emma experienced a significant amount of artistic and intellectual growth in the program and successfully met all the requirements of the program. Overall, Emma's writing demonstrates the rigor of thought, commitment to intuitive processes, and delight in story telling that make for great fiction.

### **CREATIVE WRITING AND REVISION**

Over the course of the quarter, Emma worked diligently on a novel called *Miami and Grimm*. Emma brings a poet's inventiveness and wordplay to her prose. Emma's commitment to her project was evident



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from the beginning. She drafted a project proposal and preliminary research plan that drew together fiction, philosophy, music, and art. Emma has a keen interest in philosophy and avant-garde literary movements; in her weekly bibliography entries, she skillfully parsed difficult texts, drew forth relevant ideas, and made connections with her own writing project. In discussing the Russian absurdist literary movement OBERIU, for example, Emma writes, "in reading all this absurdist and Futurist and OBERIU-related theory, I've been thinking, if their goal was an object's freedom from its linguistic context, how does this apply to character? People do not/cannot exist in vacuum. So, in order to portray a person, a character, as directly as possible, to relay a subjective experience with as much truth as possible, I believe it is necessary to convey the looping, fractal, insufficient nature of language."

She also designed creative scores, or prompts, to help her get into a writing mindset and explore her subject matter. Emma's range and empathy are on full display in the scores as well as the poems, as she prompts herself (and the reader) to meditate on life's brevity, on photo albums, or on birdsong after a sleepless night.

#### ENGAGEMENT WITH COURSE MATERIALS

Emma demonstrated outstanding skills in literary analysis, and continued to synthesize connections between assigned course materials, philosophical inquiries, and her fiction writing practice. She completed most of the assigned weekly seminar tickets and contributed generously to seminar group discussions of the common texts, engaging questions of language, intuition, and narrative.

#### MOVEMENT, PERFORMANCE, AND COLLABORATION

Emma participated fully in Thursday movement labs, and enthusiastically undertook the collective theater warm ups and movement games. Emma demonstrated skill in reading and performing her writing during the weekly Creative Commons forum, in which students shared excerpts of their written drafts, research plans, and creative processes. Emma showed special flair for performance during the collaborative production of Ariana Reines's play *Telephone*, in which she played both actor and director. For her final presentation, Emma read an excerpt from her novel. She invited the audience onto the stage, and read from her novel while seated, amidst the audience, in a floor-level circle. The effect was engaging and primal, like a campfire story. Her willingness to engage with writing as an embodied act was inspiring for the rest of the program participants.

#### **SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16**

- 8 - Creative Writing
- 4 - Literature
- 4 - Performance



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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.