



Fritch, Joshua Jake

A00435333

Last, First Middle

Student ID

TRANSFER CREDIT:

Start	End	Credits	Title
09/2015	12/2017	49	Central Washington University

EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
01/2022	03/2022	16	Word Play: Literature, Creative Writing, and Poetics of Catastrophe 4 - <i>Classics of World Literature</i> 4 - <i>Contemporary Experimental Literature</i> 6 - <i>Creative and Critical Composition</i> 2 - <i>Creative Writing Workshop: Poetry, Fiction and Nonfiction</i>
03/2022	06/2022	16	Mammal Dreams: Introduction to Neuroscience and the Arts of Storytelling and Performance 4 - <i>Introduction to Neuroscience</i> 4 - <i>Introduction to Brain Anatomy</i> 3 - <i>Contemporary Literature</i> 3 - <i>Creative Writing: Arts of Storytelling and Performance</i> 2 - <i>Communication</i>
06/2022	09/2022	16	Learning to Understand: Literature, Creative Writing, and Philosophy 16 - <i>Learning to Understand: Literature, Creative Writing, and Philosophy</i>
09/2022	03/2023	32	Unmasking the Material World: Discovering Objects as Stories 4 - <i>Anthropology: Archaeology</i> 4 - <i>Material Culture Studies</i> 4 - <i>Composition II</i> 4 - <i>Intermediate Creative Writing</i> 8 - <i>Studies in Literature: Historical Fiction</i> 8 - <i>Interdisciplinary Writing/ Humanities</i>
04/2023	06/2023	16	Remaking the Photograph 4 - <i>Intermediate Black and White Photography</i> 4 - <i>Introduction to Digital Photo Editing</i> 4 - <i>Non-Traditional Photo Techniques</i> 4 - <i>Survey of Early Photo Techniques and Dynamics</i>

Cumulative

145 Total Undergraduate Credits Earned



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April 2023 - June 2023: Remaking the Photograph

16 Credits

DESCRIPTION:

Faculty: Amjad Faur, M.F.A.

This one-quarter program focused on non-traditional photographic processes, including double/triple exposure, camera-less images, and pinhole cameras made from unusual objects. The purpose of the program was to help students distance the modern photograph from its easy and ubiquitous production by means of technological marvels such as the mobile phone and digital cameras. Students were asked to relinquish the cleanliness of the modern photographic image in favor of results that were unexpected, experimental, and often unknowable until they reached a finished state, if a final state was possible (and the program emphasized the question of when a photograph is "finished"). This program emphasized process-as-product; the means by which an image is made having an enormous impact on its legibility and ultimately its content. The program asked students to synthesize their approach to experimental photography with the content of their images (both formal and conceptual), as well as to take chances and make bold decisions. Students were also shown a long history of how painting led to photography, and how it was that Italian Renaissance painting and the eventual proliferation of photography cemented a very rigid understanding of representational imagery across Europe and America.

EVALUATION:

Written by: Amjad Faur, M.F.A.

Joshua (Josh) came into this program with little to no formal training in photography but showed a steep learning curve in both traditional and more experimental forms of photo processes. Josh's work during this program showed an evolving personal engagement with complex applications of photo materials (such as multiple exposure on 35mm film, photograms, etc.). Josh seemed particularly interested in the potential of experimentation and refinement in a traditional wet black and white darkroom. Josh pushed himself in his abilities of translating ideas into images, and communicating his decisions with others, helping to promote an atmosphere of creative and formal possibilities among his peers during work sessions and critiques.

Many of Josh's assignments during the program, conceived through various prompts, indicated willingness on his part for a very intuitive and experimental form of image-making, as well as the embrace of uncertainty, which I believe paid off for him. Josh always came to program meetings ready to work and his energy always seemed directed into his current set of formal or material questions. Josh's work in pinhole, multiple exposure and camera-less photography showed a lot of enthusiasm for experimentation and process. Josh always seemed willing to push forward an idea, looking for areas that most succeed and knowing how to best take advantage of what was working.

Josh's final photo project further demonstrated his interest in the ways that material experimentation in the darkroom can yield strange and unexpected results. The prompt asked students to interpret the idea of "images within images" and Josh used 35mm film to shoot everyday scenes that also included mirrors and cell phone/computer screens. It was rewarding to see Josh push himself in the use of traditional black and white film, while also addressing the ubiquity of self-reflection in the form of other kinds of screens. Josh is a very capable and energetic student, filled with questions and curiosity. It was clear that his interests formed a wide constellation of topics and I hope this curiosity continues to drive him in his creative, academic and intellectual pursuits.



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SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Intermediate Black and White Photography
- 4 - Introduction to Digital Photo Editing
- 4 - Non-Traditional Photo Techniques
- 4 - Survey of Early Photo Techniques and Dynamics



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September 2022 - March 2023: Unmasking the Material World: Discovering Objects as Stories

32 Credits

DESCRIPTION:

Faculty: Kris Coffey, Ph.D., and Ulrike Krotscheck, Ph.D.

In *Unmasking the Material World*, we investigated how our relationships to objects are critically important to understanding human history and lives in the past and today. This program took an interdisciplinary approach to expose the stories, values, meanings, and practices found in objects.

Students were introduced to the study of material culture of the past (archaeology) and its use in constructing different kinds of narratives (creative and critical writing) about those pasts. Class activities included lectures, workshops, and seminars. Active participation in class activities, including research and writing workshops, seminar discussion, and group work was expected. We also completed multiple field trips to museums, historical sites, cemeteries, and other locations, to learn about the stewardship of objects as cherished artifacts, coveted consumer goods, donations, and waste. Academic work in addition to presence and participation included keeping and turning in detailed field notebooks for each field trip. Students also completed weekly readings and associated writing assignments. These included nine sets of written reflections and discussion on assigned readings over the course of two quarters. In the first quarter of the program, students also completed a parody exercise, and began a research process, building a proposal for a significant writing project to be completed in the winter, which would incorporate both historical research and crafting fiction. This work was represented in several research and drafting workshops, a project inquiry draft, and a final proposal for this project. The proposal required a 2-3 page project inquiry, a 500-word work sample, and an eight-source bibliography. Students presented this proposal to faculty in the final week of the fall quarter.

In the winter quarter, along with the written reflections on assigned readings and the field trip notebooks, described above, students completed this project. Associated assignments included a project proposal revision, an annotated bibliography, two drafts, the final paper, and a presentation to be presented to the class. Students also engaged in two peer review sessions to give feedback on each other's work. For the final paper, students were required to submit 12-15 pages of a combined critical/creative paper. Every student was expected to write in both genres, but could choose a dominant genre for the bulk of their work, i.e. 4-5 pages creative writing and 8-10 pages of critical analysis OR 4-5 pages critical analysis and 8-10 pages of creative writing. The required 10-15 minute oral presentation of this project to the class included a summary, the reading of an excerpt, the presentation of an object related to the project, and a bibliography.

EVALUATION:

Written by: Ulrike Krotscheck, Ph.D.

Josh was an incredibly engaged and involved student in our program. He had perfect attendance, and in discussions large and small, Josh consistently participated with questions that helped clarify key concepts, and contributions that demonstrated a very strong understanding and analysis of our readings, lectures, and other class activities. These comments and questions elevated the conversation.

Almost all written work was turned in. Field trip notes showed a great attention to detail and a willingness to be expansive in observation and commentary. Seminar reflection and discussion question assignments consistently showed advanced engagement with ideas presented in the readings. Josh came to the program with strong writing skills, and continued to hone them over the course of the program. Seminar papers often demonstrated a creative approach to the prompt and excellent synthesis



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and analysis of the readings. Josh was extremely responsive to faculty feedback on all aspects of program work.

For the final project, Josh chose to complete a critical research piece on the topic of Rapa Nui (Easter Island). All associated assignments were turned in, including a proposal, a revision, an annotated bibliography, two drafts, and the final paper and presentation. Again, Josh sought out and was receptive to faculty comments on this project, and also participated actively in peer review sessions.

The final paper explored one of the central "mysteries" of Rapa Nui: a precipitous and sudden drop in its population. After giving background on the history of the island, including its most famous features, the giant stone Moai, the paper tackled the scholarly history of explanations of this "collapse." Josh adeptly worked through the various theories that historians and archaeologists have tried out over time, concluding that in each of these theories, the personal bias and socio-political context of the author played a large role. The paper concluded that only through an awareness of such biases could scholars begin to move towards objectivity. This paper was well written and organized and showed advanced levels of synthesis and analysis. In the creative portion of Josh's project, he showcased creativity by demonstrating erasure of Indigenous Polynesians by crafting a narrative posed as an oral history and retracting certain lines. Josh produced a strong throughline between his creative and critical work and subsequently delivered a thorough, detailed, and well organized presentation on this topic at the end of the quarter.

Josh excelled in this program as one of our top students. All expectations for program were met or exceeded. Josh is well equipped to continue with advanced college work in the humanities.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 32

- 4 - Anthropology: Archaeology
- 4 - Material Culture Studies
- 4 - Composition II
- 4 - Intermediate Creative Writing
- 8 - Studies in Literature: Historical Fiction
- 8 - Interdisciplinary Writing/ Humanities



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June 2022 - September 2022: Learning to Understand: Literature, Creative Writing, and Philosophy

16 Credits

DESCRIPTION:

Faculty: Miranda Mellis, MFA

Joshua Fritch's summer Individual Learning Contract, **Learning to Understand: Literature, Creative Writing, and Philosophy** entailed a contemplative exploration of inner life, selfhood, and wisdom teachings through a solitary hiking trip of over 70 miles; fiction writing, essay writing, discussion, and weekly reflections; and readings in contemporary literature and Buddhist philosophy, including texts by Pema Chodron, Khaled Hosseini, among others.

EVALUATION:

Written by: Miranda Mellis

Joshua Fritch completed an impressive amount of writing for this summer ILC project, including three major projects: a deeply thoughtful, well-crafted and lucid philosophical essay of 25 pages; a one week solo backpacking trip of 73 miles and a 7-page paper on what the trip was like and the things Joshua learned; and a nearly 50-page literary science-fiction story in the vein of Philip K. Dick, exploring consciousness, simulacra, AI and representations of self. Joshua's work this summer reflects a passion for thinking, wonder, curiosity, reflection, and contemplative and spiritual practices through writing, reading, discussion, and that activity beloved of philosophers and writers, long, solitary walks. In our meetings I was struck by Joshua's capacity for speculative, open-ended and courageous inquiry into suffering, cognition, and mind. I encourage Joshua to continue to pursue studies and practices that allow him to develop as a contemplative, be that in philosophy, religious studies, psychology, literature, or all of the above, using writing, reading, thinking, walking, and cross-disciplinary studies to continue to grow, learn, and deepen his own considerable insight, wisdom and understanding.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

16 - Learning to Understand: Literature, Creative Writing, and Philosophy



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March 2022 - June 2022: Mammal Dreams: Introduction to Neuroscience and the Arts of Storytelling and Performance

16 Credits

DESCRIPTION:

Written by: Ada Vane, MA and Miranda Mellis, MFA

In Mammal Dreams we explored meaning-making holistically, through the discipline of neuroscience and the practices of creative writing and literary analysis. Our premise was that the way we understand ourselves and others is cultural, historical, scientific, political, and aesthetic and that adding contexts and ways of knowing, looking at subjects from multiple lenses, across domains of inquiry and knowledge, greatly improves our creative capacities and our critical acumen.

Participants in Mammal Dreams explored topics in brain science using *The Mind's Machine: Foundations of Brain and Behavior, 4th Edition*. Emphasis was placed on the structure and function of the human brain. Topics include the structure and function of neurons, the nervous system, sensory and perceptual systems, control of movement, learning and memory, and diseases of the brain. This material was covered through readings, lectures, workshops and discussions. Student learning in this area was assessed through answers to weekly quizzes, as well as responses to writing prompts that allowed students to express understanding in their own words through essays or small creative writing pieces. *The Neuroanatomy Coloring Book* anchored our explorations of brain anatomy through coloring and review. The weekly sessions focused on the location, connectivity, and function of areas of the brain explored in a variety of planes and viewpoints. Students were required to memorize the names and locations of 95 areas and systems in the brain. Learning was assessed through bi-weekly coloring pages and three exams.

For the literary arts portion of this trans-disciplinary program, readings focused on prose narrative and narrativity in a range of modalities, with a focus on the dream logics of stories that depart from conventional realism to raise questions and evoke experiences of uncertainty and inquiry through allegory, metaphor, and speculative forms. For our weekly literature seminar in contemporary literature, in addition to several short articles and stories, we read *Moss Witch and Other Stories*, by Sara Maitland; *Stories of Your Life and Others*, by Ted Chiang; *The Literary Conference*, by César Aira; *Land of the Snow Men*, by George Belden/Norman Lock; *Event Factory*, by Renee Gladman; and *Search History*, by Eugene Lim. Assignments included weekly responses to each seminar text, which set agendas for discussion; literature essays; responses to the events that comprised the Spring 2022 Art Lecture Series which we attended together as a program; a workshoped and revised short story and/or several flash fictions; and summarized and synthesized write-ups/ notes from lectures and readings. The program also included an opportunity to study and problematize the political economic, cultural, psychological, and physiological effects of social media, especially as a domain of monetized performance, with special guest educator, and expert on technology and culture, Christian Nagler, who visited the program to guest teach for a week. The workshop entailed lectures and discussions, and small group work to collaboratively create performances, and dialogic presentations, that critically engaged with the topics of the workshop.

EVALUATION:

Written by: Ada Vane, MA and Miranda Mellis, MFA

Overall, Joshua Fritch, who goes by Josh, showed excellent growth, depth and breadth of learning in the neuroscience portion of this program.

Josh completed almost all work in brain science and attended all lectures and workshops. Josh completed seven of eight quizzes. The answers demonstrated a satisfactory ability to recognize and



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recall the main concepts and supporting details regarding structure and function of the brain and nervous system. Josh responded to all six writing prompts. These responses illustrated a comfortable facility with technical language and use of terminology in brain science.

Josh was highly engaged during the bi-weekly brain anatomy sessions, turned in all coloring pages, and the quality of the pages was generally excellent. Josh's three brain anatomy quizzes illustrated an excellent ability to identify the areas and systems of the human brain in a variety of planes and viewpoints.

In the Literary Arts module of the program Josh Fritch's attendance and participation in seminar, lecture, and workshops was outstanding. Josh is an intellectually curious student whose diligence and passion for learning was consistently evident all throughout the quarter in every class session and assignment. Josh completed all writing assignments with lucidity and care, engaging deeply and philosophically with the seminar readings and all class discussions. Josh also did very well on writing assignments focused on reviewing our learning and communicating ideas, including an assignment designed to demonstrate learning on a topic, called 'writing-to-explain.' These writings showed how carefully and thoroughly Josh listened and engaged with the central concepts and ideas of the program. Josh's responses to the Art Lecture Series, which we attended as a program, were astute and contemplative in their orientation. Josh's creative writing was playful and demonstrated that they had thoughtfully taken in, used, and worked with the craft exercises and instructions given in the story workshop. Josh engaged wholeheartedly in the Social Media and Its Platforms workshop in week 9 of the program, collaborating well with their group to create an original, engaging, well organized and effective presentation. Josh is a promising thinker and scholar whose overall engagement was superlative.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Introduction to Neuroscience
- 4 - Introduction to Brain Anatomy
- 3 - Contemporary Literature
- 3 - Creative Writing: Arts of Storytelling and Performance
- 2 - Communication



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

16 Credits

DESCRIPTION:

Faculty: Miranda Mellis and Andrew Reece

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

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

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



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

EVALUATION:

Written by: Andrew Reece

Joshua, who goes by Josh, joined the ongoing program in winter quarter and quickly moved to the center of our discussions, contributing thoughtfully, generously, and consistently. Josh's attendance was perfect and participation thorough, with all written assignments turned in when due and at a high level of completion.

Josh's 11 annotated bibliography entries, several of which took the form of exegetical expositions, demonstrated attentive and imaginative reading. Clearly Josh had fingertip control of textual details, representing the form and thought of the books and plays well. The exegeses were elegant, engaging, and persuasive. A trend in several of these pieces was a reflection on the act of reading challenging texts: why some ancient dramas are more accessible than others; how a novel with a disjointed parts can work as a sum of those parts; and the analogy between poetry, abstract visual art, and stereograms. Uniting the collection was a respect for texts and their authors. Josh's composition in these was clear, direct, lively, and reader-friendly.

For the major writing project of the term, Josh created a fictional manifesto set within a frame narrative describing its discovery, in which the manifesto's apparent author self-immolates in Times Square, leaving behind a flash drive containing the twenty-page document. (The frame narrator is allowed one of the finest sentences in the project: "He struck me as strange, he struck me as peaceful, and then, he struck a match.") The manifesto urges its readers to realize the pivot point at which our species now stands and to get behind the next stage in human evolution or realize our annihilation. This evolutionary movement is presented as very rational, in its initial description: preserve life on earth as an interim phase, then begin migration to other planets, with the technology needed to do both viable but needing investment. Soon, however, the manifesto's author, wading through a philosophical channel filled with absurdism and solipsism, comes to a shore in which de-coupling our consciousness from bodies and becoming creator gods seem as easy as they are necessary to the author's vision. The manifesto ends with a paragraph that is either (mere) prophecy or threat:

For all those that chose to adopt its message, this paper belongs to you. You are the authors of the future, your pen far mightier than your sword. But, for those of you who chose not to adopt it, a mighty sword must fall.

Josh's piece succeeded on multiple levels, of which I will cite these: a deft handling of at least one, maybe two, not-entirely-reliable narrators; the presentation of philosophical ideas in the mind of one whose analysis of the ideas is wobbly at best; an ambiguous threat (if it is that) of mass violence coupled with the puzzling act of suicide; the characterization of a thinker whose voice and point of view is "we" and speaks in solidarity with humanity writ large, but who seems to be a very lonely, if not solipsistic, agent; and, finally, a provocative reflection on the power of art in an evolutionary movement so grounded in science and technology. Also, the project nicely dovetailed with themes from our readings, especially those by Camus and Lim.

As part of Word Play, Josh also participated well in a creative writing workshop in which students read and discussed assigned texts by a range of authors including Etel Adnan, Sean Negus, and Lyn Hejinian, among others. They did a series of in-class writing exercises exploring possibilities for, and approaches to, form and content in literary production in a range of genres. These exercises became the basis for



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developing original pieces which were then developed and revised in small group workshops. In these peer-led creative writing workshops, Josh improved their ability to give and receive critical feedback.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

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



The Evergreen State College • Olympia, WA 98505 • www.evergreen.edu

EVERGREEN TRANSCRIPT GUIDE

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

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

Educational Philosophy:

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

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

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

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

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

Academic Program

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

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

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

Evaluation and Credit Award:

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

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

Credit is recorded by:

Quarter Credit Hours: Fall 1979 to present

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

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

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

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

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

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

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

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

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