



White, India Rose

A00415377

Last, First Middle

Student ID

**TRANSFER CREDIT:**

Start	End	Credits	Title
04/2015	06/2019	13	<b>South Puget Sound Community College</b>
04/2015	06/2019	5	<b>South Puget Sound Community College</b>

**EVERGREEN UNDERGRADUATE CREDIT:**

Start	End	Credits	Title
09/2019	03/2020	32	<b>Madness and Creativity: The Psychological Link</b> <i>4 - Abnormal Psychology</i> <i>4 - Psychology of Creativity</i> <i>4 - Psychology and the Arts</i> <i>4 - World Literature</i> <i>4 - Expository Writing</i> <i>4 - Film History</i> <i>4 - Film Production</i> <i>4 - Film Theory</i>
09/2019	12/2019	2	<b>Evergreen Student Civic Engagement Institute</b> <i>2 - Government, Cultural Studies, Social Justice</i>
03/2020	06/2020	16	<b>Animating the Sea: Motion, Light and Eyes</b> <i>3 - Seminar in Critical Theory of Media and Anthrozoology</i> <i>3 - Introduction to Scientific Illustration</i> <i>5 - Introduction to Nonfiction Animation</i> <i>5 - Introductory Topics in Marine Biology</i>
09/2020	12/2020	16	<b>Community Teaching: Pasts, Presents, and Futures</b> <i>4 - Community Teaching</i> <i>4 - Philosophy of Education</i> <i>4 - History of Education</i> <i>4 - Storytelling/Children's and YA Literature</i>
01/2021	03/2021	16	<b>Children, Curriculum, and Counting: Psychology and Education</b> <i>4 - Developmental Psychology</i> <i>4 - Biological Basis of Childhood Behaviors</i> <i>4 - Education</i> <i>4 - Quantitative Reasoning</i>
03/2021	06/2021	12	<b>Narrative Psychology and Storytelling: Recovering the Past to Build Feminist Futures</b> <i>4 - Narrative Psychology</i> <i>4 - Political Economy of Race, Class and Gender in the United States</i> <i>4 - Research Project</i>
09/2021	12/2021	8	<b>Arts, Culture, &amp; Ecology</b> <i>3 - Pacific Northwest Cultural Ecology</i> <i>2 - Heritage Studies: Focus on Environment</i> <i>3 - Visual Art in Environmental Advocacy</i>
09/2021	12/2021	4	<b>Figure Drawing</b> <i>4 - Figure Drawing</i>



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**EVERGREEN UNDERGRADUATE CREDIT:**

Start	End	Credits	Title
01/2022	03/2022	16	<b>Counting on the Brain</b> <i>6 - Introduction to Neuroscience</i> <i>6 - Algebraic Thinking for Science</i> <i>2 - Neuroscience Laboratory</i> <i>2 - Science Seminar</i>
03/2022	06/2022	8	<b>Monsters: A Literary and Cultural Exploration</b> <i>4 - World Literature, Classical to Contemporary</i> <i>4 - Genre Studies: Gothic Literature, Drama, and Film</i>
03/2022	06/2022	4	<b>Drawing: Foundations</b> <i>4 - Drawing</i>

**Cumulative**

152 Total Undergraduate Credits Earned



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## **March 2022 - June 2022: Drawing: Foundations**

4 Credits

### **DESCRIPTION:**

Faculty: Lauren Boilini, MFA

This course was an introduction to principles and techniques in drawing. Emphasis was placed on learning to draw what you see through close observation, including still-life, landscape, portrait and the nude figure. Students were introduced to a variety of drawing materials and techniques as well as proportion, sighting, perspective, value and composition. Emphasis was placed on developing technical skills through observational drawing, while researching art historically significant works to develop a personal vision. In addition to our weekly synchronous practice over Zoom, students completed weekly at-home assignments: 100 gesture studies, one still-life, three skeleton drawings, two master copies, two portraits, and one plein-air landscape. In-class, we practiced with charcoal, ink, conte, pencil and sculpture, doing foreshortening studies, linear perspective and figurative and facial proportion. We started every class in small breakout groups, sharing homework challenges and successes, tips and tricks.

The quarter's work culminated in an independent final project in which students storyboarded a music video for a song of their choosing. This assignment helped bring together all of the skills that students built throughout the quarter. During our final group critique, each student had to introduce their work and what they learned.

Our work was conducted remotely using both Canvas and Zoom. We met for 3-4 hours over Zoom and spent roughly 4-5 hours on asynchronous coursework/independent work time per week.

### **EVALUATION:**

Written by: Lauren Boilini, MFA

This spring quarter of 2022 I had India, who goes by Kit, White as a student in my *Drawing: Foundations* course. Kit established interest in this class as someone with previous experience, looking to build additional skills. Kit successfully achieved the learning objectives for this course with good work, constant communication, and good attendance.

Kit submitted all but one of the assigned projects, some of them on time. The assignments submitted included one still-life, three skeleton drawings, two master copies, two portraits, and one plein-air landscape. In class we practiced with charcoal, ink, conte, pencil and sculpture, doing foreshortening studies, linear perspective and figurative and facial proportion and Kit shared a favorite sketch from all but one weekly exercise through our Canvas Discussion posts. Kit completed the quarter's work by submitting a 2-week project, storyboarding a song, utilizing personal web comic characters to act it out. This storyboard was thoughtful and inventive and Kit gave a thorough introduction to the work during our final critique that earned a heartfelt response from our cohort.

Kit worked hard this quarter and showed a steady degree of improvement, especially with proportion. Kit was particularly open to feedback, always willing to hear constructive criticism, easily able to verbalize challenges and problem-solving tactics, and willing to rework things based on my suggestions. Kit had a lot of direct engagement with the learning community, participating in the ongoing dialogue every week and providing generous, thoughtful observations through both the chat and verbally.



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

4 - Drawing



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## **March 2022 - June 2022: Monsters: A Literary and Cultural Exploration**

8 Credits

### **DESCRIPTION:**

Faculty: Steve Blakeslee and Mark Harrison

In this half-time program students explored the many and varied monsters that occupy a conspicuous place in human consciousness, literature, and art, and considered why such monsters continue to thrive in a modern and technological age. The main learning goals were to forge meaningful engagements with foundational texts and films in the gothic/horror genre, to gain an understanding of the shifting cultural and historical significance of monsters, and to establish or hone critical skills in reading, writing, speaking, and working collaboratively.

Students read a diverse selection of texts, prepared written responses to them, participated in film screenings and discussions, contributed to a program bibliography, and as a final project created boxed assemblages in the style of artist Joseph Cornell. Students were assessed on the basis of their participation in class sessions, demonstrated understanding of program materials, and satisfactory completion of assignments.

Texts: Euripides, *The Cyclops*; Mary Shelley, *Frankenstein* (1818 version); Robert Louis Stevenson, *Strange Case of Dr Jekyll and Mr Hyde*; Shirley Jackson, *The Haunting of Hill House*; Pierre Wazem and Frederik Peeters, *Koma*; excerpts from Homer's *Odyssey*, Shakespeare's plays, Milton's *Paradise Lost*, and Leo Braudy's *Haunted*; and one additional literary work of the student's choice.

Films: *M* (1931); *Gojira* (*Godzilla*, 1954); *Invasion of the Body Snatchers* (1956); *Alien* (1979); *The Elephant Man* (1980); and *Princess Mononoke* (1997).

### **EVALUATION:**

Written by: Mark Harrison

India (who goes by Kit) completed a successful quarter in the Monsters program. She was an active member of our learning community, engaged with the program materials and interested in exploring themes and concepts associated with Monsters. Kit approached each text thoughtfully. Consistently well prepared for our seminar discussions and activities, Kit was a productive collaborator who listened carefully to her peers. Her contributions to seminar were, for the most part, focused and text-based. In our all-program discussions, Kit contributed regularly and helped the group shape its collective thinking. She completed all of her assignments, including five short papers. In her comments about Euripides' satyr play, *The Cyclops*, Kit noted that the play offers a glimpse of a monster (the cyclops), a hero, and a "clown" from Greek legend. Writing about *Frankenstein*, she addressed the question of who's the real monster in the novel. Students in the program were asked to research and read an unfamiliar monster story, which would be compiled in a program bibliography. Kit chose *Beowulf*, the Seamus Heany translation of a classic monster story. Her final project was a conceptual art object in the style of Joseph Cornell's boxes. Titled "Shared Grave Plot," this inventive piece was created using a "thrifty" Fuji Japan music and jewelry box. Objects that represented Viktor Frankenstein took up the left side of the grave plot while objects representing the Creature were positioned on the right. Overall, this proved to be a thought-provoking culmination to a successful quarter of learning.

### **SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8**

4 - World Literature, Classical to Contemporary

4 - Genre Studies: Gothic Literature, Drama, and Film



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## **January 2022 - March 2022: Counting on the Brain**

16 Credits

### **DESCRIPTION:**

Faculty: Nancy Murray, Ph.D. and Vauhn FosterGrahler, MS, MEd

The *Counting on the Brain* program was a full-time, interdisciplinary program designed to introduce neuroscience coupled with algebraic reasoning applied in the sciences. Student learning goals included the development of analytical and critical thinking, quantitative reasoning, reading, and writing skills. Weekly activities included lectures, presentations, labs, workshops, and seminars. Students were required to submit weekly homework assignments, lab and workshop reports, and seminar papers and to contribute actively to the learning community.

*Introduction to Neuroscience:* Students learned about the function of the brain's cellular computers: neurons. Specifically, they learned how neurons differ from other cells, how they generate electrical signals, and how they communicate with one another via synapses. They then investigated how neurons cooperate in circuits by studying sensory systems: vision, touch, audition, and olfaction. Students also studied learning and memory and the development of the vertebrate nervous system. Cellular and molecular mechanisms were emphasized alongside the physics and mathematics of neurobiology. Strong emphasis was placed on developing students' critical thinking and quantitative skills in order that they be prepared to undertake future scientific programs.

Text: *The Mind's Machine*, Watson and Breedlove (4th edition).

The Algebraic Thinking for Science portion of Counting on the Brain, introduced students to concepts and algebra of functions, as well as linear, quadratic, exponential, and logarithmic functions and their applications. In addition, students learned scientific notation, proportional reasoning, and unit conversions. Students worked with these topics algebraically, graphically, numerically, and verbally. Context-based problem solving and collaborative learning were emphasized. Text: *Algebraic Thinking for Science*. Vauhn Foster-Grahler and Megan Olson-Enger. 2020. Students completed weekly take-home quizzes and completed one take-home exam and two in-class exams. In addition to the content, students were assessed and self-assessed on the eight process outcomes: use of correct mathematical notation, use of appropriate mathematical procedures, the ability to develop and/or correctly interpret mathematical models, appropriate use of technology, ability to link algebraic, graphic, verbal, and numeric representations and solutions, demonstration of an understanding of functions, use of logical and correct critical reasoning, and the ability to communicate mathematics for the clarity of the receiver.

For seminar, students read the following texts: *Anthropologist on Mars* (Oliver Sacks), *The Emperor of Scent* (Chandler Burr), *My Lobotomy* (Howard Dully), *Proust and the Squid* (Maryanne Wolf), and *Blink* (Malcolm Gladwell). For each text, students were required to submit a written summary and prepare specific passages for discussion, as well as write on a selected theme from the text.

Laboratory exercises included osmosis, olfaction, sensory reflexes, brain and eye dissection, Electromyography (EMG) and Electroencephalograms (EEG) recordings) and optics and lenses. Students were required to maintain a scientific lab notebook and analyze data. For select labs, students were required to write formal lab reports.

### **EVALUATION:**

Written by: Nancy Murray, Ph.D. and Vauhn FosterGrahler, MS, MEd



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Conscientious, hardworking, and thoughtful are accurate descriptors of India (Kit) as a student. She took her learning seriously and strove to understand concepts at a deep level. She was actively involved with the academic content of the program. Kit was an active and positive participant in class and in group work. Kit was a pleasure to have in class and made positive contributions to the learning community.

### *Algebraic Thinking for Science*

Kit's written math assessments demonstrated near-proficient performance for each of the math process outcomes for the entire course content. Kit's work on in-class, resource-limited exams improved significantly as the quarter progressed; a tribute to Kit's hard work and diligence. Kit had a good aptitude in math and was well prepared for PreCalculus I. Kit was encouraged to continue studying math.

### *Introduction to Neuroscience*

Kit did outstanding work in her study of neuroscience as evidenced by her scores on the weekly quizzes and the final exam. Her scores demonstrated excellent mastery of all the concepts presented. She also was generous with her time and willingly worked with others in the program to help them master the material. In the lab, Kit exhibited solid bench skills. Her lab notebook was excellent and her lab write-ups indicated a strong understanding of the concepts and an ability to collect and analyze data. She actively engaged in all the hands-on aspects of the labs and workshops and worked well with her lab partners.

### *Science Seminar*

Seminars fit Kit's strengths beautifully and she was consistent about being in the thick of the conversation, yet never too much so. She completed all of the seminar summary and discussion assignments. Her confidence and open manner often served to lighten or deepen the discussion. Kit engaged enthusiastically in the intellectual exchange and often made astute, significant contributions. Kit's curiosity and interest in the material helped sustain the good spirits and quality of the seminar time. Evidently, Kit actively read all of the material carefully and had thought about it before each seminar session. Kit has the natural ability to strike the appropriate balance in a group situation between serving as an active leader or an excellent listener.

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

- 6 - Introduction to Neuroscience
- 6 - Algebraic Thinking for Science
- 2 - Neuroscience Laboratory
- 2 - Science Seminar



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## **September 2021 - December 2021: Figure Drawing**

4 Credits

### **DESCRIPTION:**

Faculty: Lauren Boilini, MFA

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

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

### **EVALUATION:**

Written by: Lauren Boilini, MFA

This fall of 2021 I had India, who goes by Kit, White as a student in my Figure Drawing course. Kit established interest in this class as someone with previous experience, looking to build additional skills. Kit successfully achieved the learning objectives for this course with great work, constant communication and good attendance.

Kit submitted all but one of the assigned projects, catching up with late work by the end of the quarter. The assignments submitted included 200 gesture studies, an animation sequence to practice movement, a self-portrait with matching skull drawings, three skeleton drawings, two foreshortening studies, charcoal, ink and sculpture studies of the same pose, and hands and feet anatomy drawings. We learned both skeletal and muscular structure, in addition to practicing ways of engaging gesture and contour with a series of poses every week done with varying lengths of time and material, and Kit shared a favorite sketch from each weekly exercise. Kit completed the quarter's work by submitting an impressive trio of drawings done from a live model, volunteering to go first in our group critique. The prompt was to focus on something that needed more development and Kit went above and beyond, devoting a lot of time and energy to this final project.

Kit worked hard this quarter and showed a remarkable amount of improvement, especially with proportion. The personal goals that Kit set were met by remaining in continuous contact with me over the quarter, constantly asking questions and following up on any concerns. Kit was particularly open to feedback, always willing to hear constructive criticism, easily able to verbalize challenges and problem-solving tactics, and willing to rework things based on my suggestions. Kit had a lot of direct engagement with the learning community, participating in the ongoing dialogue every week.





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

4 - Figure Drawing



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

8 Credits

### **DESCRIPTION:**

Faculty: Marja Eloheimo, Ph.D.

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

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

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

### **EVALUATION:**

Written by: Marja Eloheimo, Ph.D.

It was a pleasure to have India, who goes by Kit, as part of our learning community. Kit was present synchronously for most class sessions, attended other classes asynchronously, and submitted most of the program assignments. To deepen learning related to each ecosystem, Kit chose the heritage area of Munster, Ireland to research and submit regular assignments called "Heritage Connections." Through these, Kit demonstrated understanding of the material covered as well as strong growth in the craft of academic writing.

Later in the quarter, Kit joined a group that focused on mountains and prepared a PowerPoint presentation that reviewed material presented in class pertaining to mountains in general and the mountains present in the Pacific Northwest. Specifically, Kit contributed a very good introduction to "big picture" concepts such as latitude and longitude, landscape, and biomes.

Finally, Kit participated in class workshops on (1) elements of art, (2) principles of design, and (3) use of word and image. Kit also engaged with the creative nature journaling assignments that supported development of an art-as-environmental-advocacy poster. Kit's final poster, titled "Clear Water," effectively used bold colors and principles of design to draw the viewer into considering the topic of littering. Further, Kit's artist-as-advocate statement conveyed valuable and important information. Overall,



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Kit made significant strides in all aspects of the program, visual arts, cultural studies, and environmental studies, which led to this final, personally meaningful, and highly relevant communication in word and image.

I wish Kit the best in all future endeavors.

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8**

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



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## **March 2021 - June 2021: Narrative Psychology and Storytelling: Recovering the Past to Build Feminist Futures**

12 Credits

### **DESCRIPTION:**

Faculty: Arita Balaram and Savvina Chowdhury

In this team-taught, inter-disciplinary program, students learned to develop their understanding of narrative psychology, political economy, feminist theory, and critical race theory as frameworks of analysis. Through texts, essays, articles, fiction, films and historical accounts, we examined the ways in which marginalized groups used narrative psychology and story-telling as acts of collective self-preservation in the face of adversity. We read accounts of how enslaved people, women, queer and gender-non-conforming folks preserved their histories, and nurtured a sense of self in contexts that tried to erase, demean and devalue their communities. Program guiding themes included a focus on recovering hidden histories of colonized people in particular contexts; considering how these hidden histories of oppressed people might help us imagine different futures; and learning about individual and collective agency in the face of oppressive societal structures.

Each week students were required to attend lectures, workshops, and two seminars. They built skills in questioning, listening, and responding through both large and small group discussions and participation in peer-learning community. Students developed their writing skills in synthesis, reflection, and analysis with focused weekly papers on program readings and a self-evaluation. The research methods portion of this program involved students learning about archives.

Assignments included weekly reading and writing, peer review workshops, seminar participation and the option to facilitate seminar. The research methods component of this program involved a self-directed research project where students explored the ways in which archives can produce and reproduce social justice and injustice. Students were asked to formulate a research proposal, outline and learn how to construct an annotated bibliography. Through their work with archives, they were invited to explore the dynamics of race, class, sexuality and gender in their own lives, and construct their own archival collection to tell a story. At the end of the quarter, students worked in groups to present their research projects and wrote a 3-4 page analysis paper reflecting on the research process and on how historical material can illuminate present realities.

Assigned texts included: *Coolie Woman: The Odyssey of Indenture* by Gaiutra Bahadur; *Kindred* by Octavia Butler and *Emergent Strategy: Shaping Change, Changing Worlds* by adrienne maree brown. In addition, students read a selection of readings by authors such as Gloria Anzaldúa, Rina Benmayor, W.E.B. Du Bois, Audre Lorde, Kris Manjapra, Maria Mies, and Silvia Solis.

### **EVALUATION:**

Written by: Arita Balaram

Kit (India) has been an intelligent, thoughtful, and generous student in *Narrative Psychology and Storytelling: Recovering the Past to Build Feminist Futures*. Kit brought to the program previous experience studying psychology, open to learning new perspectives. They also have long-term career interests in teaching. Kit proved to be a resilient student, completing all of the requirements of the program and developing a complex and nuanced perspective on the politics of storytelling. They are receiving full credit for this program.

Kit had a quiet but engaged presence in our seminar. They were a deep listener, and when they did participate, they expressed interesting observations and questions about the texts and made connections between theory and lived experiences. As much of the material was new to them, they often drew out key



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passages from the readings that resonated with them or that they had questions about. Their willingness to expand their knowledge of the intersections of gender, race, and sexuality was important to our learning community.

Kit's weekly reading analysis papers were thoughtful reflections, deeply based in the readings and their observant responses to them. Their weekly papers had a tendency toward summary over analysis, and they can continue to look for how to explore complexities and develop their own unique theses. By mid-quarter, they did a great job synthesizing key concepts from the readings and bringing in varied examples to support their arguments. They are continuing to develop their unique voice as a writer, and I would encourage them to continue to work on paragraph construction, transitions, and other structures that will help to bring clarity to arguments over the whole document, from beginning to end.

In their final archive project, Kit explored the underrepresentation of non-binary lesbian voices in the larger LGBTQIA+ community and addressed this underrepresentation by compiling an archive of art from non-binary lesbians. When they learned that the stories of non-binary lesbians were difficult to find in archives and historical narratives, they collected poetry, visual art, and other pieces from non-binary lesbians and put them in conversation with one another. They allowed the pieces to speak for themselves rather than placing their analysis at the center, restoring voices that had previously been silenced. The connections Kit made between the project and the program content were strong and demonstrated deep engagement with the material.

It was a pleasure to have Kit in our program and wish them best of luck in their future studies!

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12**

- 4 - Narrative Psychology
- 4 - Political Economy of Race, Class and Gender in the United States
- 4 - Research Project



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## **January 2021 - March 2021: Children, Curriculum, and Counting: Psychology and Education**

16 Credits

### **DESCRIPTION:**

Faculty: Jon Davies, Ed.D., Ada Vane, M.A., and Nathalie Yuen, Ph.D.

Using the triple lenses of Developmental Psychology, Quantitative Reasoning, and Education, students explored the way schools make decisions about curriculum related to children's learning ability. The program highlighted current issues in the field of education and their impact on development. The program also addressed how teachers and other education professionals create structures and support systems to maximize opportunities for student success. Students inquired into how children develop, how the educational system responds to their development, and how scientific, evidence-based research informs both of these contexts.

Using Jennifer Paris et al.'s *Understanding the Whole Child* as a guide, students examined key theories that educators use to understand and study the developing human from in-utero to the teenage years. They explored each stage of development from biological, cognitive, and social perspectives. Students engaged in academic discussions and created media reflections that allowed them to examine their understanding of the material. Through these processes they gained knowledge about developmental psychology and the biological basis of behavior.

Students also read selections from the *Wiley Handbook of Early Childhood Care and Education*. They engaged in guided discussions around this book, as well as relevant academic journal articles and films about the education system. Students were asked to engage in written and verbal reflections to clarify their thoughts about education and apply their knowledge to current events.

For the quantitative reasoning part of this program, students read academic journal articles, online articles, and viewed videos. They engaged in discussions and created data visualizations. Students were introduced to RStudio to further develop their skills in data visualization. Through this process they gained foundational knowledge about quantitative reasoning and developed their skills in drawing conclusions from quantitative data.

To engage in cross-disciplinary study, students engaged with Daniel Levitin's *A Field Guide to Lies*, Stanislas Dehaene's *How We Learn*, Natalie Wexler's *The Knowledge Gap*, and Sarah-Jayne Blakemore's *Inventing Ourselves*. In addition to preparing a weekly written reflection and participating in discussion of the material, each student prepared an agenda for and led one seminar discussion this quarter.

Students completed a final project and participated in a virtual conference.

This program was conducted during the coronavirus pandemic; all classes were held remotely. Students had to exercise an unusually high degree of independence in order to fulfill its requirements.

### **EVALUATION:**

Written by: Ada Vane, M.A., with input from Jon Davies, Ed.D. and Nathalie Yuen, Ph.D.

Overall, India White ("Kit") made very good progress toward the program's learning objectives through their consistent efforts this quarter. The faculty regards attendance to all program activities, timely submission of written work, and participation in program activities as one indication of a student's commitment to learning. Kit had excellent attendance for synchronous program meetings and turned in almost all of our assignments. The quality of their work was generally very good. In all, Kit achieved a



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solid foundation for future studies in education, quantitative reasoning, and developmental psychology. Kit is a strong self-directed learner who earned full credit for their work in the program.

Each week, students used a variety of media to compare, contrast and express their understanding of key theories in developmental psychology. Kit completed all nine of our media reflections, which expressed a very good grasp of the concepts. Their reflections typically took the form of drawings and text that illustrated and explained detailed concepts from that week. Between these reflections and their consistently supportive participation in workshops, Kit's understanding of developmental psychology broadened and deepened significantly this quarter.

Students demonstrated their understanding of quantitative reasoning and their data visualization skills in a series of assignments submitted over several weeks. Kit submitted all eight assignments. Their data visualizations used data collected from their own daily experiences. Each visualization was an improvement on the previous in terms of clarity and effectiveness. This work demonstrated an excellent understanding of quantitative reasoning and good data visualization skills. They also completed the optional RStudio activities.

Each week, students wrote a one-page response paper to whole-child developmental concepts applied to educational settings. Kit completed all nine education responses, which expressed an excellent understanding of the concepts and applications. Between these responses and their consistently positive participation in workshops, Kit's understanding of whole-child developmental concepts applied to educational settings broadened and deepened significantly this quarter.

With two other students, Kit planned and led a seminar session. Kit's preparation showed significant thinking and allowed them to demonstrate responsibility to their learning community. Kit completed six of our eight of seminar papers, which were typically thoughtful explorations of the way that their selected quotes applied to cross-disciplinary concepts.

At the end of the quarter, Kit created a final poster project to summarize and synthesize content from each of our three disciplines. Kit's final synthesis presentation, "Dear Pre-K Parents," demonstrated a good understanding of the way that play, math skills, and nutrition influence a child's learning. The presentation was well-organized and integrated sources in developmental psychology, education, and quantitative reasoning. Kit left supportive comments for their fellow presenters in our virtual conference discussion board.

We congratulate Kit for their successes in our program and wish them the best in their future studies.

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

- 4 - Developmental Psychology
- 4 - Biological Basis of Childhood Behaviors
- 4 - Education
- 4 - Quantitative Reasoning



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## **September 2020 - December 2020: Community Teaching: Pasts, Presents, and Futures** 16 Credits

### **DESCRIPTION:**

Faculty: Michael Bowman, Ph.D., Jon Davies, Ed.D., Kate Napolitan, Ph.D.

Because of the global COVID-19 pandemic, Community Teaching: Pasts, Presents, and Futures was conducted remotely through Canvas and Zoom platforms (and a student-created Discord channel). Students rose to the occasion of this difficult moment and co-created a brave, supportive, and lively space of learning. While the remote format presented challenges, it also provided opportunities to visit with people and places that might not have been feasible in a traditional face-to-face teaching and learning format.

The program was organized around the study of “community teaching:” a kind of teaching that seeks to build connections between teachers, community elders, and social-political-economic movements. Program faculty sought to model the practice of community teaching by designing opportunities to learn from K-12 community teachers in western Washington; regional Indigenous educators, elders, and storytellers; and local, regional, and national leaders in educational justice and racial equity efforts. The opening class session was led by storytellers Roger Fernandes (Lower Elwha S’Klallam) and Fern Naomi Renville (Sisseton Wahpeton Oyate), who illuminated the role of story in intergenerational and cross-cultural knowledge sharing. Roger and Fern set the stage for programmatic explorations of the stories within ourselves, our families, our communities, and within program materials.

Program materials included interdisciplinary readings and multimedia (e.g. digital archives, websites, documentaries). Materials were organized around four places: Highlander Folk School in Monteagle, TN; the American Indian Movement’s Survival Schools in the Twin Cities; high school classrooms in Los Angeles; and educational organizing spaces in Chicago. Each week, students engaged in small group discussions around materials, student-led seminars around central texts, and small group discussions around personal/autobiographical connections. Each week, students wrote seminar preparation papers and journal entries. The final project for the program invited students to explore autobiography, family history, and community teaching through a medium of their interest: narrative writing, podcast, video/film, poetry, visual art, music, or graphic novel.

Through Highlander, students learned about popular education, adult education, labor organizing, and racial justice movement organizing primarily through the stories of community teachers prepared at Highlander. Students read *We Make the Road by Walking* (Horton and Freire, 1990); watched the 1985 documentary *You Got to Move*; examined archival material from the Tennessee State Library and Archives; made connections to interracial labor organizing on the West Coast through the picture book, *Journey for Justice: The Life of Larry Itliong* (Mabalon, Romasanta, and Sibayan, 2018); and made connections to The Evergreen State College by examining the oral history transcript of Dr. Carol Minugh. Students also engaged in a Zoom conversation with the current co-director of Highlander, Rev. Allyn Maxfield-Steele, about Highlander’s contemporary work, “dangerous listening,” and the intersections of religiosity and justice movement-building.

Through the American Indian Movement’s survival schools in the Twin Cities, students considered how education has been used by settler colonial societies as a tool for cultural erasure while also learning how mid-20th century indigenous movements sought to assert educational sovereignty by developing their own community teachers, linguistic and cultural sustaining curriculum, and community-center and indigenous-led schools. Students read *Survival Schools: The American Indian Movement and Community Education in the Twin Cities* (Davis, 2013); watched an episode from the 2009 PBS documentary *We Shall Remain* focusing on the AIM occupation of Wounded Knee; made connections to intergenerational land and language learning through the bilingual (English/Nlaka’pamux) picture book, A





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*Day with Yayah* (Campbell and Flett, 2017); and made connections to Evergreen by listening to a 1977 archival recording of AIM national chairman John Trudell speaking on campus. In addition, students took a live-remote tour of the Squaxin Island Museum, led by guest teachers Charlene Krise, Jeremiah George, and Ruth Whitener.

Through the history of the 1968 East Los Angeles 'Blowouts' and their aftermath, students learned how Chicano high school students and teachers organized protests, walk outs, and sit-ins to force one of the largest school districts in the country to recognize the need for culturally sustaining curriculum and community teachers. Students read *Blowout!: Sal Castro and the Chicano Struggle for Educational Justice* (Garcia and Castro, 2014); watched an episode of the 1996 documentary *Chicano!*; and examined archival evidence related to student demands for systemic change. While East LA students won significant victories and grew their own political consciousness, their struggle for culturally sustaining education continued. Students in the Community Teaching program followed this struggle into the schools of Tucson, Arizona through the 2011 documentary *Precious Knowledge*, and into school districts throughout the West Coast via Zoom conversations with teacher educator Dr. Lorena Guillén (UCLA), Ethnic Studies teacher Ana Talavera (Olympia School District), and fifth grade community teacher Juan Córdoba (Highline School District). Students also read and discussed *Alma and How She Got Her Name* (Martinez-Neal, 2018), a picture book that connects young Alma to the talents, wisdom, and experience of her ancestral namesakes.

Finally, by studying the history of educational activism in Chicago over the past half-century, students explored how Black teachers, students, families, and cultural workers sought to secure Black academic achievement through a variety of political and policy means: school desegregation, community control of schools, independent Black institutions, and charter schools. Students read *A Political Education: Black Politics and Education Reform in Chicago Since the 1960s* (Todd-Breland, 2018); learned about the Great Migration to Chicago through excerpts from *The Warmth of Other Suns* (Wilkerson, 2010), MOMA's digital gallery of Jacob Lawrence's The Migration Series, and the film-adaptation of Lorraine Hansberry's *A Raisin in the Sun*; and learned about the importance of Chicago's Bronzeville neighborhood through the picture book *A Song for Gwendolyn Brooks* (Duncan, 2019). Students then examined the influence of late 20th century Black political educational activism on the Chicago Teachers' Union (CTU) response to 21st century neoliberal educational policies (e.g. standardized testing, school closures, magnet and charter schools). The CTU's 2012 strike galvanized community teachers across the country to organize around political-economic and racial justice issues. In addition, students learned about the Seattle Education Association's (SEA) racial equity focus in recent contract negotiations, from the Director of its Center for Racial Equity, Marquita Prinzing.

Each week throughout the quarter, students also read chapters of the YA book *This Book is Anti-Racist* (Jewell, 2020) and engaged in personal reflections about self-identity, family history, privilege and power, calling out and calling in, and taking a stand for justice. These reflections took the form of journal responses, autobiographical essays, small group discussions. Much of this important self-reflection work figured into students' final projects.

#### **EVALUATION:**

Written by Jon Davies, Ed.D.

Amidst a global pandemic, a contentious election season, and the challenge of remote learning, India (Kit) White rose to the occasion. They produced high-quality, well-written, and critically reflective work that demonstrated serious attention to program texts, essay and discussion prompts, their own identity work, and the thinking of their peers. They were a valuable participant in synchronous meetings and took on leadership roles in small-group discussions.



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In weekly seminar papers, Kit consistently identified key passages in the primary text and connected them to their own experience, materials from the weekly asynchronous work, and previous readings. Each weekly response seemed to build on previous responses; as a whole, they show the progressive development of Kit's thinking about the meaning and practice of community teaching.

Kit's weekly journal submissions were extensive and demonstrated the seriousness in which they took the work. In particular, Kit's engagement with the autobiographical prompts and the end-of-chapter activities in *This Book is Anti-Racist*, show their commitment to exploring the identity work required of community teachers.

In a final project and presentation, which reflected weeks of integrating program materials, Kit completed a powerful comic strip representation of their identity and relationship to community teaching.

All in all, Kit is an excellent student and demonstrated quality work in all aspects of the program.

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

- 4 - Community Teaching
- 4 - Philosophy of Education
- 4 - History of Education
- 4 - Storytelling/Children's and YA Literature



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## **March 2020 - June 2020: Animating the Sea: Motion, Light and Eyes**

16 Credits

### **DESCRIPTION:**

Faculty: Ruth Hayes, MFA and Pauline C. Yu, Ph.D.

*Animating the Sea: Motion, Light and Eyes* was a full-time program in spring 2020 that examined marine life from the perspectives of science, human-animal relationships, and the visual and media arts. Students in the program integrated their learning of animation, scientific illustration and marine biology, to research, write and represent the species they studied in their final monograph project. The program was designed for lower division students, but provided upper division science and art students ways to increase interdisciplinary breadth.

A typical week included 3 hours of lecture, 3 hours of drawing/animation workshop, 1.5-3 hours of science demonstrations, 2 hours of seminar discussion, and 3 additional hours of critique, group work and metacognitive reflection. Due to the pandemic, most content was presented in synchronous Zoom sessions, with additional lab exercises, film screenings, readings and creative assignments completed asynchronously. To that end, students drew on their own resources to set up DIY lab and studio situations at home in which to complete this work.

Faculty lectured on optics, water and wave behavior, scientific illustration in Western art history, the evolution of vision, philosophical toys, motion perception and flicker fusion, nonfiction animation, ecomedia, swimming and crawling locomotion, anthropomorphism, feeding behaviors, artists as environmental activists, bioluminescence and fluorescence, and collaborations between animators and scientists. Readings included excerpts from Helmreich's *Alien Ocean*, Cubitt's *EcoMedia*, and Raffles' *Insectopedia*, and articles spanning primary scientific literature, mainstream media and academic essays by Barad, Despret, Haraway, Minter, Nagel, and others. Readings centered on relationships between scientific observation and artistic observation, philosophies of biology (anthrozoology, collection ethics, animal sentience, anthropomorphism), critical theory, and the anthropology of scientists. Students viewed documentaries and experimental and nonfiction animations including Lebrun's *Proteus*, the BBC's *The Deep* (Blue Planet) and shorts by Aardman, Creature Cast, Drew Christie, Juan Camilo Gonzalez, George Griffin, Jane Aaron, Jim Trainor, Lynn Tomlinson, Pareja & Chavez, Carolyn Leaf, Mirai Mizue, Winsor McCay, Samantha Moore, and Yuri Norstein and others. Students demonstrated comprehension of readings and posed questions for seminar discussion in nine written responses to readings. They wrote four learning essays to document and reflect on their integration of program content. They also wrote screening journal entries for each film viewed, developing skills in critical analysis of the films' thematic, formal and technical elements.

In the science portion of the program, students were introduced to topics in physics (ray optics and wave behavior), and in organismal biology (anatomy of vision and light sensing capacities, feeding modes and locomotion). Due to the nature of remote instruction, physics and anatomy exercises incorporated online simulations and demonstrations of different phenomena and laboratory work. Exercises in the study of animal behaviors were centered around motion analysis via observation of documentary video online (and in a few instances, of published kinematic diagrams), with an emphasis on moving and static images from biomechanics research or footage of live animals from the campus aquarium when available.

In the program's studio portion, students gained or strengthened skills in observational drawing and basic scientific illustration techniques. They practiced introductory animation skills using analog techniques captured digitally, producing two animated optical toys, a drawn metamorphosis, and two sequences of cut-out animation using replacement and articulated puppet techniques. Students applied their illustration and animation skills to representations of organisms studied in the final project, with the option to use



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digital tools if they had access to them. An introduction to WordPress gave students a basic understanding of web authoring and experience in integrating illustrations and animation with the written word.

Students were assigned a final project monograph that consisted of several components with illustration, animation and a technical essay. Students were required to select one or two organisms to research using scientific literature and produce the writing in iterative assignments: a proposal with bibliography, a rough draft, a full draft and a published WordPress blog post. As part of their writing assignment, students were also assigned to speculate on the *umwelt* of their organism(s), and illustrate that idea. Their research essay was an accompaniment to their two scientific illustrations and their animation for the overall monograph assignment. Students worked in teams to identify common ecological and behavioral themes among their organisms and composed summary paragraphs on that shared theme (as "Categories" for the WordPress site). The culmination of the monograph assignment was that each student composed a blog post incorporating their writing and artwork, ultimately published as the Animating the Sea 2020 WordPress website.

#### **EVALUATION:**

Written by: Ruth Hayes, MFA and Pauline C. Yu, Ph.D.

India, who goes by Jay and uses they/them pronouns, took very good advantage of the program's learning opportunities, engaging actively with both the science and art content. Jay contributed productively to our learning community, interacting well with their peers and helping them connect with the program across the social distancing of the pandemic. Jay met the challenges of the enforced online learning with a positive attitude, completing most of the assignments and demonstrating good capacity to integrate and synthesize ideas and materials from the diverse disciplines studied.

In general, Jay prepared well for seminar, submitting seven of nine seminar question paragraphs. These demonstrated emergent ability to read critically, penetrate figurative and academic language, and separate an author's style from their ideas. In the latter half of the quarter, Jay put more effort into reading difficult passages and took advantage of peer support to better understand authors' points. They co-facilitated one seminar on Helmreich's *Alien Oceans*, collaborating with two others to develop supportive ways to discuss responses to the text. Jay put good effort into active listening, integrating peers' comments into the discussion. Jay submitted six of eight screening journal entries doing very strong work noting content, specifics of image and sound, and different animators' strategies, and extrapolating broader meanings from those elements. They included hand drawn sketches of frames from some of the films, and viewed several a second time to move past first impressions. Jay's essays clearly benefited from the time they put into their screening journal. They wrote four of four assigned, linking lecture topics effectively to films screened, doing very good metacognitive work, especially around the adaptations required to learn online, and synthesizing ideas and activities from multiple parts of the program.

Jay demonstrated an overall very good understanding of the presented concepts in marine science. Jay completed all observations assignments, and consistently demonstrated very good ability to observe and describe optical phenomena (simple ray optics, wave behavior), visual and perceptual phenomena (eye anatomy and motion illusions) and movement behaviors in marine organisms (locomotion and feeding behaviors) through completion of assigned notebook observations. Jay mostly completed all simulation and video observation exercises, demonstrating very good engagement with the range of materials. The entries were mostly well annotated but were not cited as assigned for the latter entries.

Jay was responsible for researching, writing and blogging on the self-selected topic of "Emperor and Little Blue Penguins (*Aptenodytes forsteri*) and (*Eudyptula minor*). Jay's assignment completion on the interim assignments (project proposal and bibliography, final draft and blog entry) was almost complete.



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The bibliography demonstrated a developing understanding of information sourcing, and made very good use of secondary and tertiary source material. Jay's final project paper and blog entry did a very good job of summarizing secondary and tertiary sources, comparing the two species, consistently using taxonomic nomenclature formatting, and citing sources, with mostly proper citation formatting. Jay's research and writing were an excellent demonstration of their communication skills and their ability to pair the scientific information with their informative illustration work; further refinement of their research skills would allow their writing to continue improving.

Jay entered the program with strong drawing skills and experience with watercolor that they expanded to include stipple technique, completing a beautiful image of a cuttlefish that balanced surface detail with form well. Jay's pencil and watercolor monograph illustrations effectively compare two penguin species, the emperors and the little blues. Jay's sparing use of color maintains integrity of the line and highlights morphological characteristics well. Jay easily adapted their drawing skills to animation, demonstrating a good grasp of basic principles and ability to simplify complex shapes to facilitate metamorphosis. They did outstanding work on a well-timed cut-out replacement sequence showing penguin locomotion on both land and in water, and demonstrated persistence in crafting an articulated puppet octopus whose eight arms had four joints each. Jay turned to digital paint tools to produce the monograph sequence comparing how the habitats of the two penguin species affect their locomotion. The sequence benefited from good preproduction to compose shots of one species entering the water and the other exiting it. Next steps in strengthening animation skills is to integrate establishing shots and pauses strategically to help orient the viewer, and to learn to use in-betweens to fine-tune motions. Jay's written reflections on process and results included good observations of how different animation formats require different approaches as well as creating different effects for the viewer.

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

- 3 - Seminar in Critical Theory of Media and Anthrozoology
- 3 - Introduction to Scientific Illustration
- 5 - Introduction to Nonfiction Animation
- 5 - Introductory Topics in Marine Biology



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**September 2019 - December 2019: Evergreen Student Civic Engagement Institute**  
2 Credits

**DESCRIPTION:**

Faculty: Jeannette Smith, Wendy Endress

"Citizens of communities need to know the cultural and global contexts in which a community exists, understand the historical and sociological relevance of important social movements, have exposure to multiple cultural and religious traditions, and understand how their political system works." National Task Force, 2012 is the guiding principle for this year's ESCEI program. Students spent eight-ten hour days in deep thought, hands-on work, and community service as we explored these themes. Students heard from multiple staff and faculty from the Evergreen Community, engaged with Evergreen students, and connected with resources in Olympia and Shelton. Each opportunity provided more context for what it means to be civic minded. Each opportunity brought a deeper and broader understanding of the various ways, avenues, and access points for civic engagement. Over six days, students built a community within a community.

**EVALUATION:**

Written by: Jeannette Smith and Wendy Endress

India, who goes by Jay, felt she brought friendliness and approachability as strengths to the program. In her self-evaluation, Jay found her volunteer experience at GRuB to be most impactful. She still connects with nature through gardening. This was an untapped source of joy that she was able to continue this quarter as a means of stress relief and a way to process challenges. It was such a joy to get to know Jay and watch others benefit from her insight and engagement.

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 2**

2- Government, Cultural Studies, Social Justice



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Student ID

## **September 2019 - March 2020: Madness and Creativity: The Psychological Link**

32 Credits

### **DESCRIPTION:**

Faculty: Carrie M. Margolin, Ph.D., Patricia A. Krafcik, Ph.D., Albert Lee, M.F.A.

Our program explored the relationship between human psychology and the creative imagination. Students studied abnormal psychology, discussed and analyzed a variety of assigned readings in weekly book seminars, listened to faculty lectures in psychology, film history and theory, as well as literature, and participated in collaborative film production projects based on themes of madness and creativity. Readings included (fall term) "Ward No. 6" (Anton Chekhov); *Hallucinations* (Oliver Sacks); "The Overcoat" and "The Portrait" (Nikolai Gogol); *The Runaway Species: How Human Creativity Remakes the World* (David Eagleman and Anthony Brandt); *Darkness Visible: A Memoir of Madness* (William Styron); *The Bell Jar* (Sylvia Plath); and (winter term) *A Sweet Death* (Claude Tardat); "Diary of a Madman" (Gogol); *The Double* (Fyodor Dostoevsky); selections from *Great Short Works of Edgar Allan Poe: Poems, Tales, Criticism* (Poe); *Divided Minds: Twin Sisters and Their Journey Through Schizophrenia* (Carolyn Spiro and Pamela Spiro Wagner); *Meeting Dave: A Journey Through the Looking Glass* (Pamela Voccia); *The Reason I Jump: The Inner Voice of a Thirteen-Year-Old Boy with Autism* (Naoki Higashida); *Letters to a Young Poet* (Rainer Maria Rilke); and selected peer-reviewed psychology articles online both terms. Over the course of both terms, students read the textbook *Fundamentals of Abnormal Psychology* (9<sup>th</sup> ed., Ronald J. Comer and Jonathan S. Comer).

Students and faculty viewed several films linked with topics in psychology, analyzing them from historical, theoretical, and aesthetic perspectives in post-viewing discussions led by the film faculty. These included both narrative and documentary features, as well as silent and experimental short films. During the fall term, this included *K-PAX*; "La Jetée"; *Titicut Follies*; *Hearts of Darkness*; *Black Swan*; *Barton Fink*; *A Page of Madness*; *The Treasure of the Sierra Madre*; "The Red Balloon"; *Annie Hall*; *Psycho*; *Adaptation*; *Sunset Boulevard*; *At Eternity's Gate*; *The Punk Singer*; and excerpts from *Night on Earth* ("Paris") and *Akira Kurosawa's Dreams* ("Crows"). During the winter term, this included the films *Safe*; *Visions of Light*; *Killing Us Softly*; *Superstar: The Karen Carpenter Story*; *Frida*; *Basquiat*; "Vincent"; "The Tell-Tale Heart"; *Sex, Lies, and Videotape*; *The Stanford Prison Experiment*; *Desert of Forbidden Art*; "I Love Sarah Jane"; Tim Burton's *Alice in Wonderland*; "An Exercise in Discipline: Peel"; *The 400 Blows*; *Twitch and Shout*; *Between Madness and Art: The Prinzhorn Collection*; *Poetry*; and *Amélie*, as well as episodes of the television series *Twilight Zone*, *BoJack Horseman*, and *The Simpsons*.

Intensive readings in psychology introduced students to a series of abnormal conditions defined in the current *DSM-5 (Diagnostic and Statistical Manual of Mental Disorders, 5<sup>th</sup> ed., of the American Psychiatric Association)*. To enhance and test their knowledge, students worked with online software ("LearningCurve" from Macmillan Publishers). LearningCurve is an interactive, self-paced tutorial on our textbook's readings in abnormal psychology. This software requires that students fully master the material. The students' knowledge is assessed through quizzes, and incorrect answers to questions are followed by immediate corrective feedback, with subsequent retesting until a perfect score is achieved. Students and faculty also discussed and debated six controversial topics in psychology in the *Taking Sides* series of pro- and con- arguments presented by specialists and learned to read critically and to formulate their own opinions about these issues. The arguments were drawn from *Taking Sides: Clashing Views in Abnormal Psychology, 8<sup>th</sup> ed., Richard P. Halgin*.

In addition to film history and theory, students learned about the practical considerations that inform filmmaking craft, which they applied to digital film production projects shot in small teams of six people. Students were also given the opportunity to gain proficiency in digital video camera operation, nonlinear video editing software, or digital audio recording. They produced a series of graduated digital filmmaking



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exercises during the fall term—*photo roman* process film, live-action process film or 60-second commercial, and short film adaptation—aimed at demonstrating their ability to apply the same shot-sentence framework that is taught at leading American film schools: “Every shot is a thought. Shots are sentences.” For the final fall project, students produced short film adaptations and mock trailers based on the films screened in class, using these exercises to examine the creative choices made by world-class filmmakers; to experiment with genre and other film conventions; and to enhance their creative problem-solving skills. For the final winter project, students shot short films based on original screenplays generated by their assigned film groups. These original stories were developed as a series of graduated exercises—from one-sentence loglines to individual scenes to 5-to-12-page screenplays—which were workshopped at the script level and as filmed scene studies. This process provided students the opportunity to gain practical experience as they learned how to write in proper screenplay format, direct actors, and record dialogue and ambient sound, while also exchanging constructive feedback on their peers’ written and filmed work.

Students practiced their writing in weekly seminar commentaries based on the assigned readings, midterm learning plans, written responses to six major controversial issues in psychology (from the *Taking Sides* book mentioned above), and two major thesis essays in initial and final draft forms based on issues presented in the film *K-PAX* and on two films or works of literature of the students’ choice, as well as quarterly self-evaluations. Each quarter, students submitted three brief papers in response to the films screened in class, and were encouraged to use these open-format reaction papers for analysis and creative expression, depending on their personal interests and academic goals. In order to promote project-based learning and encourage a thoughtful approach to their creative work in collaborative film production, students also submitted reflection papers for the digital filmmaking exercises. The students participated in creative workshops in beading and mask making. They benefited from a private teleconference with the renowned social psychologist Philip Zimbardo of Stanford University, as well as an educational field trip to the Museum of Glass in Tacoma and the Tacoma Art Museum.

#### **EVALUATION:**

Written by: Carrie M. Margolin, Ph.D., and Patricia A. Krafcik, Ph.D.

India, who prefers to be called Jay, was enrolled in the coordinated studies program Madness and Creativity: The Psychological Link during fall and winter terms 2020. She did excellent work throughout and earned full credit for it. She participated in both seminar and all-class discussion in valuable ways, was clearly well prepared for our discussions, and engaged our topics energetically and competently. In addition, she was a skilled listener, always treating her classmates and their opinions with respect. It was a pleasure to have Jay with us in our program this academic year.

Jay participated in all the writing requirements of the program. She produced online commentaries to the seminar texts, and all of her commentaries made appropriate reference to the texts, reflecting her good understanding of the larger context of our readings. Her voice is clear and straightforward, and it is obvious that she put thought into her responses just as she did in her oral seminar participation. Likewise, for instance, in her major essay in winter term, her genuine voice can also be heard. For this essay, she explored common ground between the film *The Blair Witch Project* and *The Ritual*. Her analysis of the similarities and differences help us see these two films in a larger context and conveying a significant message about unity of thought and action in times of crisis. Jay made superb strides forward from her first to final draft and is to be commended for her obvious hard work on this essay project.

Jay did consistent work on the interactive LearningCurve assignments for abnormal psychology, completing most of the chapters. Her work showed a mastery of the covered material. In addition to her work on LearningCurve, she also showed her knowledge of abnormal psychology through her work on the *Taking Sides* analyses. She submitted most of the required analyses, and they all revealed that she had read and understood the controversial issues and could articulate a reasoned opinion of her own. On





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the plagiarism quiz at the beginning of fall term, Jay showed that she has a good understanding of how to avoid plagiarizing the work of others.

Albert Lee, the film faculty in our program, submitted the following two paragraphs evaluating Jay's work in the creative segment of our program:

In fulfillment of the Film History and Theory requirements for the program, Jay delivered a presentation that showed how Stanley Kubrick's *The Shining* connected to the course material on abnormal psychology. During both fall and winter terms, she contributed frequently to our post-film discussions, consistently helping to move the conversation forward. In fulfilling the film-writing requirement, she thoroughly examined a diverse selection of films including Barton Fink, *Psycho*, *At Eternity's Gate*, *The 400 Blows*, *Poetry*, and the Austrian short film 'Copy Shop.' During the fall term, Jay submitted a paper on *At Eternity's Gate* that was particularly striking, as it used the film as a springboard for considering the theories and evidence surrounding the last days of Vincent van Gogh. In doing so, she showcased an intense curiosity, solid research skills, and an ability to weigh the merits of competing theories in the light of ambiguous evidence. During winter term, Jay provided further evidence of her curiosity and capacity for theoretical reflection in her paper on the 'Copy Shop.' This experimental film follows a photocopy clerk who accidentally makes multiple copies of himself that come to life and run amok through the city. While most viewers tend to focus on the entertainment value of watching multiple versions of the same person running around onscreen, Jay seized on the literary and philosophical implications of such a duplication, noting that the film invites us to question the reliability of the narrator and the contingent nature of individual identity. She is encouraged to explore further study of philosophy, cognitive science, anthropology, or film and literary theory.

In fulfillment of the Film Production requirements for the program, Jay participated in three short films shot by her assigned film group during the fall quarter. Particularly noteworthy was her performance as one of the leads in a genre-bending short film adaptation inspired by *The Bates Motel*, a television spin-off of Alfred Hitchcock's *Psycho*. For this sitcom-style retelling of the Hitchcock classic, she played the part of Marion Crane's sister who has been having an affair with Marion's boyfriend behind her back, a discovery that scandalizes Marion's ghost. In addition to her contributions as lead actor, Jay served as editor for her group throughout the term, showing a rare level of commitment as she saw each film to completion despite numerous technical issues. During the winter quarter, Jay again took the lead while acting in a two-minute scene study and six-and-a-half-minute short film based on a screenplay about a pair of 'ghoul finders' whose working relationship becomes complicated when one develops a crush on the other while shooting the web series 'Ghoul Finders' in a haunted wood. In addition to serving as lead actor for this final project, Jay showed her dedication by shepherding the project to completion while also honing her technical skills as editor.

Jay's group members in fall term noted that she was particularly generous with time devoted to the project, and particularly good at facilitating the group process, and that she added to the spirit, vitality, and enthusiasm of the group. When asked to evaluate her participation, their group judged their work as excellent. In winter term, her full participation in her group's work as editor and actor also elicited an overall peer assessment of excellent.

Jay is a bright student who clearly embraced with energy and enthusiasm our work in fall and winter terms this year. The faculty wishes her the very best in her future academic and professional pursuits.

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 32**

4 - Abnormal Psychology



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- 4 - Psychology of Creativity
- 4 - Psychology and the Arts
- 4 - World Literature
- 4 - Expository Writing
- 4 - Film History
- 4 - Film Production
- 4 - Film Theory



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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](http://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.