



Gutierrez, Gloria Marie

A00411420

Last, First Middle

Student ID

DEGREES CONFERRED:

Bachelor of Arts

Awarded 11 Jun 2021

TRANSFER CREDIT:

Start	End	Credits	Title
09/2006	06/2009	15	UC - Santa Cruz
06/2007	08/2008	31	Gavilan College
09/2009	06/2011	17	Cabrillo College
01/2012	06/2014	32	West Valley College

EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2018	12/2018	8	Medicine of Community and Place <i>4 - Botanical Medicine: Theory and Practice</i> <i>2 - Introduction to Community Herbalism</i> <i>2 - Special Topics: Medicinal Plants in End-of-Life Care</i>
09/2018	12/2018	4	Anatomy and Physiology I <i>4 - Anatomy and Physiology 1 with Laboratory</i>
01/2019	03/2019	10	Plants in Art, Word, and Healing <i>4 - Plant Studies: Botany, Art, and Healing</i> <i>3 - Poetry and Poetics: Environment and Community</i> <i>3 - Heritage Studies: Cultural Ecologies of Mexico</i>
01/2019	03/2019	4	Anatomy and Physiology II <i>2 - Anatomy and Physiology 1 with Laboratory</i> <i>2 - Anatomy and Physiology 2 with Laboratory</i>
04/2019	06/2019	8	Natural Plant Dyes <i>4 - Internship: Natural Plant Dyeing Practices</i> <i>4 - Heritage Studies Through Textiles</i>
04/2019	06/2019	4	Anatomy & Physiology III <i>4 - Anatomy and Physiology 2 with laboratory</i>
09/2019	03/2020	12	The Dyer's Art: Understanding, Creating, and Growing Color <i>2 - Color in Art and History</i> <i>2 - Art Practicum: Natural Dyes</i> <i>2 - Mentoring Weaving</i> <i>2 - Explorations in Cultural Ecology</i> <i>4 - Ecocultural Arts: Focus on Jalisco, Mexico</i>
09/2019	12/2019	4	Spanish - First Year I <i>4 - Beginning Spanish</i>
01/2020	03/2020	3	Spanish - First Year II <i>3 - Beginning Spanish, 2nd quarter</i>



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EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
03/2020	06/2020	8	Cosmology and Mythology: Living Between Earth and Sky <i>4 - Cosmology in Literature, Philosophy, and Environmental Ethics</i> <i>4 - Earth and Sky Sciences: STEAM and astronomy education, Natural History and Indigenous Science Education</i>
03/2020	06/2020	4	Painting: Representation and Abstraction <i>4 - Painting</i>
09/2020	12/2020	10	Fleece To Fabric: Ethical Textiles Inspired by Ancient Greece <i>5 - Textile Arts: Wool Processing and Spinning</i> <i>5 - Ancient Greek Textiles</i>
01/2021	03/2021	12	Fleece To Fabric: Ethical Textiles Inspired by Ancient Greece <i>5 - Textile Arts: Spinning and Design</i> <i>5 - Ancient Greek Textiles: Garments and Color</i> <i>2 - Electronic Media: WordPress ePortfolio</i>
03/2021	06/2021	8	Fleece To Fabric: Ethical Textiles Inspired by Ancient Greece 3 <i>8 - Capstone Project: "Fleece to Fabric: Ethical Textiles Inspired by Ancient Greece"</i>

Cumulative

194 Total Undergraduate Credits Earned



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My college career spans fifteen years and five schools and it's all over the place, both figuratively and literally. The subjects are varied as are the grades. There are many classes I withdrew from or just earned bad grades in, and the reasons for doing so are varied. I started college right out of high school with untreated and severe medical issues. For the next several years, the quality of my work was up and down, though mostly down. My early to mid-20s consisted of me finally learning to manage my health issues and finding stability, which is reflected in my college transcripts.

After my mother died in 2014, I decided to finally take a four-year hiatus from school. I moved and found a job as a reading, writing, and math tutor. I gained confidence in myself because I was actually quite good at my job. I may not have done great in school, but I could help others be great.

In 2017 I uprooted myself again to move over 800 miles away. I found a job with Tacoma Public Schools as an AVID tutor. Working with students made me itch to go back to school, so I researched schools in the area. I found myself attracted to The Evergreen State College: non-traditional school for non-traditional students, which fit me perfectly. And I thrived here at Evergreen. I still had my ups and downs but there were far more ups.

What I love about Evergreen is the interdisciplinary nature of it. The other thing someone may notice while looking at my transcripts is that the classes I've taken are in a myriad of subjects. I have always had a multitude of interests and my focus of study has over the years changed as I have changed. I've become a jack of all trades when it comes to academia. It would be easier to list the subjects I haven't taken a class in than to name all of the subjects that I have. Evergreen allows me to take my variety of interests and run wild. My first quarter I learned about community herbalism, the colonization of modern herbalism, the medicinal actions of various plants, and a bit of botany – all in the same program.

Though I have taken courses in many subjects, I do tend to gravitate towards the arts and history. I have always adored creating things with my hands using a plethora of mediums from paint to wire to fiber. I have also always adored learning about people's history: the history of the common people instead of those who ruled. What was daily life like within a particular underrepresented people? What did they eat and wear? What were their religious beliefs? What did they portray in their art?

Through Evergreen's Independent Study Contracts, I've been able to mix both art and history in my final year. I've been studying ancient Greece and researching their clothing: the materials, the types of clothing and how it was worn, the significance of specific clothing pieces, along with her-stories and mythology. I've researched what plants were around to dye their textiles (and because of earlier coursework at Evergreen, I have experience working with natural dyes). The creation of textiles was the responsibility of those who were identified as women, so I've also studied the concept of "women's work" and the symbolism of the tools of that work, the spindle and the loom. And by combining my love of art and history, I created the opportunity to add another subject to my belt: sustainability studies. I transformed a sheep fleece into an ancient Greek himation while keeping track of how much time and money I've spent, and placing all of this experience in the context of slow versus fast fashion.

In my fifteen years of college, I have learned many things. The knowledge I have gained by taking so many subjects has inadvertently prepared me for what I've decided to do after Evergreen, which is to become a teacher. But, some of the most meaningful lessons are the ones that didn't take place in a classroom. One of the most important things I've learned is how to fail. There is learning in pain, in seeing that you are infallible, and in seeing that there is something to be gained in every failure. I also learned the extent of my resilience and determination; I know now that there is nothing that can keep me down and nothing I cannot overcome.



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March 2021 - June 2021: Fleece To Fabric: Ethical Textiles Inspired by Ancient Greece 3
8 Credits**DESCRIPTION:**

Faculty: Sarah Williams, Ph.D.

For this contract, titled **Fleece To Fabric: Ethical Textiles Inspired by Ancient Greece 3**, the student, in the final quarter at The Evergreen State College, finished an exploration of Slow Fashion through the creation of a wearable textile. Slow Fashion, an idea that became popular due to the book *Overdressed: The Shockingly High Cost of Cheap Fashion*, is an alternative approach to fashion that focuses on the sustainability and ethics of the processes and resources needed to make clothing. In order to gain better understanding of Slow Fashion and what goes into an ethical garment, the student recorded the amount of time and money that is necessary to create a chiton, a piece of clothing often worn in ancient Greece by both men and women that consists of a large rectangular piece of fabric that is pinned at the shoulders and held closed by a belt. During the spring quarter the student dyed the yarn (created in previous quarters of this project) using historical dyestuffs, such as madder and woad, and wove with the yarn to create the fabric needed to make a *chiton*. However, in the process the *chiton* became a *himation*. The student continued exploring ancient Greece by looking into the symbolism and literary motifs of spinning and weaving; the activities' relationship with women in a society in which they were not allowed to have agency; and how this relationship may still be seen to this day, when still many women have no voice.

EVALUATION:

Written by: Sarah Williams, Ph.D.

Gloria successfully completed both objectives of her multi-quarter ethical textile project: **Fleece to Fabric: Ethical Textiles Inspired by Ancient Greece – 3**. Gloria made a chiton-like piece of clothing and Gloria learned the material and symbolic characteristics of ancient-to-modern textile production as so-called women's work. While demonstrating her exceptionally strong sense of personal responsibility, academic focus, and conscientious communication skills, Gloria did not only complete her discovery process regarding just how much time, effort, and resources are required for creating a traditional Greek *chiton* from a sheep's fleece, rather Gloria began a life-long process of learning in relationship to the physical and psychic aspects of textiles. Gloria's well crafted weekly WordPress posts on her ePortfolio contained photos, drawings, bibliographic research, and text to describe her progress with the *chiton*, a *chiton* that due to material, labor, and time constraints became a *himation*. From acquiring a fleece, to carding, spinning, weaving, dying, and fulling, Gloria used her WordPress ePortfolio to create detailed and comprehensive documentation of her learning process and outcomes. Consider, for example, these excerpts:

"There was a good amount of pain. I bled several times from the combs, scalded myself a couple of times while dyeing, and used my body to the breaking point while spinning and weaving. I have a completely different perspective on clothing now. If I was paid minimum wage for every hour I spent on my *himation*, the dollar amount would be \$3,264.31. The concept of Slow Fashion has never been clearer to me and I think I will visibly flinch when I walk by stores such as H&M and Forever 21, with their \$5 shirts and \$30 dresses. That cost is asinine and speaks volumes about the lives of the people who actually *made* those clothes. The story is there for anyone who cares enough to listen. ... Spinning and weaving are *not* safe activities. There is power to be found in these crafts, in so-called "women's" work. Weaving is an act of defiance, which I feel is best illustrated by the ancient Greek story of Philomena."



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Gloria is to be commended for risking and gaining so much in enacting her own contemporary rendition of the Philomena myth during this multi-quarter senior project. Like Philomena, when words were not enough, Gloria, too, found her voice through weaving.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

8- Capstone Project: "Fleece to Fabric: Ethical Textiles Inspired by Ancient Greece"



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January 2021 - March 2021: Fleece To Fabric: Ethical Textiles Inspired by Ancient Greece 12 Credits

DESCRIPTION:

Faculty: Sarah Williams, Ph.D.

"Fleece To Fabric: Ethical Textiles Inspired by Ancient Greece" was designed for the exploration of Slow Fashion through the creation of a wearable textile. As an idea that became popular due to the book *Overdressed: The Shockingly High Cost of Cheap Fashion* by Elizabeth L. Cline, Slow Fashion is an alternative approach that focuses on the sustainability and ethics of the processes and resources needed to make clothing. By processing raw wool into yarn and weaving a textile, the student recorded the amount of time and money that was necessary to create a *chiton*, a piece of clothing often worn in ancient Greece by both men and women that consists of a large rectangular piece of fabric that is pinned at the shoulders and held closed by a belt. This contract also explored the role of textile creation and clothing in ancient Greece. This contract extends in breadth and depth fall and winter quarters' work during which the student processed a raw fleece, spun the wool into yarn, and researched ancient Greece textiles, focusing on the so-called "women's work" of spinning and weaving in the home.

EVALUATION:

Written by: Sarah Williams, Ph.D.

Gloria successfully completed what she discovered through diligent trial and error to be the achievable goals of her winter quarter Individual Learning Contract, **"Fleece to Fabric: Ethical Textiles Inspired by Ancient Greece"**. While demonstrating her characteristically strong sense of personal responsibility, academic focus, and conscientious communication skills, Gloria discovered just how much time, effort, and resources are required for creating a traditional Greek chiton from a sheep's fleece. Gloria's well crafted weekly WordPress posts on her ePortfolio contained photos, drawings, bibliographic research, and text to describe her progress with the chiton in fascinating detail. From a traditional shellfish murex dye, to the symbolic meaning of color, from gender and fashion on ancient Greek vases to the repetitive and taxing work of her own plying and spinning, Gloria used her WordPress ePortfolio to create detailed and comprehensive documentation of her learning process and outcomes. During the winter quarter her research included reading and reporting on *Greek and Roman Dress from A to Z* by Liza Cleland, Glenys Davies and Lloyd Llewellyn-Jones. Gloria also did a mid-quarter presentation of her work to the Evergreen academic program, *Terroir/Meroir: Toward Agroecological Agribusiness?* Gloria's presentation was well received and generated interest among the students to collaborate with Gloria regarding "radical home economics," an emergent DIY movement with a growing academic literature such as *Homemaking (Critical Perspectives on Theory, Culture and Politics)* by Anindya Raychaudhuri. Gloria's subcontractor, faculty member and Classics scholar Dr. Ulrike Krotscheck, provided the following glowing assessment of Gloria's research, "What is a Chiton?"

Gloria wrote a succinct essay for her Wordpress site in which she explained the history and significance of the Greek *chiton*. Her essay was extremely well-researched and written. It was well-organized, describing first the history of this garment, how and out of what materials it was made, who wore it and how, variations in its form and style, and what its significance was for ancient Greek society. The essay was illustrated with examples of *chitones* in Greek vase painting and sculpture. Gloria successfully gathered excellent sources for her essay, which she cited throughout the text. This essay demonstrates Gloria's significant skills in advanced academic research, synthesis, and writing.



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SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

- 5- Textile Arts: Spinning and Design
- 5- Ancient Greek Textiles: Garments and Color
- 2- Electronic Media: WordPress ePortfolio



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September 2020 - December 2020: Fleece To Fabric: Ethical Textiles Inspired by Ancient Greece

10 Credits

DESCRIPTION:

Faculty: Sarah Williams, Ph.D.

For this Individual Learning Contract, titled **Fleece To Fabric: Ethical Textiles Inspired by Ancient Greece**, the student explored Slow Fashion through the creation of a wearable textile. Slow Fashion is an idea that became popular due to the book *Overdressed: The Shockingly High Cost of Cheap Fashion* by Elizabeth L. Cline; it is an alternative approach to fashion that focuses on the sustainability and ethics of the processes and resources needed to make clothing. By processing raw wool into yarn and weaving a textile, the student recorded the amount of time and money that is necessary to create a *chiton*, a piece of clothing often worn in ancient Greece by both men and women that consists of a large rectangular piece of fabric that is pinned at the shoulders and held closed by a belt. This contract also explored the role of textile creation and clothing in ancient Greece. During the winter quarter the student continued the work begun fall quarter, which included processing a raw fleece for spinning wool into yarn. Next steps include dyeing the yarn the spin, weaving it into fabric, and constructing a *chiton*. Research continued regarding ancient Greece textiles, with a focus on the so-called women's work of spinning and weaving in the home.

EVALUATION:

Written by: Sarah Williams, Ph.D.

Gloria achieved success in those aspects of her Individual Learning Contract that she was able to complete during the fall quarter. Despite extenuating circumstances, Gloria demonstrated maturity, self-motivation, and personal responsibility in engaging with her learning objectives, maintaining communication with faculty, and documenting her learning. Gloria researched ancient Greek textiles, exploring tools, fibers, and the cultural significance of fiber arts. Gloria also explored the necessary time, effort, and money it takes to create a textile in a sustainable and ethical manner. A focus of her fall project was to learn by doing: Gloria set up a loom in her home to weave wool fabric from yarn she spun from raw fleece. The following excerpt from a weekly post on her ePortfolio demonstrates both Gloria's keen mind and her somatic learning proclivity: "I wanted to look into the textile tool, the *epinetron*. *Epinetra* are half cylinder pottery pieces that women reportedly placed over their thighs to protect them from combing wool. This doesn't make any sense to me. When I comb wool, the combs aren't anywhere near my legs; protection is not needed. If I was carding wool, perhaps I might want to protect my legs depending on how I was doing it. Perhaps this is one of those moments where researchers/ archaeologists don't realize that combing and carding are very different methods and are not interchangeable terms. This sort of thing happens often, it turns out. When people who know nothing about fiber arts study textile archaeology, they sometimes come to inaccurate conclusions because they don't actually understand the craft. This is something that the author of *Women's Work*, Elizabeth Wayland Barber, brings up that makes me wonder how textile archaeology would change if people were required to be proficient at various fiber arts." Another example of Gloria's unique accomplishment as both scholar and textile crafter is articulated in this excerpt in which she demonstrates her insights regarding the essential relationships among math, craft and muscle memory: "The first thing I did before spinning in earnest was spin a small sample of yarn. I want the yarn I weave with for this project to be a fineness of 24 wraps per inch (wpi), meaning that the yarn would wrap around an inch of a ruler twenty-four times. I spun up some of the wool, plied it, and washed it to see if I had put enough twist into it, if I needed to spin finer or thicker, etc. Once I did that, I could officially start spinning my yarn."



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SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 10

5- Textile Arts: Wool Processing and Spinning

5- Ancient Greek Textiles



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March 2020 - June 2020: Painting: Representation and Abstraction

4 Credits

DESCRIPTION:

Faculty: Bruce A. Thompson

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

Due to the Covid-19/Coronavirus this course transitioned to an online course for the duration of the quarter. Students worked independently from home, producing work and submitting photographs of work for faculty and peer review.

EVALUATION:

Written by: Bruce A. Thompson

Gloria successfully completed the course requirements for this introductory-level painting course. Throughout the quarter she worked diligently to meet assignment deadlines while under a state-wide quarantine order. Gloria showed strong determination and ingenuity as she worked independently from home with online instruction and no access to a campus studio to perform required work. I was impressed by the maturity and focus Gloria showed while meeting the course requirements. She faithfully executed assigned skill-building exercises in color mixing and paint application. This work was well crafted and showed competence with the initial processes of painting.

The submitted thematic paintings completed by Gloria were all original designs and relevant to the assignment descriptions. She showed good understanding of written materials and instructional videos. In addition, Gloria provided thoughtful, well written and positive feedback to her fellow students during required peer reviews.

Her still-life of an unfinished skull showed excellent progress. Gloria's choice of background color balanced well with the skull color and placing the skull off center was a good compositional decision.

Gloria's landscape was a beautiful night scene. The red coming from the mountains was compelling and made an excellent interest point in the work. Her painted reflections in the water were well done and convincing.

Her portrait painting was an excellent monotone. Gloria's proportions and values were very good and she did a great job on the delicate highlights around the rims of the glasses. The fine strands of hair across the face were impressively painted as well as the part line in the hair.

Her final painting of a skull with lipstick on its teeth had a an element of humor. The simplicity of her composition helped to focus the viewer on the subject and made for a strong narrative in a still-life.

Overall, Gloria performed very well this quarter. She is a talented 2-dimensional artist and is very good at working with acrylic paints.



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SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Painting



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March 2020 - June 2020: Cosmology and Mythology: Living Between Earth and Sky

8 Credits

DESCRIPTION:

Faculty: Rebecca A. Chamberlain, M.A.

Through an exploration of diverse cosmologies, science and story, intellect, and imagination, this intensive program worked to develop tools and perspectives to understand the relationship to the earth and sky in cosmological and human scales. We explored how diverse cultures and disciplines express a relationship to the cosmos, and we asked foundational questions. Who are we? Why are we here? What difference does it make? What are the relationships between cosmology, culture, and ecology as we face the complex challenges of today's world? As students studied cosmological traditions, they developed the skills to analyze a variety of texts based on mythology, literature, poetry, philosophy, history, inquiry-based STEAM and astronomy education, archeo-astronomy, indigenous science, and environmental ethics, and education. Through diverse readings, films, resources, writing projects, lectures, podcasts, and online workshops and discussions, students deepened their understanding of the principles and role that cosmology plays in our lives through the stories we tell, the observations we make, and the questions we ask. As observers and participants in a vast and mysterious cosmos, what is our relationship to science, story, and sustainability in our quest for a flourishing earth?

Students participated in a rigorous program of online classes and intensive reading, writing, speaking, and activities to develop their skills as writers, communicators, and critical thinkers. From creating podcasts of stories to creating presentations and virtual education programs, they learned to employ a variety of methods of observation, investigation, activities, and strategies to foster inquiry-based learning, critical and creative modes of thinking, to engage the imagination, and to cultivate resiliency and to work in online communities. They participated in virtual stargazing and Stellarium workshops to learn about the night sky, natural history workshops to learn about flora and fauna, and writing, editing, and communication workshops to develop essays, stories, and presentations. Assignments included: 1) weekly reflective essays; 2) an "Earth and Sky Observation Journal;" 3) a major research assignment that included writing an explication and creating a podcast about a cosmological story; and 4) a major project and presentation that each student developed over the quarter. They also completed learning goals, academic statements, and evaluations.

Students who enrolled for 12 credits completed all program requirements, plus they completed a second major writing assignment, a detailed learning log, and developed a rigorous 4-credit individual learning project.

- Texts Included: Italo Calvino, *Cosmicomics*; Terence Dickerson, *NightWatch: A Practical Guide to Viewing the Universe*; Linda Hogan, *Dwellings: A Spiritual History of the Living World*; Chet Raymo, *Soul of the Night: An Astronomical Pilgrimage*; Carl Sagan, *Cosmos*; Julius Staal, *The New Patterns in the Sky: Myths and Legends of the Stars.*; Brian Swimme, *Journey of the Universe*; and Rebecca Chamberlain, editor, *Program Reader for Cosmology and Mythology: Living Between Earth and Sky*, a variety of podcasts, articles, short stories, essays, films, and resources.
- Guests included: Lois Landgrebe, Tulalip Tribe; Shannon Pangalos Scott, Francisco Velez, Richard Miles, and Tomas Frey, astronomers; and Hirsh Diamant, Asian Studies.
- Films included: Neal Rogin, *The Awakening Universe*; Anna Sofer, *Mystery of Chaco Canyon*; Mauna Kea: *Temple Under Siege*; John Ankele, *The Wisdom To Survive*; Nova, *Origins*; Patricio Guzman, *Nostalgia for the Light*, selections from *Cosmos*, and others.
- Supplemental texts included: Gregory Cajete, *Indigenous Science*; Linda Hogan, *Dwellings: A Spiritual History of the Living World*; Amitav Ghosh, *The Great Derangement: Climate Change*



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and the *Unthinkable*; Chet Raymo, *Soul of the Night: An Astronomical Pilgrimage*, and other texts, podcasts, and resources.

EVALUATION:

Written by: Rebecca Chamberlain, M.A.

Gloria was an extremely intelligent, competent, thoughtful student who developed a complex understanding of program topics, themes, and issues. She faithfully attended and participated in online meetings, workshops, and collaborative groups, and she completed most assigned readings, writings, and projects, and managed an online portfolio of handouts, research, workshops, and cumulative work. She is learning to develop time-management and organizational skills as she met a series of deadlines. She had perfect attendance and was fully engaged and offered thoughtful comments in workshops, seminars, and breakout groups. She worked effectively in a dedicated writing/project group, supporting other students and giving and receiving feedback in peer-editing groups. Gloria demonstrated a commitment to natural history, astronomy, and reflective writing by sharing samples of her "Earth and Sky Observation Journal," showing her commitment to a practice of writing, walking, and observation, as she learned to do field-studies and identify flora and fauna as well as stars, constellations, and planets. Though she did not post her journal for the second half of the quarter, she ordered a telescope and attended all optional Stellarium and observation workshops to develop her tools and understanding.

Gloria has a natural aptitude and interest in history, culture, and literature, and she pressed into the work of interpretation, demonstrating that she is developing the tools of a thoughtful reader, thinker, researcher, and clear writer. She completed six out of seven weekly expository essays in response to a variety of readings and she participated in weekly seminar discussions. For her major writing and research project, she crafted two drafts of an excellent research essay and explication, "Erigone." Her essay explored ancient Greek culture and social traditions, women's role and power, as well as other themes. She included a great list of works cited, and she recorded an excellent podcast of her story. I said of her work:

"What an exceptional analysis of complex literary, cultural, mythic, and poetic themes and texts of ancient Greece, Athenian, culture, Dionysos, and cosmological traditions. You have a deep understanding of these stories and bring them to life for your reader. I'm particularly impressed by the version of the story of Ikaros and Erigone, which connects the women to Bootes and Arcturus. I'm also interested in the ritual of "swinging" and what it means symbolically as you explore themes of women's power and wrongful death... The connection between lack of public power and personal expression is insightful and intelligent. You offer an important message from these ancient stories for the modern world and are able to put them into a historical and cultural context. You also provided a great list of references.

For her final project, Gloria did academic research and created an extraordinary artistic production. She did research on ancient Greek altar cloths and wove a beautiful, textured cloth in purples, and then spun a golden-orange thread to embroider stars and constellations onto the cloth. She matched the magnitude of the stars in her exquisite imbrication. She also explored the significance of the stars and constellations, such as the Corona Borealis, Lyra, Taurus, and discussed the Bacchic/Orphic traditions, myths of Ariadne, and Dionysos, and Greek Polytheism. She documented her artistic process. She grounded work in deep respect and understanding for complex systems of cultural symbolism, language, myth, astronomy, and ancient knowledge. I said of her work:

"The quality and beauty of the fabric, your shining hand-spun thread, the stories and traditions behind the stars and constellations are wonderful. This is excellent work conceptually and technically."



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Finally, Gloria missed posting two assignments. However, she made up for it by completing another major writing project, worth 30 points. She completed three drafts of a personal essay that explore self, identity, purpose, meaning, and duty in everyday life, as well as an expansive world of mystery and mystery traditions. Gloria asked deep questions and built to a powerful statement of identity, asking: WHO are you, not WHAT are you? She writes with a great sense of humor, and her conclusion is beautifully rendered.

In closing, Gloria did a good job of adapting to the challenges of online learning during the sudden changes caused by COVID 19. She excelled in all parts of the program, cultivating resiliency and camaraderie, and being an essential member of a dynamic online learning community during a time of social and cultural change. She is a team-player and responded positively and effectively to each challenge and opportunity. She worked on developing her online communication skills, including writing, editing, and giving oral presentations using electronic resources, and demonstrated a solid understanding of the relationships between science, story, and sustainability. Her work showed an aptitude for analysis of and engagement with cultural art and artifacts. She demonstrated both creative and intellectual aptitudes and abilities. She has built a strong foundation for her future work.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

4 - Cosmology in Literature, Philosophy, and Environmental Ethics

4 - Earth and Sky Sciences: STEAM and astronomy education, Natural History and Indigenous Science Education



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January 2020 - March 2020: Spanish - First Year II

3 Credits

DESCRIPTION:

Faculty: Ethan Rogol

First Year Spanish II students acquire the skills to understand and express themselves in written and oral language about the following: house-related vocabulary, furniture, chores, numbers 100-1,000,000, body parts, health care, food, dining, and weights and measures. Students acquire the following grammatical structures: use of the reflexive mood, stem-changing verbs in the present tense, affirmative *tú* commands, the distinctions between the verbs *ser* vs. *estar*, the present progressive, comparatives, superlatives and the preterite tense—both regular verbs and verbs with spelling changes.

EVALUATION:

Written by Ethan Rogol

Winter quarter, Gloria continued her very good work, struggling at times, but making excellent effort. While she would do well to review the preterite tense, superlatives and food-related vocabulary—and would have benefited from more consistent attendance—she made impressive inroads into mastering the lion's share of the material. Over all, her test scores were excellent. She is progressing well and I anticipate that she will only continue to do so in the future.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 3

3- Beginning Spanish, 2nd quarter



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September 2019 - December 2019: Spanish - First Year I

4 Credits

DESCRIPTION:

Faculty: Ethan Rogol

During the first quarter of this program, through Spanish immersion, students acquire the skills to understand and express themselves in written and oral Spanish about the following: greetings, introductions, expressions of courtesy, academic life, days of the week, schedules, family, identifying and describing people, professions and occupations, leisure activities, sports, months and seasons of the year and weather. Students acquire the following grammatical structures: use of the verbs *hay* and *gustar*, conjugation of verbs in the present tense including those with irregular *yo* forms, *ser* and *estar*, noun-modifier agreement, subject-verb agreement, and various idiomatic expressions related to the topics studied.

EVALUATION:

Written by: Ethan Rogol

Gloria was a diligent, organized student. She produced superb written work overall featuring creative sentences. In class, her external persona was demure, but her enthusiastic class participation betrayed her eagerness to learn and willingness to try things. Her Spanish vocabulary, listening comprehension and speaking abilities decidedly grew and she developed much more confidence in her communication skills. She worked intensely to master nearly all of the material covered, though she would benefit from review of family vocabulary, nationalities, noun-modifier agreement and possessive adjectives in particular. Her quiz scores were excellent. She presented a report on the climate and leisure activities of Yucatán, Mexico and read it personably and confidently to a group of her classmates. She is well-poised to continue her study of Spanish next quarter.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Beginning Spanish



Gutierrez, Gloria Marie

A00411420

Last, First Middle

Student ID

September 2019 - March 2020: The Dyer's Art: Understanding, Creating, and Growing Color

12 Credits

DESCRIPTION:

Fall Program Description

Faculty: Marja Eloheimo, Ph.D

In addition to gaining basic plant dye skills, students gained an introduction to color itself through exposure to scientific understandings of color, including physics of color and light, biology of color perception, and roles of pigment in botany. Students also began to explore colors in historical and cultural contexts, discovered color mixing in art theory, and practiced observing and recreating colors in a fall "color exploration journal." Specifically, students read *The Secret Language of Color: Science, Nature, History, Culture, Beauty of Red, Orange, Yellow, Green, Blue & Violet* by JoAnn Eckstut and Arielle Eckstut, *Wild Color: The Complete Guide to Making and Using Natural Dyes* by Jenny Dean, and *harvesting color: How to Find Plants and Make Natural Dyes* by Rebecca Burgess, and wrote bi-weekly learning and reflection papers. Students participated in five dye labs; the first guided students in understanding different types of fibers and in methods to prepare them for dyeing. Three following "color themed" labs each included six plants that yielded yellow-green, red-orange, and blue-purple hues, teaching basic kitchen-friendly methods for natural dyeing and modifying the colors obtained to yield a total of 48 different hues. For their final project, students created a comprehensive dye sample book and collaborated in groups to plan, write instructions, and carry out a dye lab of their choice. Additionally, students prepared three plant profiles (one associated with each dye lab), learning to carry out research, and organize, cite, and document the information found. Students' weekly color journal tasks were also organized in connection with their dye color labs. After learning about various systems of color mixing (RGB, CYM, RYB), their tasks involved finding and creating hues observed using selected primary color systems. This learning was also contextualized by learning (through reading, lectures, and videos) about color in light as well as the role of color in plants.

Winter Program Description

Faculty: Marja Eloheimo, Ph.D

During winter, continuing students reviewed basic plant dye skills and gained an introduction to cultural ecology through the lens of their own heritage. They explored the ecology, culture, and art of their selected heritage and shared what they learned in a final presentation and paper. Students also used what they learned about traditional colors, dye plants, and fiber arts to inspire a final hands-on project. Additionally, students had the opportunity to develop skills in winter twig identification, line drawing, block printing, and transforming plant dye to paint/ink. Weekly readings were drawn from *Introduction to Cultural Ecology*, Second Edition by Anderson and Sutton; *What Color is the Sacred?* by Michael Taussig, *Make Ink* by Jason Hogan, and others. Students wrote Seminar Tickets that included summary, reflection, connections to other program activities, and a quote from each reading. Students also used color journals to explore the absence and presence of color in nature, to use plant watercolors, and to practice transforming plant images to patterns and prints.

EVALUATION:

Written by: Marja Eloheimo, Ph.D.

Gloria chose to modify her participation in The Dyer's Art in both fall and winter quarters. She attended approximately half of the class sessions, and modified her assignments. When Gloria was in class, she engaged fully with student colleagues, often sharing her previous experience with dyeing and weaving.



Gutierrez, Gloria Marie

A00411420

Last, First Middle

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Specifically, during winter quarter, Gloria mentored a small group of students working on independent study of weaving.

The learning and reflection papers that Gloria completed in fall were thoughtfully and well-written, showing consideration of much of the material introduced. Gloria opted not to do seminar tickets in winter; however, she carried out much of the reading and participated actively in reading-focused seminars.

In fall, Gloria completed a few very nice color journal entries. Also, in fall, she began two of three assigned plant profiles on Osage orange (*Maclura pomifera*) and annatto (*Bixa orellana*) and, in winter, she completed a plant profile on Mexican honeysuckle (*Justicia spicigera*). Gloria's final projects in fall consisted of completing a well-done dye sample book and collaborating on a dye lab that involved a traditional Mexican technique combining cochineal and lime. Gloria introduced the method, participated in the lab, and dyed personal items including handspun yarn.

For her heritage study and final project in winter, Gloria continued previous study of Jalisco, Mexico. This is the area of study that Gloria emphasized. At quarter's end, she gave a detailed and visually appealing PowerPoint presentation and wrote an excellent accompanying paper. In both, she addressed the ecology and culture of the region and how each of these influences the other.

Her final heritage-inspired project consisted of a "zine" or packet of information titled "Natural Dyes of Mexico." This 14-page document consisted of five well-documented and beautifully illustrated plant (and one animal) profiles on achiote or annatto (*Bixa orellana*), cochineal (*Dactylopius coccus*), cempasúchil or Mexican marigold (*Tagetes erecta*) and pericón (*T. lucida*), and muile (*Justicia spicigera*).

Of her overall work, Gloria stated,

"The wide range of colors we obtained through basic dyeing methods was fascinating and spurred thoughts about how people colored their world before synthetic dyes."

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

- 2 - Color in Art and History
- 2 - Art Practicum: Natural Dyes
- 2 - Mentoring Weaving
- 2 - Explorations in Cultural Ecology
- 4 - Ecocultural Arts: Focus on Jalisco, Mexico



Gutierrez, Gloria Marie

A00411420

Last, First Middle

Student ID

April 2019 - June 2019: Anatomy & Physiology III

4 Credits

DESCRIPTION:

Faculty: Amanda Kugel, D.C.

Anatomy and Physiology III with laboratory, the third course in a three-part series, explored multiple human body systems with structures dedicated to the physiology involved in fluid transport, defense, and environmental exchange processes. Topics throughout the quarter included the cardiovascular system, respiratory system, lymphatic system and immunity, digestive system, and urinary system. Within each system we identified the cell populations, major tissues and organs and discussed their physiologic roles in maintaining homeostasis at the system and organismal levels. The course utilized the text *Laboratory Manual for Anatomy and Physiology*, 6th ed, by Connie Allen and Valerie Harper.

Concepts covered in the cardiovascular system encompassed blood components, the heart, and blood vessels. Discussion of blood physiology included formation of blood components, analysis and interpretation of blood tests, group performance of blood typing for ABO & Rh systems and a simulated differential white blood cell count. A comprehensive analysis of the heart and blood vessels involved tracing the flow of blood from the heart through the circulatory system, while also naming major arteries and veins. Dissection of a sheep heart and labeling diagrams aided students in identification of heart structures, accompanied by auscultation of heart sounds to understanding the cardiac cycle. In conjunction with discussion of blood pressure dynamics students also performed laboratory measurement using a sphygmomanometer. Analysis of an electrocardiogram (ECG) printout facilitated understanding of the electrical and mechanical events of the heart. The respiratory system concepts involved discussion of pulmonary ventilation mechanics and gas exchange, along with use of a wet spirometer to measure pulmonary volumes and calculate capacities. During the lymphatic system we discussed formation of lymph in relation to capillary hydrostatic and osmotic pressure forces, along with defense of the organism through the innate and adaptive immune systems. The session ended with a discussion of renal physiology in urine formation and identification of digestive and urinary system organs through dissection of fetal pigs and sheep kidneys.

Students were assessed based on daily attendance, participation in group discussions and worksheets, participation in physiology laboratories, identification of structures on skeletons, human torso models and dissection specimens, and online quizzes which included standardized questions and short answer essay responses.

EVALUATION:

Written by: Amanda Kugel, D.C.

Overall Gloria met course attendance requirements, completed most assignments and fully participated during classroom time, particularly excelling in hands-on laboratory dissections and clinical skills. Gloria demonstrated the ability to integrate current topics with health experiences of family and friends by engaging in conversations with myself or peers during lecture and laboratory time. I would encourage Gloria to further demonstrate her comprehensive abilities through submission of short answer essays, which were not submitted this quarter, as I believe she has a lot to offer through dialogue of her experiences.

Her anatomical knowledge was above average overall, as evidenced by quizzing during dissections, on anatomical models, and standardized online quiz responses. She successfully demonstrated clinical skills in auscultation and blood pressure measurement, working diligently to make sure her technique was appropriate and correct. Conversations with Gloria were my primary method of assessing her



Gutierrez, Gloria Marie

A00411420

Last, First Middle

Student ID

physiology comprehension, which was above average overall. Gloria's work over the quarter earned her full credit for the course.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Anatomy and Physiology 2 with laboratory



Gutierrez, Gloria Marie

A00411420

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Student ID

April 2019 - June 2019: Natural Plant Dyes

8 Credits

DESCRIPTION:

Faculty: Sarah Williams, Ph.D.

This spring Individual Learning Contract, **Natural Plant Dyes**, was designed to support both an academic and an internship component regarding cultural tradition and the use of natural dyes. It included an average of 10 hours per week under the supervision of Dr. Marja Eloheimo, Evergreen faculty member and founder of the local plant dye business, I Found the Colors. This work involved learning (1) basic steps and techniques for dyeing with plants, (2) how to start and care for dye plants in spring, (3) how to document and photograph dye samples, and (4) how to research dye plants. The internship component also included providing assistance in two community dye classes offered by I Found the Colors through Arbutus Folk School about dyeing with foodstuff and dyeing with local spring plants. In addition, research was carried out regarding Mexican heritage dye materials, including experimentation with these materials as available.

EVALUATION:

Written by: Sarah Williams, Ph.D.

Gloria successfully completed her spring quarter Individual Learning Contract, "Natural Plant Dyes." Gloria's enthusiasm and conscientious commitment to her learning objectives and activities were impressive. In addition to completing the academic research and internship components of "Natural Plant Dyes," Gloria maintained an ePortfolio using WordPress that documented her work, which included a weekly post of text or video, a photo gallery using Instagram of her experiments with natural dyes, a log of her hours and activities, and a bibliography of natural dye resources.

Gloria's field supervisor, Dr. Marja Eloheimo, provided the following very positive assessment:

It was a pleasure working with Gloria this quarter through my newly established dye business, I Found the Colors. I work from a kitchen-based dye studio in my home. Gloria would come over every Monday and we would discuss our plans for the day. As the quarter unfolded, and Gloria began to do more research and practice on the academic side of her contract, we would begin our time together with her sharing the activities she had undertaken in the previous week. Since this was my first time acting as a field supervisor instead of a faculty sponsor, I found it most natural to put Gloria's interests ahead of those of the business. So, we would discuss her research into traditional Mexican dye plants, dye methods, and textiles as well as her experiments with some of the plants and fibers she was able to access. I was impressed with her dedication and resourcefulness, and I found her work to be extremely interesting. This is not to say that we didn't carry out activities in support of the dye business. These activities included inventorying dye supplies, preparing wool yarn (making hanks, scouring, and mordanting), gathering local dye materials and experimenting with different dye methods, addressing issues of felting, labeling dyed skeins, caring for a new dye garden, and general dye- and fiber-related problem solving.

One major project Gloria and I worked on together was writing a grant application for the Center for Washington Cultural Traditions Apprenticeship Program. I was interested in the possibility of working in an apprenticeship relationship with Gloria for several reasons. These included the fact that I've worked with Gloria for three quarters now and I've watched how ideas I introduced about heritage studies in the context of their environment-of-origin really spoke to her. Gloria took action on this interest and has been avidly pursuing knowledge and skills related to the dye



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and fiber traditions of her Mexican heritage (an example of what I call ecocultural relationality). Whether or not we receive the apprenticeship grant, we have the possibility of presenting at next year's Society of Ethnobiology conference in May. I really enjoy working with Gloria. In fact, it strikes me as remarkable how comfortable I feel having Gloria spend many hours with me in my home-based dye studio.

Gloria is smart, articulate, dedicated, and respectful. Gloria met her goals through her internship, and I am grateful for the opportunity to have worked with her.

Congratulations are due to Gloria as she has been chosen as a recipient of a Washington State Arts Heritage Arts Apprenticeship!

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

4 - Internship: Natural Plant Dyeing Practices

4 - Heritage Studies Through Textiles



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Student Self Evaluation for Natural Plant Dyes

04/2019 - 06/2019

In the spring quarter of 2019 I spent my time working in two different but related activities: an internship with Marja Eloheimo and her business I Found The Colors, learning the basic principles of using various plants to dye fiber; and my own research into traditional and current dye materials and techniques of Mexico. I focused on Mexico as a continuation of the heritage studies I began in the previous winter quarter, where I gained an introductory understanding of cultural ecology. I kept a log of my work with a Wordpress blog and using various features such as using image galleries, creating pages and posts, and utilizing the plugins for Zotero and Instagram.

For my internship, for the majority of the quarter I went over to Marja's house each week, where her dye studio is also. We would discuss what we had worked on in the time between our meetings and decide together what we wanted to work on that day. There were several common activities. The first would be preparing wool yarn to be dyed. This would entail winding the yarn into hanks, scouring, and mordanting them. Scouring is simmering the yarn in some sort of cleansing agent to rid it of any dirt and oils that would keep it from absorbing color. Mordanting is the process of again simmering the yarn after scouring with a substance that allows pigments in the plants to adhere to the fiber. There are many types of mordants but Marja favors aluminum potassium sulfate (alum) as she prefers to work with substances that are kitchen friendly; other mordants such as iron, copper, tin, and chrome sulfates can be toxic.

Once the yarn was prepared, the other common activity Marja and I did was actually dyeing the yarn. The main goal was to see what plants would yield color and if the plant would consistently yield the same results. We experimented with dandelions, daffodils, and irises in their fresh and dried forms. I also assisted in a dye class Marja instructed through Arbutus Folk School, where students experimented with food as dye.

Through all this I learned the basic process of dyeing with plants and how to vary the process to change my results. I gained a deeper understanding of the importance of temperature, pH, and variations on the preparation of dye lakes - the liquid that contains the pigments of the plant - and the impact these variables have on the resulting color and the fibers themselves.

Taking what I learned under Marja, I applied it to my own independent study of what various natural materials are used in Mexico to yield color for textiles. I decided to continue my heritage studies through the lens of textiles as I am a fiber artist who spins my own yarn, does crochet, and had begun to teach myself how to weave. I started with researching books about Mexican textiles and branched out to books about the flora of Mexico and whatever I could find that was specifically about dye plants in Mexico. In this way I generated a list of plants that have been used to color fiber. Some plants such as logwood, annatto, and marigold had several sources stating they are considered traditional dyes; others such as hibiscus, prickly pear, and poinsettia were only attested to once or twice. As I kept researching into plant dyes I acquired whatever I could of the plants I had read about and did my experiments into what colors they yielded. I used three types of fibers for this: Navajo-Churro wool, cotton, and silk. These are all fibers used in Mexico historically and today. I decided to purchase the fibers as roving and spun them into yarn myself using a support spindle from southern Mexico; the spindle is the same type that is currently used by spinners and weavers in that area.

I found myself gravitating to experimenting with plants that aren't as well known as Mexican dye plants; many times these plants would be listed with no indication of how they were used or even what colors they gave. This isn't too surprising to me, as finding current and complete information on niche subjects about Mexico I have found to be difficult; information is usually very old, without an English



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translation, or virtually nonexistent. This has been so frustrating, both this quarter and last quarter, that I plan on learning Spanish so those untranslated resources can be accessible to me.

I often found myself in an introspective mood during my research and experiments. For me, textiles and plant dyes are something I enjoy learning and engaging with. Knowledge about them is not something I need to know to survive. For my ancestors, though, who worked with the same plants I worked with, this knowledge was a necessity. Spinning, dyeing, and weaving was a crucial part of life. Without these skills, they and their families would not have had clothing, warmth, shelter, and a number of things that people today take for granted. My work this quarter has given me a greater appreciation for the vibrant textiles in my own life and a connection to my heritage that I had not felt before.



Gutierrez, Gloria Marie

A00411420

Last, First Middle

Student ID

January 2019 - March 2019: Anatomy and Physiology II

4 Credits

DESCRIPTION:

Faculty: Amanda Kugel, D.C.

Anatomy and Physiology II with laboratory, the second course in a three-part series, explored the body systems involved in control and regulation of the human body, as well as reproduction. The course was designed to give an introductory knowledge of the human body structures and functions to prepare students for health-related career fields, as well as enhance their ability to decipher health information encountered in social media and the healthcare system. Topics covered during the quarter included the endocrine system, reproductive system and nervous system. Within each system students identified the cell populations, locations and functions of major tissues and organs and the overall physiologic role each system contributed to in maintaining homeostasis in the human body. The course used the text *Laboratory Manual for Anatomy and Physiology, sixth edition*, by Connie Allen and Valerie Harper.

Concepts discussed within the endocrine system included hormonal production, cellular action mechanisms, and homeostatic regulation via feedback loops. The primary focuses this quarter revolved around hormones of the primary endocrine tissues and organs; the secondary tissues and organs will be discussed with their respective organ systems next quarter. Within the reproductive system we focused on formation of sex cells, structural components and physiology of the reproductive tracts and gonads, and discussed events of the male and female reproductive cycles. The nervous system was further broken down into topics including structures and functions of the central and peripheral nervous systems which included the brain, spinal cord and peripheral nerves; distinguishing between general sensations and the special senses including vision, hearing, equilibrium, taste and smell. Physiological concepts for the nervous system included the signaling physiology of neurons, reflex arc components as well as production and flow patterns of cerebrospinal fluid.

Evaluation of student work included reading and discussion of the article "Cortisol: Its Role in Stress, Inflammation, and Indications for Diet Therapy" by Aronson (2009), to integrate how the stress response is perceived by the nervous system and manifests as signs and symptoms in other body systems. Laboratory participation included dissections of sheep brain and a cow eyeball to reinforce the gross anatomy presented in lecture, performance of clinical reflex testing to understand the components of reflex arc, and use of human torso models to locate organs of the reproductive and endocrine systems. Students were assessed based on daily attendance, participation in group discussions and laboratories, article critique, and weekly quizzes which included standardized questions and essay responses.

EVALUATION:

Written by: Amanda Kugel, D.C.

Gloria was an exceptional student, attending all classes, coming on time and being prepared for class as evidenced by weekly preparatory quizzes online, participating in laboratory activities and submitting all required assessments. Her work demonstrated excellent quality overall.

Gloria worked with ease among her group members to achieve laboratory objectives, such as eliciting patellar reflex and demonstrating reinforcement while reflex testing. She assisted her group members in correctly identifying anatomy of the sheep brain and cow eye, as evidenced by placement of colored pins when tested. She improved greatly in understanding of all course topics when responses to the initial assessment given the first day of class were compared to the final assessment on the last day of class. Her understanding of anatomy locations and structures when asked to label diagrams indicated excellent identification of endocrine and brain structures; improvement could be made on identification of spinal



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cord anatomy; which I believe she is highly capable of given the chance to review the material. Her essay responses showed excellent level work for comprehension of physiological processes for all topics covered this quarter. Gloria was a dedicated student and a pleasure to have in class. She formed a strong foundation upon which to build further human anatomy and physiology knowledge. She successfully earned full credit for the course.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

2- Anatomy and Physiology 1 with Laboratory

2- Anatomy and Physiology 2 with Laboratory



Gutierrez, Gloria Marie

A00411420

Last, First Middle

Student ID

January 2019 - March 2019: Plants in Art, Word, and Healing

10 Credits

DESCRIPTION:

Faculty: Suzanne Simons, MFA, and Marja Eloheimo, Ph.D

This program explored plant arts in contexts that support healing. Specifically, we explored and cultivated skills in (1) plant morphology and plant drawing; (2) creating color with plants as natural dyes; (3) poetry in connection with plants, color, culture, and healing; and (4) community herbalism. These areas were woven together through consideration of the relationships they foster – relationships with each other, with the natural world of which we are part, and with ourselves. Activities included lectures and workshops on plant parts (morphology) and how to see and draw them; basic methods for dyeing with plants; community herbalism; poetry reading, analysis, writing, revision, and critique of nature poetry and environmental poetry of place; creative nature journals; synthesis papers; a collaborative tea party in which small groups of students created blends of tea with accompanying plant studies and poetry. Final projects and presentations were small group chapbooks of students' original work in poetry, creative nature journaling, and plant studies. Required texts included *Beauty: The Invisible Embrace* by John O'Donohue; *Black Nature: Four Centuries of African American Nature Poetry*, Camille Dungy, ed.; *Indian Singing* by Gail Tremblay; *Keeping a Nature Journal* by Leslie & Roth; *The Evergreen Herbal*, Tari Gunstone, ed.; and *Writing Your Rhythm: Using Nature, Culture, Form, and Myth* by Diane Thiel.

EVALUATION:

Written by: Marja Eloheimo, Ph.D.

Gloria participated in the program with interest and strong engagement. Her attendance was excellent and her assignments were completed well. Specifically, Gloria showed thoughtful consideration of program readings through "seminar tickets"--written preparation for seminar discussions-- and she integrated the readings with program activities through periodic summaries of learning. Gloria strengthened her poetry through poetry exercises, along with writing and revising poems, all of which deepened her revision skills and her understanding of poetry genres; Gloria now feels much more comfortable with the practice of writing, and revising, poetry. Gloria engaged in creative nature journal practices, which allowed her to observe seasonal changes, practice using the elements of art that were introduced, and cultivate the ability to integrate image with word. One of her after-the-field pages was exceptional. Gloria strengthened her understanding of plants as medicine within the context of community-based herbalism through working collaboratively on an herbal tea blend. Gloria contributed ginger (*Zingiber officinale*) to the blend and demonstrated good developing skills in researching a medicinal plant; she also created a large lovely painting of the plant. Gloria also helped write a description of the tea blend in both prose and poetry, and shared the tea blend with the class in a welcoming format. For her final collaborative project, Gloria participated in creating an extremely nice chapbook titled "Nurture." Gloria worked hard on preparing five copies of their hand sewn book of poetry, plant profiles, creative nature journal entries, and artwork. The cover, created from felt with embroidered letters and flowers, was beautiful and very inviting. Together, the group presented their chapbook to the class, sharing that its collective contents reflected each contributor's individual exploration with and relationship to the world around them, along with the idea that we, as humans, are all part of nature. The poem Gloria wrote and shared entitled "I'm Home and Not Home" drew inspiration from nature journal observations that revealed contrasts and similarities between Gloria's original home in California and her new home in the Pacific Northwest.

Additionally, Gloria expanded upon the basic program activities to engage in independent work focused on heritage studies. Gloria following a curriculum for exploring ecology, culture, and dynamic associations between ecology and culture in an area where one's ancestors have lived. For this project,



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Gloria focused on three regions in Mexico where she has ancestral roots--Chihuahua, Guanajuato, and Jalisco--describing (1) elements of environment (biome, latitude, significant environmental factors, and dominant plants and animals); (2) elements of culture (language, traditional clothes, food, and stories); and (3) specific examples of ways in which regional environmental factors have influenced culture and regional cultural expressions have influenced (or been influenced by) the environment. This experience opened many new areas of knowledge, awareness, response, curiosity, and motivation for Gloria, including the difficulty in finding English-language resources for areas that are not major tourist destinations in Mexico; greater recognition of the effects of colonization on the people and land; and a desire to travel, learn more, and share the richness and nuances of Mexico. Through this work, Gloria made a strong start to understanding aspects of cultural ecology and to enriching her awareness of her cultural heritage.

Overall, Gloria deepened her understanding of the ways in which plants can support her personal life, her participation in community, and her creativity. It was a pleasure to have Gloria as part of our learning community.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 10

- 4 - Plant Studies: Botany, Art, and Healing
- 3 - Poetry and Poetics: Environment and Community
- 3 - Heritage Studies: Cultural Ecologies of Mexico



Gutierrez, Gloria Marie

A00411420

Last, First Middle

Student ID

September 2018 - December 2018: Anatomy and Physiology I

4 Credits

DESCRIPTION:

Faculty: Amanda Kugel, D.C.

This course was designed for students to develop a working knowledge and understanding of the structures and functions of the human body. Topics covered included a review of cellular structure and biochemistry, a detailed discussion of the four primary tissue types, as well as exploration of the integumentary, muscular, and skeletal systems. Within each body system, students were expected to locate and identify pertinent tissues or organs. Additionally, they were asked to describe the physiological processes of the cell populations and organs, which contributed to the overall homeostasis of the organism. Anatomical position and terminology were integrated throughout the course to give students the necessary tools for communicating effectively with others in health-related fields. Laboratory components included compound microscopy to identify tissue types, identification of axial and appendicular bones using articulated skeletons and disarticulated models, identification and classification of joints on the skeleton, as well as electromyography using the Biopac student laboratory equipment to understand muscle physiology. Students were evaluated based on weekly worksheets associated with videos to prepare for class, participation in individual & group laboratory activities, weekly quizzes including short-answer essay responses and standardized questioning, as well as a final laboratory practical to identify bones.

EVALUATION:

Written by: Amanda Kugel, D.C.

Gloria met all attendance requirements and completed the required work. Her final portfolio was well-organized and indicated consistent preparation for class. Overall, through her weekly quizzes Gloria showed a proficient understanding of the material. She successfully identified all bones on the final laboratory practical. Responses to short-answer essay questions within weekly quizzes demonstrated the ability to verbalize central concepts related to physiological processes for most topics, with developing comprehension of osseous growth indicated by the essays. Frequently posed questions in class and within essay responses integrated the course material with real-world applications. Additional worksheets in class revealed an excellent identification of anatomical structures and communication skills using anatomical terminology. Gloria worked with respect during laboratory activities, effectively assisting group members in identification of primary tissue types when using the compound light microscope, as well as identifying bones using skeletons and disarticulated specimens. Gloria's proficient comprehension of introductory materials presented over the quarter indicate she is well-prepared to continue the study of other human body systems.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Anatomy and Physiology 1 with Laboratory



Gutierrez, Gloria Marie

A00411420

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Student ID

September 2018 - December 2018: Medicine of Community and Place

8 Credits

DESCRIPTION:

Faculty: Marja Eloheimo, Ph.D.

Community herbalism expands the concept of medicine from pharmaceutical drugs to a continuum that can begin with relationships and food; from laboratory products to nourishment that takes place in homes and neighborhoods; from passive doctor visits to activities that include gardening, harvesting, medicine-making and fun; and from standardized prescriptions to cultural, family, and community-based knowledge and sharing. However, western herbalism needs to be challenged due to its colonization and commodification of healing traditions, plants, and places — especially Indigenous relationality.

This program offered a foundation for understanding these complex issues as well as beginning to address them. Student learning drew from several disciplines including botanical medicine, botany, community studies, Indigenous studies, and sustainability. Specifically, students gained exposure to botanical medicine from the perspective of body systems, which was illustrated by learning concepts, terms, and plants related to the respiratory and nervous systems. Students were exposed to botany through exploring basic plant morphology with an emphasis on leaves, along with introductory plant taxonomy. Students explored community development through (1) meeting ten herbalists who each support community through plant medicine in different ways, and (2) engaging with the medicinal and dye gardens at the Evergreen Longhouse through observation and seasonal care as well as supporting the Canoe Journey Herbalist Project by harvesting and preparing medicine for Indigenous participants in the annual Salish Canoe Journey. Students also learned basic medicine-making principles and skills involved in making “fire cider,” aromatic bath salts, and medicinal salves. Students maintained weekly nature journals, gained plant identification skills, and carried out research into two medicinal plants of their choice.

Throughout the quarter, student learning was contextualized by exploration of the impacts of colonization on herbalism and the responsibility for community herbalists to support Indigenous sovereignty and accessible care for marginalized communities. Students finished the quarter with research into a meaningful topic about which they wrote a paper and gave a PowerPoint presentation. This gave everyone the opportunity to consider the personal and authentic ways they would like to bring plant medicine into their lives, what they will need in order to do so, and how they might contribute to sustaining community herbalism more broadly.

EVALUATION:

Written by: Marja Eloheimo, Ph.D.

Gloria brought strong interest to the program. She participated enthusiastically, attended every class session and contributed thoughtful comments and questions to group discussions. Gloria used her Weekly Reflections to consider reading and activities, articulate connections, and make meaning. Gloria observed seasonal change in her nature journal and contributed to garden care at the Longhouse Ethnobotanical Garden. For her plant profiles, Gloria chose yarrow (*Achillea millefolium*) and California poppy (*Eschscholzia californica*), and developed basic skills in medicinal plant research. Since students had flexibility to emphasize and de-emphasize certain areas of study, Gloria will benefit from further exposure to plant taxonomy and the respiratory system. For her final paper, Gloria chose to examine and write about the topic of plants in end-of-life care. In her paper, Gloria explained the profoundly meaningful reasons she chose this topic, phases of the dying process, and medicinal plants that can provide support in these phases. Then Gloria shared her learning in a well-done PowerPoint presentation. Overall, through her participation in this program, Gloria gained exposure to many aspects of community



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herbalism, including knowledge of specific medicinal plants, simple medicine-making techniques, local community herbalists, and topics in basic botany. She also learned about issues and complexities surrounding community herbalism, and had the opportunity to discern the aspects of community herbalism she is most drawn to. It was a pleasure to have Gloria in class; she earned full credit.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

- 4 - Botanical Medicine: Theory and Practice
- 2 - Introduction to Community Herbalism
- 2 - Special Topics: Medicinal Plants in End-of-Life Care



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EVERGREEN TRANSCRIPT GUIDE

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

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

Educational Philosophy:

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

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

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

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

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

Academic Program

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

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

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

Evaluation and Credit Award:

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

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

Credit is recorded by:

Quarter Credit Hours: Fall 1979 to present

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

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

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

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

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

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