



Cryder, Ellice Duree

A00338368

Last, First Middle

Student ID

**Former Name(s):** Cryder, Elise Duree;**DEGREES CONFERRED:**

Bachelor of Arts

Awarded 18 Dec 2020

**TRANSFER CREDIT:**

Start	End	Credits	Title
04/2010	06/2014	90	Clark College

**EVERGREEN UNDERGRADUATE CREDIT:**

Start	End	Credits	Title
03/2015	06/2015	16	<b>Woodcarving: Bentwood Boxes and 3D Sculpture</b> 6 - Northwest Native Woodcarving 2 - Northwest Native Design 8 - Art Appreciation
09/2015	03/2016	30	<b>Reality and Dreams: Seeing the Inner and the Outer</b> 4 - Black and White Film Photography 4 - Philosophy of Modern Physics 8 - Psychology of Dreams 2 - Literature: Plato's Symposium 2 - Art History: Impressionism and Surrealism 4 - Digital Photography 2 - Biology of Belief 2 - Contemporary Literature: Surrealism 2 - Independent Research: Tibetan Buddhism and Lucid Dreaming
03/2016	06/2016	4	<b>Painting: Concepts and Techniques</b> 4 - Introductory Painting
09/2019	03/2020	32	<b>Place, Memory, Narrative: Northwest Coast Native Art and Literature</b> 4 - Pacific Northwest History 4 - Serigraphy Printmaking 6 - Pacific Northwest Native Design 4 - Native American and Indigenous Studies: Indigenous Literature and Creative Arts 4 - Pacific Northwest Coastal Indigenous Art History 4 - Independent Study: Advanced Research in the Humanities 6 - Relief Printmaking: Woodcut, Linocut, Monotype
03/2020	06/2020	8	<b>Indigenous People and the Pacific World</b> 4 - Pacific Northwest Indigenous Art History 4 - Global Indigenous Histories and Geographies
03/2020	06/2020	4	<b>Pedagogy of Healing Through The Arts</b> 4 - Art Therapy



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**EVERGREEN UNDERGRADUATE CREDIT:**

Start	End	Credits	Title
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>
09/2020	12/2020	2	<b>Core Ballet</b> <i>2 - Core Ballet</i>

**Cumulative**

202 Total Undergraduate Credits Earned



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I began my studies at The Evergreen State College after earning my AA degree from Clark Community College. During my time at Clark College, my focus was centered on oil painting, drawing, and art history. When I arrived at Evergreen, I carried with me an interest in teaching, art therapy, social justice, and the desire to strengthen my skills and experience as a visual artist. I grew tremendously during my first two programs, *Woodcarving: Bentwood Boxes and 3D Sculpture* and *Reality and Dreams: Seeing the Inner and the Outer*. These programs expanded my mind by exposing me to local Native art, history, and culture; dream psychology, and biology of belief. I became better grounded in my identity while improving my communication skills by participating in seminar discussions, strengthening my ability to analyze material, and synthesizing learnings into writing. Exposure to local Native history gave me a greater appreciation for the land that I live on and the rich cultures that preceded Euro-American society. Woven into each program was a visual art component which required me to work with new mediums and styles. I became a more versatile artist after learning the fundamentals of Northwest Coast Native art and design, woodcarving, and photography.

After my first year at Evergreen, I became confident in my decision to pursue a career in education, which led to my independent research on Indigenous education, culturally responsible and holistic education, and art therapy. In the two-quarter program, *Place, Memory, Narrative: Northwest Coast Native Art and Literature*, I studied dominant narratives of Native history and culture which have been supported in public education and compared them to the narratives told by Native people. I completed a research project in which I discussed generational trauma caused by federally run residential schools and how this trauma has been ignored and perpetuated in public schools. I explored ways in which our current education systems could be altered to more effectively nurture marginalized students, specifically Indigenous children and young adults. I continued my research, examining alternative pedagogies, self-determination in education, and holistic education. This research sparked my desire to participate in social justice work through teaching. During this time, I also worked with Northwest Coast Native art and design, and used serigraphy and other printing methods to create Native inspired art. My final body of prints and accompanying artist statements created a narrative which supported my independent research on holistic education.

Researching alternative pedagogies drove me to develop an independent study contract titled, *Pedagogy of Healing Through The Arts*. During this contract, I studied art therapy methods and primary art lesson planning. I wrote three lesson plans for therapeutic art projects designed for school-age children and devised accompanying visual examples for each lesson. The lesson content was provoked by my interest in the therapeutic nature of artistic expression and how it contributes to a holistic pedagogy. My final program, *Community Teaching: Pasts, Presents, and Futures* covered a diverse range of social justice movements throughout the history of the United States and drew connections between these movements and community education. I explored my political, cultural, and ethnic identities through weekly autobiographical and reflective writing. My peers and I found program materials to be relatable which allowed us to share personal experiences. This added depth to my learning and built trust between peers, creating a truly unique learning experience. As a final project, I created a painting and artist statement inspired by my autobiographical work and program themes. This program connected areas of emphasis from my previous learning experiences; researching holistic education, social justice, and creating visual narratives.

Throughout my journey as an undergraduate, I had the opportunity to focus on a single academic program over several months, cultivating an intimate learning community, and receiving encouragement from peers and faculty to explore and connect my intellectual and artistic endeavors. I learned to synthesize my knowledge across subjects and apply this understanding to my life and work. This educational experience gave me opportunities for personal as well as intellectual growth and prepared me for a future of teaching and creating meaningful bodies of artwork.



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**September 2020 - December 2020: Core Ballet**

2 Credits

**DESCRIPTION:**

Faculty: Jehrin Alexandria

In this course, students will learn the fundamentals of classical ballet. They will work on gaining greater physical flexibility and coordination. In addition, they will practice the Beamish BodyMind Balancing Technique, as well as visualization exercises and authentic movement. They will work to achieve a heightened awareness of self through movement both in and outside of class.

**EVALUATION:**

Written by: Jehrin Alexandria

Ellice participated fully in weekly ballet class. In practicing the ballet vocabulary and steps she increased her overall flexibility as well as coordination. In addition she participated in core strengthening exercises via the Beamish Bodymind Balancing technique.

Ellice is a very attentive and focused student. She did well in class.

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

2 - Core Ballet



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

### **DESCRIPTION:**

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

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, Ellice Cryder rose to the occasion. She consistently produced high-quality, well-written, and critically reflective work that demonstrated serious attention to program texts, essay and discussion prompts, her own identity work, and the thinking of her peers. She was a valuable participant in synchronous meetings and took on leadership roles in small-group discussions.



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In her weekly seminar papers, Ellice consistently identified key passages in the primary text and connected them to her 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 Ellice's thinking about the meaning and practice of community teaching.

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

In a final project and presentation, which reflected weeks of integrating program materials with her own family stories, Ellice completed an in-depth exploration about her family's Ojibway ancestry and traditions. The exploration culminated in the production of an oil and acrylic painting depicting powerful symbols of the intersection of native culture and settler colonization. In addition, she constructed a PowerPoint and video, which she presented during a live Zoom presentation of her research.

All in all, Ellice 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: Pedagogy of Healing Through The Arts**

4 Credits

### **DESCRIPTION:**

Faculty: Alexander McCarty M.i.T

For the Individual Learning Contract titled **Pedagogy of Healing Through The Arts**, Ellice Cryder studied lessons for therapeutic art projects appropriate for school age children and created three lesson plans for projects based on her studies. She created three visual examples for each lesson plan using watercolor paints, colored pencils, markers, crayons, and chalk pastels. To influence her work, Ellice read chapters and excerpts from, *The Art Therapy Sourcebook* by Cathy A. Malchiodi and *Bloomsbury Curriculum Basics: Teaching Primary Art and Design* by Emily Gopaul.

### **EVALUATION:**

Written by: Alexander McCarty M.i.T.

Ellice Cryder did excellent work in her Individual Learning Contract. She made excellent progress toward meeting her goals and learning objectives for the quarter and earned full credit. Ellice did a very good job communicating with faculty throughout the quarter and worked diligently to keep assignment deadlines.

Referencing *Bloomsbury Curriculum Basics: Teaching Primary Art and Design* by Emily Gopaul, Ellice learned how to format lesson plans using age appropriate materials, vocabulary, and example works. Ellice did an outstanding job exploring new ways to approach teaching healing through the arts by reading chapters and excerpts from, *The Art Therapy Sourcebook* by Cathy A. Malchiodi. Ellice learned methods on teaching students how color can evoke emotion and how they can use color to communicate their feelings through their art. She also learned ways to prompt children to think about how their bodies are feeling and to recognize connections between their emotional/mental state and their physical body. She did excellent work completing her lesson plans and art project examples that will encourage her students' self-awareness. These new lessons and teaching methods will be utilized in her future workshops and classrooms.

Overall, Ellice made excellent progress in her spring quarter, in her writing and reflection about her artistic practice, and especially in her curriculum planning. She grew more confident and competent in creating lessons that encourage healing through the arts.

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

4 - Art Therapy





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## **March 2020 - June 2020: Indigenous People and the Pacific World**

8 Credits

### **DESCRIPTION:**

Faculty: Kristina Ackley, Ph.D. and Alexander McCarty, MIT

In this quarter-long program we placed Indigenous people and the Pacific world at the center of our studies in visual art, literature, and history. We critically examined settler colonialism as a structure, and not an event. Students studied multiple histories of the Pacific world, considering in more depth the connections between the Indigenous people of the Coast Salish region, Pacific Northwest coast, and Aotearoa. We explored topics such as regional art styles, visual literacy, research ethics, food sovereignty, and resiliency. We considered the ways that place influences visual and written narratives. Students developed skills in interpretation, communication, and synthesis.

This program was held remotely through a synchronous online learning community. Each week students were required to attend lectures, discussions, and a seminar. Students also identified and reflected on an outside event related to program themes. They built skills in questioning, listening, and responding through both large and small group discussions and participation in an online asynchronous peer-learning community. Students developed their writing skills in synthesis, reflection and analysis with focused weekly papers on program readings, and two synthesis essays, and a self-evaluation.

Required book-length texts were *Authentic Indians: Episodes of Encounter from the Late-Nineteenth-Century Northwest Coast* (Raibmon), *The Sea Is My Country: The Maritime World of the Makahs* (Reid), *Manawa: Pacific Heartbeat* (Reading), *Winter Brothers* (Doig), *Spirits of Our Whaling Ancestors: Revitalizing Makah and Nuu-chah-nulth Traditions* (Coté).

### **EVALUATION:**

Written by: Kristina Ackley, Ph.D. and Alexander McCarty, MIT

Ellice completed excellent work and has an in-depth understanding of the processes of colonization and decolonization of Indigenous peoples, and the legacy of past cultural, political, economic, and environmental policies in present-day Tribes and First Nations. Ellice met or exceeded all program expectations and she completed advanced work in the humanities.

Ellice was engaged with all program activities—faculty lectures, films, seminar, and large and small group discussions. Ellice wrote seminar response papers that were focused and showed the beginnings of a perceptive analysis. In her discussion of *Authentic Indians*, Ellice identified the ways that Pacific Northwest Native artists exercised agency during the late nineteenth century, when the public required native art to be old, rare, and inexpensive. Ellice looked for ways that Native artists contested those boundaries, and this was reflective of her larger interest in collaboration and resilience. Ellice had excellent contributions to the online discussion, regularly posting her work and offering thoughtful responses to other students. Ellice completed a perceptive reflection paper on an event outside class, thoughtfully discussing the format of the event and the main ideas conveyed by the Native author. She brought up the ways that Native authors mediate between different audiences to write narratives that speak to a number of different topics. Ellice wrote an excellent final synthesis paper, presenting a nuanced and thoughtful beginning analysis of the contrast between innovation and tradition. She concluded, “innovation is inevitable and necessary, but changes can be made in a way that honors the work of ancestors and past traditions while acknowledging the needs of the living people in the present world. Although the Northwest coast Natives and Maori are separated by a huge ocean, the separate cultures have found support and healing through each other. On their own and through their international relationships, they are combining tradition with modern technology and creating new traditions to strengthen and heal their communities.”



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Ellice demonstrated intellectual curiosity and initiative by completing an optional final presentation to the class over the online platform Zoom. Titled "Innovation as Tradition," she discussed collaborations between Pacific Northwest Indigenous and Maori people. Her presentation was informative and grounded well in the main themes of the class.

Ellice is a well-prepared scholar and has a strong foundation for understanding the relationships of Indigenous people and the Pacific world, and can link these processes to Indigenous nation-building. She was a valued member of the learning community.

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

- 4 - Pacific Northwest Indigenous Art History
- 4 - Global Indigenous Histories and Geographies



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## **September 2019 - March 2020: Place, Memory, Narrative: Northwest Coast Native Art and Literature**

32 Credits

### **DESCRIPTION:**

Faculty: Kristina Ackley, Ph.D. and Alexander McCarty, MIT

In this two-quarter program we explored the ways that place affects art and literature. Students worked to identify the historical and contemporary structures of settler colonialism, taking particular note of the ways that Native nations and Native artists have demonstrated resilience and autonomy. In order to examine the central role of Indigenous peoples in the region, we used the lenses of art, history, literature, and geography. We critically considered dominant narratives, or the stories about Native people that have been disseminated in popular culture and public education, and compared and contrasted that to the stories that Native people tell. Students built analytical skills through extensive work in synthesis, or linking disparate ideas together around a common theme. Each week students were required to attend lectures, a seminar, printmaking studio, and research workshops. Students worked on public speaking skills through weekly presentations, developed skills in evaluating peer work through their participation in an online peer-learning community, and wrote weekly synthesis papers and several short reflective papers. In the fall quarter, they completed a final paper and presentation (as part of an issue-based panel), a revised academic statement, and a self-evaluation. In the winter quarter, students developed and carried out research projects that integrated the themes of the program with art. They completed a short topic statement, statement on sources, and a brief project proposal. All students wrote weekly updates and analysis on the class online forum, and commented on other students' posts. They submitted a project paper (written in two drafts) and reported their findings in a final panel presentation.

Required texts included *Native Seattle: Histories from the Crossing-Over Place* (Thrush), *Written as I Remember It: Teachings from the Life of a Sliammon Elder* (Raibmon and Paul), *S'abadeb The Gifts: Pacific Coast Salish Art and Artists* (Brotherton), *Contemporary Coast Salish Art* (Blanchard and Davenport), *There There* (Orange), *The Truth About Stories: a Native Narrative* (King), *Joe Feddersen: Vital Signs* (Dobkins), *The Beadworkers: Stories* (Piatote), and *Shapes of Native Nonfiction: Collected Essays by Contemporary Writers* (Washuta and Warburton).

In the fall quarter students explored and researched the historical and contemporary perspectives of Pacific Northwest Indigenous design. We addressed diverse visual languages, design strategies, pattern recognition, and regional traditions. Students learned to create unique images and illustrations that were guided by Northwest Coast Formline and Coast Salish design. Through serigraphy printmaking demonstrations, four edition assignments, and critiques, students learned to create screen prints. Students gained skills in two printing methods (stencil and photo-emulsion printing). Students made single color prints by hand cutting Rubylith stencils and made multi-color prints using photographic emulsion techniques with hand drawn acetates. They developed screens using the vacuum exposure unit, registered color separations, and practiced technical criteria for editioning prints. Students also wrote three artist's statements and participated in a critique and group discussion at the end of the quarter.

Through relief printmaking demonstrations, three guided print edition assignments and reviews, students learned to create relief prints in the winter quarter. Students learned four printing methods (monotype, block printing, hand-burnishing, and press operation). They made single color woodcut prints by hand burnishing, and multi-color linocut prints by inking gradient rollouts and registering their matrices on a relief press to make their print impressions. Students were introduced to making monotype prints using cut acetate stencils for their design motifs. Students also had options to use serigraphy printing to make their final editions for their research projects. They developed a conceptual body of work, wrote biographies and artist's statements, and practiced technical criteria for editioning prints.



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**EVALUATION:**

Written by: Kristina Ackley, Ph.D. and Alexander McCarty, MIT

Ellice completed excellent work and has a strong foundation for understanding the ways that place affects art and literature. She is well prepared to complete advanced work in the humanities and social sciences.

With near-perfect attendance, Ellice attended all program activities – faculty lectures, studio, workshops. She was attentive and engaged, always showing evidence of strong preparation in all the work she does. Ellice completed synthesis papers that reflected a clear understanding of a number of topics in Native American Studies. Ellice was an active participant in seminar and often brought thought provoking questions and ideas that engaged other students. Ellice had very good contributions to the online discussion, regularly posting work and responding to other students with meaningful comments. In a short fall mid-quarter presentation, Ellice examined the complex issue of natural resource development and Native nations, providing an intriguing case study of Enbridge Pipeline and the Leech Lake Band of Ojibwe in Minnesota. She had a fascinating insight on the importance of place in Indigenous identity. Ellice was interested in the importance of storytelling in her discussion of *The Truth About Stories* to *Susan Point: Works on Paper*. She thoughtfully synthesized the two readings by examining the ways that oral and visual narratives can be linked together. Ellice is a reflective student who thinks critically about situated knowledge, and she illustrated that in her discussion of an outside event, where she argued that hope for change needs to be replaced by a commitment to change.

In printmaking in the fall quarter, Ellice did excellent work completing all four of her serigraphy printmaking assignments. She demonstrated good skills in all of the serigraphy printmaking techniques and learning objectives covered. Pacific Northwest Indigenous art was a primary focus in printmaking and she demonstrated a clear understanding of the regional styles of Coast Salish design and Northwest Formline and was able to effectively use these elements in her print editions. Ellice successfully utilized positive and negative space in her Rubylith print edition and did an excellent job using trapping and registration techniques in her hand drawn acetate print editions. Ellice's prints were visually striking and her three artist's statements connected well with program themes. She did a great job participating in the final critique and provided helpful feedback to her peers. In the winter, Ellice did excellent work completing her three relief print assignments. She demonstrated very good skills in woodcut, Linocut, and monotype printmaking techniques. A notable strength was Ellice's ability to use motifs and color schemes that fit well within her research themes in order to create a cohesive body of new work. Ellice came to project reviews well prepared and was always receptive to feedback. She successfully matted five prints and wrote five polished artist's statements on time for the gallery exhibition at the end of the quarter. Ellice is ready to do intermediate work in the printmaking studio.

For her fall final project, Ellice completed the required topic statement, synthesis and sources statement, and two drafts of the final paper. Ellice wrote a very good research paper that discussed the negative effects of the Native American boarding schools and the inter-generational trauma resulting from these federally-run learning environments. She argued that contemporary public schools that teach Indigenous youth need to include both Native-created and Western curriculum that will successfully prepare them for higher education. She would have benefited by providing examples of specific learning objectives and activities that embrace this type of cross-cultural curriculum. In her fall final presentation, Ellice was well prepared as she discussed the classroom as spaces that could prepare students to succeed in both Native and Western curriculum. She had excellent timing and responded to questions very well.

For her winter quarter final project, Ellice completed a short research proposal, all the required weekly updates and responses, and two drafts of her paper. She built on her foundation from the winter quarter to dive more deeply into readings on alternative pedagogies and tribally-determined curriculum. Ellice argued that holistic (and wholistic) education was uniquely situated to meet the needs of marginalized



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and oppressed communities, because of its emphasis on pedagogies that critically examine historical context and value community engagement and student-centered learning. She provided excellent supporting examples based on strong research that demonstrated that students had better learning outcomes when they were presented with education that was meaningful and relevant to them. Ellice demonstrated a full understanding of concepts that were presented in the program and integrated them thoughtfully throughout the paper. It was her best work of the program. In her final presentation, Ellice gave a strong overview of her sources and insightfully synthesized them to argue that a holistic education was a form of social justice.

Ellice was a valued member of the learning community and earned full credit.

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

- 4 - Pacific Northwest History
- 4 - Serigraphy Printmaking
- 6 - Pacific Northwest Native Design
- 4 - Native American and Indigenous Studies: Indigenous Literature and Creative Arts
- 4 - Pacific Northwest Coastal Indigenous Art History
- 4 - Independent Study: Advanced Research in the Humanities
- 6 - Relief Printmaking: Woodcut, Linocut, Monotype



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## **March 2016 - June 2016: Painting: Concepts and Techniques**

4 Credits

### **DESCRIPTION:**

Faculty: Bruce A. Thompson, MFA

This course was intended as an overview of painting techniques, concepts, and related history. It was designed for a broad range of students to become competent with composition, brushwork, and color application. Projects included still-life, landscape, portraiture, and color field abstraction paintings. Students explored specific techniques through group activities which provided the basis for individual exploration. Thematic concepts were discussed as primers that aided students toward loosely narrative work. Class time was devoted to studio work, presentations, demonstrations, and critiques. In addition, students were expected to complete weekly written assignments and work outside of the designated class time to complete all required assignments.

### **EVALUATION:**

Written by: Bruce A. Thompson, MFA

Ellice faithfully met the requirements associated with this introductory painting course. She generally arrived to class on-time and prepared. She worked well within a group setting and was open to verbal and written feedback about the assigned projects. During group discussions, Ellice provided insightful observations about the work of other students and was generally positive and productive throughout the duration of the course.

Ellice has an above-average ability to render objects in convincing three dimensions using invented light sources and cast shadows.

Overall, Ellice produced some very impressive work this quarter. Her work experimented with a broad range of techniques and compositions. She often reworked paintings and sought critical feedback from faculty and peers alike.

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

4 - Introductory Painting



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## **September 2015 - March 2016: Reality and Dreams: Seeing the Inner and the Outer**

30 Credits

### **DESCRIPTION:**

Faculty: Bob Haft, MFA, and Don Middendorf, Ph.D.

The first quarter of this interdisciplinary program covered black and white photography, philosophy of modern physics, modern art including Impressionism and Surrealism, and the psychology of dreams. Students were encouraged to use active reading skills in their preparation for the lectures and the discussions, and to use active listening and note-taking skills during the lectures and workshops. The seminar discussions covered topics in the reading and lectures. Students were required to demonstrate that they had read and reflected on the texts by submitting brief papers prior to each seminar.

Students were introduced to the basics of black and white film photography by working first with pinhole and then 35mm cameras. They attended workshops on the early history of photography, film exposure and development, making enlargements using polycontrast filters, and the processes of bas-relief and solarization. In addition, they viewed and discussed works by famous photographers including Edward Weston, Minor White, Ansel Adams, Jerry Uelsmann, and others. Students were expected to expose and develop 10 rolls of film, produce images for and actively participate in critique sessions, and prepare and mat two images for a presentation of their work to the general public.

During winter quarter, students were given three workshops on digital photography: one on the use of digital cameras, one on Lightroom, and one on Photoshop. They were then given the option of working in either analog film photography or digital photography, or both. They were required to make eight images which serves as an illustration of one of their dreams, and at the end of the term they were expected to produce and mat two images for a public exhibition of their work on campus.

In the psychology of dreams workshops and lectures, students were introduced to viewpoints about the nature and purposes of dreaming from ancient times through the work of Freud and Jung and up to current research. Students also kept a dream journal and we discussed and used various approaches to dream interpretation. As part of our study of behavior and personal experience, we examined the role of neuroplasticity, epigenetics, and beliefs in mental and physical health.

For the philosophy of modern physics portion of the program, students read a text focusing on the "entwined history of light and mind." The lectures and text discussed some of the current viewpoints of the surprising nature of physical reality as discovered in modern physics and the implications for our view of matter, light, and spacetime.

Students were given a "Personal Practices" week for which they prepared a plan to do introspective or mindfulness practices. They completed a summary of their activity and gave poster presentations of their experiences to the entire program. During each term, exams were given at the midterm and at the conclusion of the quarter in order to determine the students' command of some of the concepts covered.

During winter quarter, students were expected to research a topic of their choosing, document 100 hours of preparation in their research journal, and present their findings in a 20-minute public presentation to the entire program at the end of the term. Prior to their final presentation, they were expected to do practice presentations in front of 2 or 3 of their peers who, in turn, were expected to give constructive criticism on their presentations.

During fall quarter, students visited the Seattle Art Museum to view both the permanent collection and the special exhibit "Intimate Impressionism," and were expected to write responses to two of the art pieces in the Museum. Winter quarter, they were expected to participate in a 3-day Tai Ji workshop celebrating the



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advent of the Chinese Lunar New Year, featuring master practitioner, Chungliang Al Huang. At the end of the fall quarter, they viewed Akira Kurosawa's film *Dreams*, and at the end of winter quarter they viewed Cocteau's *Beauty and the Beast*.

### **Texts:**

Texts for fall included: *Symposium* by Plato; *Catching the Light: the entwined history of light and mind* by Arthur Zajonc; *Sabbath: Finding Renewal in Our Busy Lives* by Wayne Muller; *Our Dreaming Mind* by Robert Van de Castle. Winter quarter added the following titles: *Kafka on the Shore* by Haruki Murakami; *Nadja* by André Breton; *Lucid Dreaming* by Robert Waggoner; and *Biology of Belief* by Bruce Lipton.

### **EVALUATION:**

Written by: Bob Haft, MFA and Donald Middendorf, Ph.D

Ellice has successfully completed all aspects of the program these two quarters. She had near-perfect attendance both fall and winter, proved that she could both write well and edit other student papers well, and she managed to make good progress in learning the basics of both traditional black-and-white and digital photography. During winter quarter, she was much more actively engaged in all areas of the program than she had been during the fall.

In the photography component of the program fall quarter she attended 7 of our 8 sessions, shot 10 rolls of film, and produced work for each of our critiques. Her contact sheets show that she didn't have much difficulty dealing with the mechanical aspects of the medium, since all of her negatives seem to be nicely exposed and her film well developed. Her scores on the quizzes that were given indicate that she still hasn't got a strong grasp of the workings of the 35mm camera, and that she needs to pay closer attention in the "seeing workshops" where photos of famous photographers were shown. She produced some nice work for our critique sessions, demonstrating a nice willingness to play with experimental techniques and to take real risks with her work. For the group's public exhibition of their work she produced two beautiful images and did a fine job of printing and matting them.

During winter, she made the switch from analog to digital photography without any hitches, in spite of missing a couple of the photographic workshops. Over the course of the term she managed to produce the required number of images to accompany her dream journal, and she produced and matted two beautiful pieces for the group's final public exhibition at the end of winter quarter.

Fall quarter she was more active as a listener than a speaker during our large seminar meetings, although she contributed something at nearly every session, showing that she had done good, close readings of our texts. In discussing one of the chapters of *Seeing the Light*, for example, she made the observation that in some measure science and art shared a common historical development. She was much more actively involved as a speaker when students met in smaller groups.

Winter quarter she managed to find her voice more often in seminar, particularly in the large group settings, and her contributions showed that she had done an excellent job of reading and processing the material in question. Her scores on the two art history exams indicate that she has just a fair grasp of the materials covered in lectures, but she made a significant improvement with her second exam.

Fall quarter, she completed all of the pre-seminar papers and gave good feedback to other students about their writings. She proved that she can write quite well and express herself clearly, but she needed to become more diligent about editing her own work for grammatical errors.

She made some nice improvements in her writing winter quarter, both in terms of eliminating minor grammatical errors and in making her writing more polished and precise. She also did a fine job of





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making connections in her papers between what she was reading and other aspects of the program. This fact served her well when she began working on her independent research project.

In lieu of giving an oral presentation about her individual research project, Ellice opted to write a research paper dealing with the topic of lucid dreaming and the unconscious. Along with one of our program texts she read three other books relating to her topic. Her paper contains some of the best writing she had done all quarter; it flows smoothly and logically from start to finish, and contains a wealth of information that she gathered from her sources as well as some personal anecdotes that enliven and enrich her narrative.

Of her work in the philosophy of modern physics portion of the program, my colleague Dr. Don Middendorf wrote the following: "In the philosophy of modern physics portion of the program, Ellice's responses on the first half of the closed-book exam demonstrated that she has a start on some of the ideas in the history of some major paradigm shifts in scientific models about the nature of physical reality. However, her closed-book exams show that she will need to review many of the concepts in the philosophy of light and matter."

Of her work in the psychology of dreams portion of the program, Dr. Middendorf notes: "Ellice's answers on the closed-book exams on the psychology of dreams were reasonably good on the midterm, but the later exams indicated that she'll need to review the ideas of Freud and Jung as well as their approaches to working with dreams. She could list over a dozen of the various purposes or functions of dreams proposed by the texts, lectures, and videos. She attended 8 of the 10 dream workshops and kept a very thorough dream journal with 20 dreams including 10 accompanied by excellent photographs representing them.

"Her responses on the final quiz indicate that she has a start on her understanding of the material covered on the biology of belief."

While fall quarter was a struggle for Ellice from time to time, she emerged from it a stronger student with a healthier attitude towards Evergreen's pedagogy. As she put it, "I gained a greater appreciation for my community in this class." Her decision to stay with the program winter quarter was a good one on her part as she gained much more confidence in her abilities as a student and as a collaborator with others.

#### **SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 30**

- 4 - Black and White Film Photography
- 4 - Philosophy of Modern Physics
- 8 - Psychology of Dreams
- 2 - Literature: Plato's Symposium
- 2 - Art History: Impressionism and Surrealism
- 4 - Digital Photography
- 2 - Biology of Belief
- 2 - Contemporary Literature: Surrealism
- 2 - Independent Research: Tibetan Buddhism and Lucid Dreaming



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## **March 2015 - June 2015: Woodcarving: Bentwood Boxes and 3D Sculpture**

16 Credits

### **DESCRIPTION:**

Faculty: Alex McCarty, MiT

This one-quarter, full-time program emphasized artistic theory and practice: (1) Students learned about historical and contemporary Northwest Native art; and (2) the basic techniques of Northwest Native woodcarving and form-line design.

Woodcarving sessions emphasized proficiencies and demonstrations where students learned the proper, safe use of the band saw, table saw, jointer, router, and drill press to shape out carving projects. Students used hand-carving tools including traditional curved and straight knives, and gouges to finish carving projects. Students completed three carving projects: a cedar eagle feather, a 3D sculpture, and a bentwood box. The concept design process included gathering resource images and creating full-size concept drawings for each project. Students learned how to transfer their drawings to their three-dimensional carvings.

The study of art appreciation focused upon the development of art and craft of Pacific Northwest Indigenous artists of the 19<sup>th</sup> and 20<sup>th</sup> centuries. Students completed readings from Bill Holm's *Northwest Coast Indian Art: An Analysis of Form*; essays by Joanne MacDonald, Nelson H.H. Graburn, Karen Duffek, Peter L. Macnair, and Martine Reid from *In the Shadow of the Sun: Perspectives on Contemporary Native Art* (edited by Canadian Museum of Civilization); and essays by Shaun Peterson, Joe David, Robin K. Wright, and Margaret Blackman from *In the Spirit of the Ancestors* (edited by Wright and Bunn-Marcuse). Weekly faculty lectures supplemented reading assignments, as did attendance at the Artist Lectures Series that featured contemporary and regional art professionals. Students demonstrated their learning and comprehension from the reading assignments through participation in seminars and through writing nine synthesis abstract essays. These short formal essays allowed students to address ideas from the texts and from other areas of the program that were personally interesting for each student.

### **EVALUATION:**

Written by: Alex McCarty, MiT

Over the course of the quarter Ellice became a more active participant in the program activities. Although Ellice is quiet in nature she often made constructive contributions to the conversation during seminar discussions. She always shared information that was directly related to the weekly assigned reading. It was evident that she had read the material carefully and had thought about it before each seminar session. Ellice's strong suite is in her writing and she did a great job writing her abstract papers. She followed the guidelines and faculty feedback carefully. She demonstrated clearly and concisely reading and comprehension of the text, as well as the ideas she was most interested in. Ellice's citations she provided were excellent examples of specific learnings from the text synthesized with other sources from the program.

Ellice did equally well in woodcarving. She had excellent on-time attendance and completed all drawing and carving assignments. Ellice demonstrated solid understanding of the machines and was proficient in every tool introduced. She was highly self-directed, set to work quickly, and worked through the entire sessions. A notable strength was Ellice's detail carving skills. She took extra time to do relief carving, three-dimensional carving, sanding, and painting to create overall presentable work. In design class Ellice attended all the drawing and critiques sessions on time. She demonstrated proficiency in making concept drawings that are easily translated into paintings and carvings. Ellice came to class well

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prepared to work and was receptive to feedback. She also demonstrated strong visual analysis skills in critiques.

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

- 6 - Northwest Native Woodcarving
- 2 - Northwest Native Design
- 8 - Art Appreciation



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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.