



Fritch, Joshua Jake

A00435333

Last, First Middle

Student ID

CREDENTIALS CONFERRED:

Bachelor of Arts

Awarded 14 Jun 2024

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>
06/2023	09/2023	12	A People's Epistemology 4 - <i>Philosophy of Knowledge</i> 4 - <i>Political Economy</i> 4 - <i>Composition</i>
01/2024	03/2024	12	The Journey: Art of Pilgrimage in Writing, Literature, and Life 4 - <i>History of Pilgrimage in Culture, Society, and Community Studies</i> 4 - <i>Literature, Writing, and Narratives of Travel and Pilgrimage</i> 4 - <i>Literature and Writing Practicum: Journaling and essay writing</i>



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EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
04/2024	06/2024	12	Master in Teaching: Spring 2024 <i>2 - Learning Theory</i> <i>2 - Social Foundations of Learning</i> <i>2 - Assessment Practices for K-12</i> <i>1 - Classroom Management</i> <i>2 - Differentiated Instruction</i> <i>3 - Professional Practices</i>

Cumulative

181 Total Undergraduate Credits Earned



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Academic Statement

What I've learned about education is that education is about the process of gaining knowledge and not the end product. It's a continual building process within the individual, as well as collectively. However, when you build knowledge, you don't always have something tangible to show for your labors. Unlike my brother, who's a construction worker, he can point to a house and say "I built that. That was the result of my hands, and my body. The house is a product of my applied effort over time." Through education the structures we build are all internal.

I wish I could show you my mental structures. I've put thousands of hours into my studies over the past six years. Even when I had a quarter without classes, I would still manage to read over 1500 pages. One quarter I took off, I traveled to six different countries; Portugal, Spain, France, Sri Lanka, Singapore, and Thailand. During that trip, I managed to read *The Brother's Karamazov*, and two other novels, all while I completed a full lap around the Earth. The results of my applied efforts throughout my life amount to about 120 novels. I have no physical evidence of my intellectual explorations. So much of my knowledge came from libraries and was completely free to me.

The author's I've read have built unique landscapes within my mind with their words. I can return to these places freely and relive those stories. Plus, through my intentional exposure to other types of lives and cultures, my capacity for compassion and empathy have grown exponentially. I've acquired habits and idiosyncrasies from people I've only encountered as words on a page. For example in the novel *Gulliver's Travels* by Jonathan Swift, introduces us to a species of hyper-intelligent horse people called the *Houyhnhnms*, these horse people use silence in their conversations to leave space for new thoughts and subjects to enter. Though I will never meet the *Houyhnhnms* due to their fictionality, I will be forever grateful for how they have enhanced my conversations. This is but one of countless examples of the ways authors have changed how I think and operate in the world.

If education is a process, then my current state of being is the ever evolving product. I carry nothing on me that can indicate to others that I'm educated. I carry my education in me. Every action and behavior I execute are the results of my acquired knowledge. My vocabulary has grown by the thousands and my precision of language in my working vocabulary has improved my communication dramatically. I don't walk like I used to. I don't think like I used to. I don't even blink like I used to. Education has shaped me into a new person.

I like the new person education has shaped me into. Education instilled purpose and direction in my life. I now know that I am here for what I have to offer others, and not the benefits I can reap for myself. When I arrived in this world, endless fields of knowledge were already cultivated and waiting for me; all I had to do was reap what was left behind by the brilliant minds that came before. I'm not done learning from the past however, I recognize that now is my time to stop reaping and become a Sower of knowledge, to ensure the next generation has endless fields to reap from too.



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April 2024 - June 2024: Master in Teaching: Spring 2024

12 Credits

DESCRIPTION:

Faculty: Catherine Peterson, MAT, Daelyn Bailey, Ph.D., Sarah Grant, Ma-EdL

Teacher candidates were evaluated using the following standards:

InTASC Standards

Standard #1: Learner Development: The teacher understands how learners grow and develop, recognizing that patterns of learning and development vary individually within and across the cognitive, linguistic, social, emotional, and physical areas, and designs and implements developmentally appropriate and challenging learning experiences.

Standard #2: Learning Differences: The teacher uses understanding of individual differences and diverse cultures and communities to ensure inclusive learning environments that enable each learner to meet high standards.

Standard #3: Learning Environments: The teacher works with others to create environments that support individual and collaborative learning, and that encourage positive social interaction, active engagement in learning, and self motivation.

Standard #6: Assessment: The teacher understands and uses multiple methods of assessment to engage learners in their own growth, to monitor learner progress, and to guide the teacher's and learner's decision making.

Standard #7: Planning for Instruction: The teacher plans instruction that supports every student in meeting rigorous learning goals by drawing upon knowledge of content areas, curriculum, cross-disciplinary skills, and pedagogy, as well as knowledge of learners and the community context.

Standard #8: Instructional Strategies: The teacher understands and uses a variety of instructional strategies to encourage learners to develop deep understanding of content areas and their connections, and to build skills to apply knowledge in meaningful ways.

Standard #9: Professional Learning and Ethical Practice: The teacher engages in ongoing professional learning and uses evidence to continually evaluate his/her practice, particularly the effects of his/her choices and actions on others (learners, families, other professionals, and the community), and adapts practice to meet the needs of each learner.

Standard #10: Leadership and Collaboration: The teacher seeks appropriate leadership roles and opportunities to take responsibility for student learning, to collaborate with learners, families, colleagues, other school professionals, and community members to ensure learner growth, and to advance the profession.

Teacher candidates engaged in the following strands. Evidence used for their evaluation is described within each strand.

Learning About Learning:

This strand focused on InTASC Standard 1. This course of study introduced students to major learning theories of the 20th century and explored learning theories emerging in the 21st Century grounded in



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equity and cultural sustaining understandings of learning and growth. Learner progress was supported and documented through in-depth readings of contemporary research and historical texts, in class and online reflections and discussions, student research and presentations, and a final summative project researching and presenting the practical applications and philosophical basis and use of learning theory in contemporary PK-12 educational practices.

Equitable Assessment Practices:

This strand focused on InTASC Standard 6 and introduced students to pre-assessment, formative assessment, summative assessment, and equitable grading practices. Through reading, discussion, co-planning, and practice, students learned to design lessons and assessments that align with content standards to improve learning. They read texts on grading and assessment and then used weekly learning logs to summarize new knowledge and connect it to prior learning and experiences. Additionally, students demonstrated their understanding of assessment alignment with state or national standards through a mid-quarter Learning Targets Project and a final Teaching Triad performance assessment.

Inclusive and Differentiated Instruction:

This strand focuses on InTASC Standard 2; learner differences. Teacher candidates develop beliefs and instructional practices that honors all students' inherent value and assets and takes a strength based approach to differentiating for all learners. Teacher candidates explore brain science and group work research that demonstrates different strategies and ways of organizing instruction to support all learners. Teacher candidates also explore the laws and practices around IEPs and 504s.

Contexts of Learning:

This strand focused on InTASC Standards 9 and 10. This course of study engaged students in an in-depth exploration of the philosophical, historical, political and social context of schooling in the U.S. These topics were explored in-depth through class lectures and framing, readings, class discussions, online reflection and postings, and summative graduate level research and writing. Teacher candidates were encouraged to reflect on and understand their positionality, point of view, and ethical stance and responsibility as members of educational organizations and communities.

Culturally Responsive Classroom Environments:

This strand focused on InTASC Standard 3 and CCDEI standard 1. Students were introduced to K-12 classroom management and culturally responsive practices. Our learning was focused on understanding how to listen, lead, and teach for equity in the face of implicit bias. Teacher candidates examined their socio-cultural identities, exploring implicit biases and their impact on interactions. Students read and reflected on building, developing, and maintaining relationships and classroom community through student voice and restorative practices. Assessments included reflections and readings on socio-cultural identity, classroom community, routines, equity, and restorative practices. Their core assignment was an I am poem exploring and communicating their identities.

Professional Practice: Seminar, Professional Development, & Mediated Field Experience

Teacher candidates participated in three different strands focused on InTASC Standards 9 & 10 that helped them develop strengths in our five dispositions and explore different ways of knowing. Through self-reflection, seminar discussions, and K-12 classroom observations, teacher candidates developed skills that helped them see all of the learning from spring quarter in action. Using evidence from the other course work and their self-reflections, students shared their Professional Portfolio as their final assessment defending their strengths and areas of growth around the dispositions. Students also demonstrated that they had the tools, philosophy and strong plan to enter student teaching in the fall.



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EVALUATION:

Written by: Catherine Peterson, MAT, Daelyn Bailey, Ph.D., Sarah Grant, Ma-EdL

Standard 1: Learner Development

Joshua (who goes by Josh) actively engaged with the course materials, concepts and ideas. They engaged in discussion and dialogue and developed greater capacities across the quarter to consider multiple points of view and the impacts of these points of view on learning and growth in themselves, their peers and in school learning contexts. The depth of Joshua's investigation and critical thinking grew over the quarter, as did their skills and capacity for presenting ideas verbally and in writing. They contributed meaningfully to in class and online discussions, sharing insights and thoughtful responses to their peers' ideas and points of view. Joshua showed a sincere interest and joy in their work for this course and shared those dispositions with the class weekly. Finally, Joshua's research, presentations and final project were carefully crafted, clear and accessible to all who read and heard them.

Standard 2: Learning Differences

Josh demonstrated developing learning towards this standard as evidenced by their engagement in reading logs and reflections, the "Inclusive and Differentiated Toolkit", the groupwork readings and through classroom activities and discussions. They recognized that all learners bring their own cultural assets to the table and that when starting with students' strengths and building upon prior knowledge, all students can meet rigorous outcomes. Through development of the "Inclusive and Differentiated Toolkit" they began a collection of evidenced based strategies pulled from readings and teacher demonstrations to draw upon in student teaching. Through accurate reading reflections and discussions, they also explored structures and systems for multi-tiered systems of support, special education and students with 504s.

Josh demonstrated accomplished work in the Group work section of this strand. The chapter summaries represented a clear understanding of the main ideas of the text and the reflections identified key insights and important questions.

Standard 3: Learning Environments

Josh exhibited growth and a commitment to self-reflection on implicit biases, contributing to the establishment of classrooms where diverse perspectives are valued. Additionally, they developed a sociocultural identity profile concerning CCDEI 1, understanding self and others. Their organizational skills, time management, collaboration with peers, and work ethic have positively contributed to the learning experience. Josh can continue growing as an educator, incorporating these skills in the future classroom and positively impacting the learning environment.

Standard 6: Assessment

Josh showed growth by the end of the quarter; ultimately exhibiting a good understanding of assessment practices including pre-assessment, formative assessment, summative assessment, and grading practices. Over the quarter Josh engaged in authentic reflection of new learning and made meaningful connections to other strands and prior experiences in their learning logs. They showed a basic understanding of the texts through the summary in their learning logs, he could improve by making more practical connections to the learning. Josh engaged in workshop activities and discussions to develop the knowledge and skills associated with designing, selecting, interpreting, and using high-quality assessments to improve student learning. Josh demonstrated a good grasp of backward design in planning for assessment through their mid-quarter learning targets project and in their co-planning for instruction for their end-of-quarter teaching triad. Overall, Josh has met the standards for the assessment strand.



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Standard 7 & 8: Planning for Instruction & Instructional Strategies

Through the Standards Overview Project and the Mediated Field Experience Reflection, Josh demonstrated accomplished work towards these inTasc standards. In the Standards Overview Project, they analyzed the Common Core State Standards for ELA grades 6-12 and demonstrated a basic understanding of how the standards progress in complexity and connect with each other to develop deep critical thinking and higher order thinking skills. In the Mediated Field Experience Reflection, Josh connected the Danielson Teaching Framework with the observations they made in the classroom at two different school sites to reflect upon the impact of teaching practices and develop a mental model for strong instruction through student teaching in the fall.

Through the Teaching Triad, a summative assessment of multiple strands, Josh and two peers co-planned a 6th grade ELA lesson on Author Purpose using Backward Design. The triad then taught their 20-minute lesson to their peers. Their lesson plan clearly addressed all criteria and demonstrated a comprehensive understanding of culturally relevant classroom practices, inclusive and differentiated teaching strategies, and effective assessment practices. The lesson was planned to intentionally engage learners in a variety of learning experiences and included multiple effective strategies to support participation and engagement such as a launching activity to active prior knowledge, an exploration and/or discussion task to make meaning of the content and an assessment to gauge students' learning towards the learning targets. The strengths of the lesson were the explicit reading strategies taught and the equitable group calling strategy. Josh will have the opportunity to improve on their teacher stance and intentional instructional practices.

Standard 9 & 10: Professional Learning & Ethical Practice, Leadership & Collaboration

Professionalism Portfolio & Dispositions, September Entry Plan, Contexts of Learning (10i)

Joshua grew over the quarter in this strand by letting themselves be challenged and open to new frames and points of view. They demonstrated an engagement with the core ideas explored in this strand through in small and large group discussion, small group activities, weekly reading reflections, reflective and critical thinking exercises, and the final research project. Joshua demonstrates a high level of mastery of research, critical thinking and graduate level writing skills. Joshua will have the opportunity to continue to develop their own stance in regard to ethical practice and the role of leadership and collaboration in professional contexts.

Josh demonstrated thoughtful and reflective insights of their strengths and areas of growth towards the 5 dispositions while sharing the Professionalism Portfolio & Dispositions during the evaluation conference. Areas of strengths they highlighted were intellectual curiosity and skillful engagement; they have an insatiable appetite for new knowledge and learning to understand things at a deep level and an of growth they are invested in working on is skillful engagement and improving their interactions with others by being able to understand other perspectives.

Through demonstration of the September Entry Plan, teaching philosophy statement, and resume, Josh is well equipped to enter student teaching and apply all their learning from this quarter.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

- 2- Learning Theory
- 2- Social Foundations of Learning
- 2- Assessment Practices for K-12



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- 1 - Classroom Management
- 2 - Differentiated Instruction
- 3 - Professional Practices



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January 2024 - March 2024: The Journey: Art of Pilgrimage in Writing, Literature, and Life 12 Credits

DESCRIPTION:

Faculty: Rebecca A. Chamberlain, M.A.

In this upper-division program, students explored how life can be a pilgrimage as one travels through a changing world. What are inspiring stories of journeys in literature and history? What are the practices of writing, walking, observation, and imagination that cultivate meaning from personal and collective narratives and experiences? What are the cultural, social, ecological, and creative impacts of pilgrimages past and present?

Traditionally, pilgrimages focused on journeys to sacred sites or community events, including mountains, rivers, natural wonders, food gatherings, and religious or historic sites. Modern journeys include visits to astronomical or stargazing sites, ancient observatories, or pilgrimages such as the one many took to see the solar "Eclipse Across America" on April 8, 2024—a rare opportunity. Other travels include cultural, arts, sports, or political events—or natural history and ecological adventures such as observing birds in Costa Rica, caribou in the Arctic, salmon in the Northwest, or other sites.

Inspired by the "Eclipse Across America," we explored how pilgrimage could be an act of intellectual and creative discovery, of observing the patterns, seasons, and cycles of the natural world, of participating in diverse cultures and communities, and an opportunity to understand complex systems in a changing world. We related these studies to creative and critical practices, including writing, storytelling, communication, literature, history, natural history, cultural studies, science and arts education, leadership, public programming, and developing personal and collective connections to inspiring places.

In the winter, we explored the cultural histories of notable pilgrimage sites locally and globally. We developed practices that combined writing, walking, and observation of the natural world and skies, with visits to local natural history destinations, museums, arts, cultural, and historic sites. We told stories, and read diverse literature, myths, poetry, and documentaries of travel, adventure, and pilgrimage. We included a focus on astronomical pilgrimages, such as eclipses, that explored the relationship between science and story through education, astronomical observations, and literature and history related to star lore and eclipses. Students worked individually and in groups to develop projects and give presentations that incorporated their research, writing, observations, creative arts, or media projects. They developed a writing project of the genre of their choice including creative writing, short stories, or poetry; creative non-fiction, personal, expository, or mixed genre essays of travels and memories of culture, place, and time; feature articles or blogs; or creative arts or media projects. Students also developed a plan for a spring pilgrimage to a destination of their choice or completing an analogous major project.

Students read texts, short stories, poems, essays, and references on writing style and usage. Common readings developed the skills to "read like writers and storytellers" as students considered what makes effective writing, and developed critical and creative writing, reading, and thinking skills. Students led discussions and seminars on the readings and program themes, and participated in a collaborative mid-term examination. They responded to regular writing and storytelling prompts and workshops to support creative and academic work. Students were required to be motivated and capable of working independently, as well as being committed to working in peer-editing groups as they contributed to a learning community and did collaborative work to develop and present projects and learning.

As an upper-division program, some assignments were adjusted to meet students at different stages in their academic journeys. Activities included seminars, field trips, lectures, and workshops on writing, literature, citizen journalism, cultural traditions, natural history, astronomy observations, and field studies.



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Students attended workshops and meetings with the instructor and worked in peer groups to collaborate and develop drafts of writing, projects, and presentations. Studies included work in the academic fields of leadership, literature, writing, cultural studies, arts, environmental, science, indigenous education, media, public programs, and communication.

Assignments Included:

1) Attendance and Participation and completion of 17 in-class workshops; 2) Writing and Walking: Pilgrimage and Practice Journal; 3) Learning Goals; 4) Weekly Readings and Five Reflection Essays; 5) Writer's Choice Protect (three drafts); 6) Spring Pilgrimage, Project, or Service-Learning plan; 7) A Major Independent Study Project and Presentation that included: a) a project proposal; b) project work and learning logs; c) a bibliography; d) a final synthesis essay; e) final presentation; 8) A Mid-term examination and performance on the readings; and 9) Program Evaluations and Conferences.

Texts included:

1) Geoffrey Chaucer, Nevil Coghill (trans.) *The Canterbury Tales*; 2) Phil Cousineau, *The Art of Pilgrimage: The Seeker's Guide to Making Travel Sacred*; 3) Thich Nhat Hanh, *Peace Is Every Step: The Path of Mindfulness in Everyday Life*; 4) Tyler E. Nordgren, *Sun, Moon, Earth: The History of Solar Eclipses, from Omens of Doom to Einstein and Exoplanets*; 5) Jonathan Swift, *Gulliver's Travels*; 6) Cheng'en Wu with Julia Lovell (trans.) *Monkey King: Journey to the West*; 7) William Zinsser, *On Writing Well: The Classic Guide to Writing Nonfiction*.

R.A. Chamberlain, *Program Reader-Journeys: The Art of Pilgrimage in Writing, Literature, and Life*. An anthology of essays, short stories, poems, films, podcasts, cartoons, animations, chapters from books, stories, and world mythology, screenplays, environmental education curriculum, and supplemental resources that included: Linda Hogan, "Walking;" Henry David Thoreau, "Walking," "Civil Disobedience, and other essays;" Dr. Martin Luther King, Jr. "Tough Mind, Tender Heart;" Elizabeth Andrew, "Writing the Sacred Journey;" Robin Wall Kimmerer, *Braiding Sweetgrass*, and essays; David Whyte, "Crossing the Unknown Sea;" John Francis, *Planet Walker*, Rebecca Solnit, *Wanderlust*; Gtsan?-smyon He-ru-ka and Lobsang Phuntshok Lhalungpa, *The Life of Milarepa*; Terry Tempest Williams, Gary Snyder, Annie Dillard, "Total Eclipse, Shariff Abdullah, *Creating A World That Works for All*, "Chapter 5, The Story;" Gary Paul Nabhan, "What Stories Do We Tell Ourselves?" Chamberlain, R.A. "Power of Story: Liberating Voices." David Korten, *The Great Turning*; JoAnna Macey, *Active Hope*; dozens of major poets, and extensive curriculum and resources in environmental and indigenous science education, leadership and program management, the arts, culture, and history.

Films included:

Joseph Campbell, *Part 1: The Heroes Adventure*, with Bill Moyers; *The Life Of Milarepa*, Neten Chokling, 2006; *As Long as the Rivers Run*, Carol Burns, 1971; *Journey to the West: Conquering the Demons*, Steven Chow, 2013; *Wife of Bath's Tale: Marriage of Sir Gawain*, Lisa Theriot; *Eclipse Adventure*, Saloman Freeski, 2015; and Nancy Duarte, *The Secret Structure of Great Talks*.

Field Trips and Guest Speakers Included:

Travis Johnson, MFA, "The Journey: The Art of Pilgrimage in Art, Ancestors, Activism through Words and Images;" South Sound Storytelling Guild (SSSG) Tobey Anderson, Maggie Lott, "Personal and Traditional Stories of Change," Liza Rognas, Reference Librarian, "Research as Pilgrimage--Ways of Reading, Writing, Knowing, and Exploring the World;" The Billy Frank Junior Nisqually Wildlife Center and estuary; the Lord Mansion and "Hidden Histories," in downtown Olympia; Squaxin Tribal Museum and Kennedy Creek Salmon Trail; Astronomer Mentors Shannon Pangalos, Ryan Geiser, and Alexander



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Vasquez, "Sun, Moon, Earth: Total Eclipse, Celestial Motions," and "Finding your way through the Universe."

12-Credits--Individual Learning Contract: Students participated in program activities plus developed and completed a 4-credit in-program Individual Learning Contract (ILC) Internship, or capstone project. Project proposals went through a rigorous approval process to be finalized and approved. The content of the ILC project was related to program themes and was designed to develop students' knowledge, skills, and abilities. To earn 12 credits, students were expected to work 15 hours a week on their ILC (150 hours over the quarter) and 350 hours total in the program. Students were required to document their activities in a "Time and Learning Log," provide a research log, bibliography, post drafts of their ILC project, and give a presentation along with their coursework. Credits were based on the focus and demonstration of work.

4 - Writing, Communication, and Narrative Studies: Creative and non-fiction writing, literature of travel and pilgrimage, and media and public programs.

4 - Cultural Studies, Leadership, and Education: History of Pilgrimage across cultures and in American Society, Event Management and Community Studies, and Natural History and Indigenous Science Education with labs and field studies.

4- Capstone project: Documentary Film Production and Media Studies

EVALUATION:

Written by: Rebecca A. Chamberlain, M.A.

Joshua was a thoughtful, intelligent, well-traveled and well-read student who did excellent work in this upper-division writing and literature program. They demonstrated excellent academic reading, writing, comprehension, presentation, and research skills as they pressed into analyzing major literary works and themes and developed proficiency in critical and creative practices. Joshua has a subtle wit and a sense of humor, and they demonstrated a passion for the analysis of essays, literary texts, and narrative studies. They demonstrated strong organizational skills, contributed to class discussions and workshops, and gave feedback and valuable critique in writing and peer groups, making comments online and in class, and supporting and deepening other students' understanding of the materials. They demonstrated discipline, focus, and solid time management skills--promptly meeting deadlines and producing solid writing, presentations, and work in person and online. They earned 96.85% on their online work. They attended 18 out of 19 classes. They developed and met thoughtful learning goals which they assessed throughout the quarter. For the core of their academic work, they completed weekly readings and wrote five reflective essays that offered a thoughtful analysis of program topics, themes, literary genres, essays, and a variety of films, podcasts, and other works. Joshua's essays were some of the best in the class, and they were particularly articulate in discussing how narrative and literature shape social, political, and cultural, issues, and recommended and did an analysis of several texts in addition to those required in the program. They demonstrated a complex understanding of the theme of journeys in the arts, cultural history, and personal identity, and the ability analysis the structures and characteristics of oral storytelling, fiction, film, and education.

For their major writing project, they wrote a philosophical personal essay, travel-log, or work of immersive docu-journalism about their travels to Asia. Their essay included many great lines that offered brilliant insights into the challenges and discoveries of travel, at times poking fun at themselves and their adventures. They brought in humor, good-will, and philosophic references, as they contrasted the various monuments and statues of spiritual teachers and the different languages and cultures they represent.



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For their four credit ILC, "Journeys: The Sacred Art of Walking," Joshua set up a schedule for regular walking, journaling, reading and note taking. As part of their work, they read *Sun House* by James David Duncan, and discussed Herman Hesse's *Journey to the East* with faculty and cohorts. The culmination of Joshua's work was a compelling essay, On Controlling the Perceptions of Others, on how humans influence, and at times, manipulate or inspire others, along with the quest for self identity. They gave a wonderful presentation on their ideas, and had an interactive presentation with the class. They turned in a time and learning log to document work and activities.

In closing, Joshua was an exemplary program citizen and a thoughtful, reliable collaborator. They showed initiative, reliability, and personal responsibility for their learning and the learning community. They raised the quality of class interactions, offered excellent insights, demonstrated a complex understanding of the material, and made important contributions to all aspects of the program. They met each intellectual challenge and academic opportunity as a writer and budding filmmaker. I will watch their academic and professional career with interest.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

- 4 - History of Pilgrimage in Culture, Society, and Community Studies
- 4 - Literature, Writing, and Narratives of Travel and Pilgrimage
- 4 - Literature and Writing Practicum: Journaling and essay writing



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June 2023 - September 2023: A People's Epistemology

12 Credits

DESCRIPTION:

Faculty: Anthony Zaragoza

In this course, we asked ourselves what is my most significant knowledge? What are the most important things I've learned in my life so far? As a learning community we reflected on these questions, wrote extensively about them, revised our writing multiple times, and presented our knowledge to each other on the final days of class. For this study of epistemology (the philosophy of knowledge), the student examined the most significant learning of the student's life through advanced reading, composition, and critical thinking. To do this, the student first listed, reflected on, and analyzed key pieces of their knowledge. Next, they wrote a paragraph about each one, then chose a smaller number of the paragraphs to expand into one-page pieces, then a smaller set of those pieces they developed into 3–5-page essays, and finally they shared some of this knowledge in a 10-minute presentation to peers. Throughout our work together, the student considered the process of deconstructing and decolonizing their thinking and how humans construct, reconstruct, analyze, and describe what we know and why it's important to know it. Readings and discussions focused on the distribution of power and wealth, how this has evolved historically, how this inequality has impacted various groups differently, and how people have worked together to change the conditions of their lives. Over the course of the quarter, students made use of the writing center, revised their work extensively and participated in class knowledge writing workshops.

EVALUATION:

Written by: Anthony Zaragoza

For this study of epistemology, Joshua (Josh) examined deeply the most significant learning of Josh's life through advanced reading, composition, and critical thinking, while also considering these through a lens of political economy. To achieve this, Josh listed, reflected on, and analyzed 18 pieces of life knowledge. Josh wrote a thoughtful paragraph about each, chose 6 of the paragraphs to expand into one-page pieces, then 3 of those pieces Josh successfully developed into 3–5-page essays, and finally Josh shared some of this knowledge in a 10-minute presentation to the class. Each week Josh was a consistently active, thoughtful and supportive co-learner in our work discussing our texts for the week, listening to our weekly knowledge panel guests who shared their knowledge, and workshoped Josh's writing in small groups. Josh did a wonderful job using this opportunity to develop ideas for productive and critical conversation involving a wide range of philosophical issues and social realities. In the written work, Josh offered interesting and relevant observations and insights. In the presentation, the knowledge Josh offered made me and the class reflect and learn from these discoveries. The presentation was great! Josh demonstrated ideas well in discussion, in writing, and the end of the quarter presentation. Josh has had a very successful quarter studying epistemology. Josh is an excellent co-learner and should be very proud of the knowledge Josh shared, and the knowledge gained with and from the learning community this quarter! The deep dialectical dialogue Josh has done and the skills developed contribute well to preparation for graduate school as well as careers in communications, policy analysis, leadership, organizing, social work, information management, nonprofit development, teaching, among various others.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

- 4 - Philosophy of Knowledge
- 4 - Political Economy
- 4 - Composition



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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.



Fritch, Joshua Jake

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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.