



Silbey, Griffin

A00364703

Last, First Middle

Student ID

TRANSFER CREDIT:

Start	End	Credits	Title
09/2016	06/2017	44	Dean College
01/2018	08/2021	74	University of Las Vegas

EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2021	03/2022	32	Word Play: Literature, Creative Writing, and Poetics of Catastrophe <i>6 - Ancient Greek Literature</i> <i>4 - Classics of World Literature</i> <i>6 - Contemporary Experimental Literature</i> <i>12 - Creative and Critical Composition</i> <i>4 - Creative Writing Workshop: Poetry, Fiction and Nonfiction</i>
03/2022	06/2022	16	Slavic and Celtic Folklore: Heroic, Spiritual, Practical <i>6 - Folklore and Mythology</i> <i>6 - European Cultural Studies</i> <i>4 - Expository Writing</i>

Cumulative

166 Total Undergraduate Credits Earned



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

16 Credits

DESCRIPTION:

Faculty: Sean Williams, Ph.D.; Patricia A. Krafcik, Ph.D.; 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, faculty and guest faculty lectures, drawing, writing, films, singing, and a *pysanky* (Ukrainian wax-resist egg decorating) workshop. Assignments included reading and preparation of assigned texts for seminar discussion, two short essays, and one longer research essay about a chosen folklore topic connected with the regions covered in the program.

EVALUATION:

Written by: Patricia A. Krafcik, Ph.D.

Griffin was a welcome member of the Slavic, Celtic, and Hellenic Folklore program this quarter. As an active participant in seminar, Griffin shared ideas and listened to others in small groups each week, with a chance to explore challenging issues in folklore such as the links between traditional and contemporary stories, the complications of determining cultural identity, and the importance of the number three. In addition to weekly seminar sessions, Griffin developed two short essays and one longer final essay. In the first essay Griffin focused on "Death and the Beliefs of Pre-Christian Celts, Slavs, and Greeks." This was a rich exploration of folk beliefs across these cultures through the lens of ancient notions of death. In the second essay, Griffin brought together a Russian tale ("Prince Ivan, the Firebird, and the Gray Wolf") and the Greek myth of Odysseus and his homeward journey, focusing on the several ways in which these two disparate heroes resonate with each other against the backdrop of the archetypal hero's journey. For the third and final essay, which required outside research, Griffin examined the confluence of culture of the Victorian Age, Gothic literature, and folklore and how and what elements resonate among these phenomena. One element, for instance, was the obsession with mesmerism which seems clearly to have a relationship with the shamanic trance well known in folk culture. Griffin cleverly brought together also some specific works, both from formal Gothic literature and from folk tradition, including the Irish epic, the "Tain," in the course of the discussion of relevant issues. In all these writings, Griffin showed an ability to analyze researched material, to formulate a thesis and to structure an essay, a genuine engagement with the material, particularly in comparative study, and the foundation for further developing already strong writing skills. Finally, Griffin created a fine digital poster based on research completed for the final essay and presented the poster to peers and faculty during the final-week poster exhibit with the confidence that comes from a comfortable knowledge of the topic. It was a great pleasure to work with Griffin, and the program faculty wish Griffin the best in future academic and professional pursuits.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

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



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September 2021 - March 2022: Word Play: Literature, Creative Writing, and Poetics of Catastrophe

32 Credits

DESCRIPTION:

Faculty: Miranda Mellis and Andrew Reece

Participants in this inquiry-driven, foundational program in the Literary Arts Path of Study read ancient and contemporary literature with a focus on the poetics of catastrophe. We studied the formal properties and historical contingencies of a range of kinds of writing in a number of genres and styles with a focus, on the one hand, on catastrophe, and on the other hand, on play – our keywords. We explored the mutability and historicity of words, how language changes over time, and, as meaning-makers and pattern-readers, we creatively and critically participated in the changing significance of words and literary forms. We hypothesized that critical and creative reading and writing are mutually enabling processes. Our practice as writers was accordingly sharpened through a practice of careful reading and study in an expansive range of genres, texts, styles, and modes – from epic to elegy, sc-fi to comedy, novel to essay – the better to enrich our repertoire of ways in the world of words and word play. We read a broad range of contemporary and ancient literature and literary theory and familiarized ourselves with key elements of contemporary literary practice. The program demanded intensive reading and writing, independent initiative, the ability to work autonomously, shared leadership, and collaborative learning. Each week involved a mix of lectures, seminars, writing and performance workshops, and student-facilitated creative and critical writing units.

In fall, students read Homer's *Iliad*, Sharnush Parsipur's *Touba and the Meaning of Night*, Anne Carson's *Nox*, Boccaccio's *Decameron*, excerpts from *Counter-Desecration: A Glossary for Writing Within the Anthropocene*, edited by Marthe Reed and Linda Russo, and three Gospels in *The New Covenant*, translated by William Barnstone. Weekly readings also included excerpts and short pieces by a wide range of authors including Ted Chiang, Giorgio Agamben, Sappho, Peter Elbow, Alice Notley, Angela Hume, Jonathan Culler, Verlyn Klinkenborg, and many others. Participants in Word Play synthesized and expanded their understanding of the readings by means of a range of writing exercises and assignments in and out of class. They wrote and revised two literary critical essays on central texts, six short exegetical essays, and several creative writing pieces including inventive and speculative writing modeled on excerpts from Robert Kocik's *Overcoming Fitness* and elegies, text-image works, and text-by-erasure pieces inspired by engagements, respectively, with Anne Carson's *Nox* and M. NourbeSe Philip's *Zong!* The first quarter of the program also entailed two ambitious collective writing experiments in which students wrote and performed short stories and essays collaboratively in small groups, inspired in part by our readings and seminars on Boccaccio's *Decameron*. Students offered responses to each other's works both in Canvas Discussions and in peer review workshops of rough drafts.

In winter, students read Camus's *The Plague* and "The Myth of Sisyphus"; Anne Boyer's *The Undying*; selections from Thucydides' *History of the Peloponnesian War*; Sophocles' *Antigone*, *Oedipus the King*, and *Oedipus at Colonus*; Aristophanes' *Lysistrata*; George Saunders's *Lincoln in the Bardo*; Claudia Rankine's *Don't Let Me Be Lonely*; Eugene Lim's *Search History*; César Aira's *Conversations*; Walter Benjamin's "On the Concept of History"; and a novella from John Keene's *Counternarratives*, in addition to several shorter works of poetry, criticism, and critical theory. As in fall, students often composed – both individually and collaboratively – creative and interpretive pieces in class, experimenting with the forms and styles that we encountered in the readings. The major writing assignments of winter quarter were a collection of annotated bibliography entries and short exegetical essays on all of the books and plays, and a creative and/or interpretive project that began at the beginning of the quarter with a proposal and was developed in three stages with the benefit of peer review and faculty guidance. Students also participated in two performance workshops; in one, they were



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coached in improvisational theater techniques by Aretha Sills, and in the other, they wrote and performed short poets theater plays with the guidance of Steve Orth and Lindsey Boldt.

EVALUATION:

Fall Quarter

Written by: Miranda Mellis

Griffin Silbey did exceptionally well in the fall quarter of Word Play. Griffin's exegetical writing on seminar texts were dynamic and lucid. In an exploration Griffin thinking about *The Iliad* and the Gospels together, the comparison Griffin made between the relationship between deities and humanity in The Old Testament and *Iliad* was insightful and original, getting at the crux, or at least a signal instance of the far reaching implications of, the change from the old pantheism to monotheism:

"While the God of the Old Testament did find himself interfering in the affairs of mortals, as seen in The Book of Job, Abrahamic priests generally viewed themselves as carrying out the will of their god. Seen in the early passage of The Iliad, while the gods certainly had their own interests and uses for man, the gods could be used to enact the will of humans."

Griffin productively compares Hector and Achille's perspectives on death in *The Iliad*. Griffin's thesis: "The prevailing theme in the Iliad...is that a person must make their death mean something..."

The entire rest of the paper gallops along very dynamically, and contains many wonderful moments indeed, such as this passage where Griffin thinks about the "aesthetics of war":

"The idea of a god, something omnipotent and so beyond any human ability [to comprehend] is, from description, difficult to wrap one's head around. However, turn it into a statue and assign it an animal and it becomes something we can comprehend. War is the same way. War needs aesthetics for soldiers to partake in it. It must be comprehensible, romanticized and mythologized in order for men to take up arms against each other at the behest of their rulers."

Griffin also did rigorous work in creative writing, composing a piece of climate fiction that was stylistically potent, conjuring a really imaginative alternate world intertwining a narrative of individual deaths with the suffering of permanently catastrophic conditions of climate change in an allegorical sci-fi. Griffin participated consistently, thoughtfully, and lucidly and was an outstanding member of the learning community in all respects.

Winter Quarter

Written by: Andrew Reece and Miranda Mellis

In winter, Griffin continued the strong trajectory established in fall and further developed a substantial body of writing, which demonstrated deep engagement with our readings and an expanding facility and versatility in composition. As impressive as Griffin's academic and creative skills are, as important is the dedication and scholarly ethos demonstrated by attendance just shy of perfect, timely and thorough completion of work, and a willingness to break out of zones of comfort. This was a very successful program for Griffin, whose contributions helped us all along toward our ambitions for it.

Griffin completed all 11 annotated bibliography entries. All these indicated that Griffin was reading carefully, imaginatively, and with an eye out for thematic and stylistic features of the texts that might find their way into Griffin's own authorial toolbox. An interest in horror as one aspect of our keyword "catastrophe" emerged often and would inform Griffin's creative project. Sustained analysis was not



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central to the bibliography assignment, but Griffin did frequently dive deeply into some of the details and occasionally drew on outside texts for comparison. A quality that stood out very strongly from the bibliography as a whole is a respect for texts; a willingness to appreciate them on their own terms and to let them get under the skin. Griffin is a sensitive reader whose writing benefits from this sensitivity.

For the major writing project of the quarter, Griffin composed a highly effective sequence of images, poems, and essay on "The Thematics of Death: A Multigenre Exploration of Death and Horror." Griffin's images were haunting, even ghostly, chilling, and beautiful. The verses shared these qualities to an extent, as well as an impressionistic quality alternating with vivid imagery, and they were lined with mythic allusions. A good representation of the style are these lines from "The Withered Tree":

and so
comforting branches turned to clawing hands
tearing at my flesh
and piercing my being
I am consigned to reverberant abyss

Both the images and the poems seemed to reside in a liminal space like The word-images George Saunder's bardo, Camus' plague-infested Oran, or the edge of Homer's Hades. Having evoked impressions and glimpses of horror and death, Griffin shifted gears and described the aspects of horror as a genre and where those are manifested in *The Plague* and Boyer's *The Undying*. The essay also drew helpfully on Thomas Ligotti's *The Conspiracy Against the Human Race* in establishing the centrality of our awareness of death to horror's attractive and repellent effects. "The Thematics of Death" represented Griffin's growing versatility and sophistication as an artist, writer, and thinker and a fine conclusion to Griffin's work the program.

Griffin also participated well in a creative writing workshop in which students read and discussed assigned texts by a range of authors including Etel Adnan, Sean Negus, and Lyn Hejinian, among others. They did a series of in-class writing exercises exploring possibilities for, and approaches to, form and content in literary production in a range of genres. These exercises became the basis for developing original pieces which were then developed and revised in small group workshops. In these peer-led creative writing workshops, Griffin improved their ability to give and receive critical feedback.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 32

- 6- Ancient Greek Literature
- 4- Classics of World Literature
- 6- Contemporary Experimental Literature
- 12- Creative & Critical Composition
- 4- Creative Writing Workshop: Poetry, Fiction and Nonfiction



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.