



Nguyen, Liam

A00424131

Last, First Middle

Student ID

EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2020	12/2020	4	Algebraic Thinking 4 - Algebraic Thinking
09/2020	12/2020	4	Creative Writing: The Personal Essay, When You Got Something to Say 4 - Creative Writing: Personal Essay
09/2020	12/2020	4	Writing as Craft 4 - Rhetoric and Composition
09/2020	12/2020	2	Climate Academy: Justice and Resilience 2 - Climate Change Studies: Justice and Resilience
01/2021	03/2021	4	Creative Writing: Indigenous Speculative Fiction 2 - Literature: Indigenous Speculative Fiction 2 - Creative Writing
01/2021	03/2021	4	Precalculus I 4 - Concepts of Precalculus I
01/2021	03/2021	4	Reimagining Community Safety 4 - Interdisciplinary Community Studies
03/2021	06/2021	8	Culture, Community, and Cosmos 2 - Writing and Research 2 - Service Learning 2 - Native American and Indigenous Studies 2 - Environmental Humanities
03/2021	06/2021	4	Creative Writing: Identity and Imagination 2 - Literature 2 - Creative Writing
09/2021	03/2022	28	Word Play: Literature, Creative Writing, and Poetics of Catastrophe 6 - Ancient Greek Literature 4 - Classics of World Literature 6 - Contemporary Experimental Literature 12 - Creative and Critical Composition
09/2021	12/2021	4	Creative Writing: "Savage Conversations" 2 - Literature: Indigenous Poetics 2 - Creative Writing
09/2021	12/2021	2	Greener Foundations 2 - Foundations of College Success
01/2022	03/2022	6	Creative Writing: Outside Ourselves, Open Letters 6 - Creative Writing



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EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
03/2022	06/2022	16	American Popular Music: A People's History <i>4 - US History since 1865</i> <i>8 - History of American Popular Music</i> <i>4 - American Cultural Politics</i>
09/2022	03/2023	32	Borders, Walls and Refugees in the Age of Climate Change <i>8 - International Politics</i> <i>8 - Border Studies</i> <i>8 - Refugee and Migration Studies</i> <i>8 - Immigration and Asylum Policy</i>
04/2023	06/2023	16	Children, Curriculum, and the Clinical View: Childhood Development and Psychopathology in the Education System <i>4 - Childhood Developmental Psychology</i> <i>4 - Behavioral Disorders of Childhood</i> <i>4 - Child Centered Interventions</i> <i>4 - Elementary Education in the Public School System</i>

Cumulative

142 Total Undergraduate Credits Earned



ACADEMIC STATEMENT

The Evergreen State College - Olympia, Washington 98505

OFFICIAL TRANSCRIPT DOCUMENT

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This transcript from The Evergreen State College includes an Academic Statement, written by the student, that documents the student's undergraduate education. If the student has not yet graduated, the College offers the option of including an interim Academic Statement in the transcript. Please note that, in the latter case, the student's current academic work may not be reflected in the transcript.



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Granting and offering others in need for help motivates me to become a better person. I find myself reflecting upon transitioning towards into the world of adulthood, I find myself concerned with my own future and where I can go from there. I am scared of being lost, like a lot of other people around this age, of fitting into human society, I feel like I could be pushing the bubble of my own limits and fears and eventually doing something good for the world. My purpose for coming to Evergreen is to create connections with people and learn how to become the best educator there could ever be. The concern with that is how I feel inadequate of this doubt within me that this will lead to disappointment in my own potential as a person, and leaving myself more than to be desired, I want to succeed in life and go for my dreams, but also I have to understand that I have options. My classes with my English teachers have been amazing. I really love talking about and reading literature as a whole. I love talking about how wonderful the world of writing is, but also feel some disconnect within myself that I truly don't understand what it means to be a teacher. I feel as if my passion for writing has somewhat lost within me, sometimes I feel like my writing is worse than my fellow peers in some way, I struggle on how I can improve on my writing, even when there isn't anything fundamentally wrong with my writings. The whole sentiment of "if it ain't broke, don't fix it" applies to this idea. I'd love to eventually get myself more involved in the world of education and making connections to fellow teachers, but as of now I'm more happy than to just make friends on campus. I feel like I have accomplished something by myself that benefits others.

Word Play has been an absolute adventure of learning to adjust being back in person and being able to physically be around others, despite some limitations, I feel like this class is perfect for me to finally get back into in person learning, in addition to online learning which was a much smoother transition than last year. I really do feel more connected with my fellow peers overall, and gotten the chance to hang out with some of them during Halloween. The workload has also been a lot more manageable in my opinion, I feel a lot more free to do what I want to do in comparison to last year, where I felt a lot more lost.

Greener Foundations on the other hand feels reflective of this "lost" sentiment, I feel like the class is trying its' hardest to confuse you in the worst way possible, it's really weird how they try to shove these counter intuitive self care practices that just feel really intrusive and quite stressful to do cause it's considered "post class homework" and the class just doesn't do anything insightful for me, it just feels like a huge waste of everyone's time and I don't want to pay 100 dollars out of pocket to get out of the class, it's frustrating. I wish we didn't get buried with so many unnecessary assignments

My Creative Writing class with Dawn continues to be super fun and exciting to be a part of her course again, she still continues to be one of my most favorite professors ever, and she's super chill about everything, which is great cause I really like being not stressed out about life, and the assignments she gives out are pretty easy to manage. And the readings she does give out are pretty fun, and I'm glad she allows her students to be as honest as possible.

Overall my 2nd year so far in this institution has been nothing but a pure blast, I'm having so much fun meeting new people and discovering the great things the campus offers in person.

I also have obtained a new job, which has added more in me connecting myself in the physical environment of this campus, I get the chance to learn about the past of the older buildings around the campus and understand the people around it.

The history of popular music class in my 2022 Spring Quarter was a very eye opening experience, I learned a lot about how popular music has changed throughout history and how it coincide with American History and its' roots in racism against POC.

In my time with RAD, I have learned a lot about developing my work ethic, I have met many amazing people along my way in my journey as a student. I have been taking a course on Borders, Walls, and Climate Change for my 2022-2023 school year for my fall and winter quarters respectively. Steve Niva is a wonderful professor and he helped me out a lot with my work and writing ethic, as I now feel a lot more comfortable writing more professional



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pieces of writing. In my spring quarter I'm taking a course on Child Psychology in School Education systems, this class is a lot less tense, but it's going to help me out in the long run in me developing myself as a teacher.



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April 2023 - June 2023: Children, Curriculum, and the Clinical View: Childhood Development and Psychopathology in the Education System

16 Credits

DESCRIPTION:

Faculty: Jon Davies, Ed.D. and Ada J. Vane, M.A.

The program curriculum asked students to consider: How do children learn? What is “normal” development, and who decides? When is it appropriate to diagnose a child? What does it mean to offer relevant intervention in an educational setting and / or at home? How do educators decide what children are ready to learn and when they are ready to learn it? How do schools make decisions about children’s learning? How do biological, cognitive, and social factors influence “normal / abnormal” child development?

Lectures, workshops, seminars, and films helped to further contextualize program texts. Students engaged written and other media formats throughout each academic week that included short papers in preparation for seminars and short reflections in response to lectures, films, and treatment intervention readings. Students also took weekly psychology quizzes and engaged in workshops that dealt with diagnosing real world case studies. They prepared case notes on the same. At the end of the quarter, students prepared a poster presentation that addressed a critical program theme.

Developmental Psychology: Using Ricardo and Rymond’s *Understanding the Whole Child* as a framework, we explored psychological theories in human development from biological, socio-emotional, and cognitive perspectives, with a focus on the period from in utero through adolescence. Emphasis was placed on development in a cultural and environmental context.

Childhood Psychopathology: Using Bridley and Daffin’s *Behavioral Disorders of Childhood* as our guide, we engaged in a comprehensive survey of childhood mental health problems, including Attachment Disorders, Intellectual Disability Intellectual Development Disorder, and Learning Disorders, Attention Deficit Hyperactivity Disorder, Autism Spectrum, Disruptive, Impulse Control and Conduct Disorders, Trauma Related Disorders, and Substance Induced Disorders. This program did not simply present a checklist of symptomology. Through contextualization and bio-psycho-social perspectives, students developed critical thinking skills as applied to theories, assessment, and treatments relevant for each disorder.

Using Alexander and Hinrichs’ *Building Trauma-Sensitive Schools: Your Guide to Creating Safe, Supportive Learning Environments for All Students*, students wrote weekly responses to selected quotations in preparation for discussion and analysis of how teachers and other education professionals create structures and support systems to maximize opportunities for student success in the classroom and schools.

Students were encouraged to consider the role of stigma and the public school system in mental illness. The program highlighted current issues in the field of education and their impact on development. Students inquired into how children develop, how the education system responds to their development, and how scientific, evidence-based research informs both contexts.

EVALUATION:

Written by: Jon Davies, Ed.D. and Ada J. Vane, M.A.

Each week, students came together in treatment and intervention workshops to discuss an assigned case study, make their best diagnosis by applying their understanding of key theories discussed in psychopathology lectures, and to select a treatment intervention. Liam completed almost all case study



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notes, which were efficient and demonstrated good attention to the criteria for diagnosing behavioral disorders, as well as good familiarity with terms related to those disorders and relevant treatment interventions for the condition causing distress.

Weekly quizzes evaluated students' ability to retain key terms. Liam completed all quizzes. Performance on these quizzes demonstrated good knowledge of how to compare, contrast, organize and retrieve information about terms and concepts in child developmental psychology and behavioral disorders of childhood.

Students wrote weekly responses to selected quotes from assigned seminar readings in preparation for discussion and analysis. Liam completed all seminar responses, which showed fair ability to reflect on text material. Liam made consistently thoughtful contributions to group seminar discussions.

Liam completed all early childhood care and education workshop responses. The responses were creative, succinct, and illustrated key ideas from the readings. Liam demonstrated significant growth in knowledge and understanding of early childhood care and education, including basic knowledge, effective approaches to use with young children, curriculum design, professional development, current policies, and other critical information.

At the end of the quarter, Liam created a final poster project to summarize and synthesize interdisciplinary content, including program sources. Liam chose to present on the way that the card game Magic the Gathering can engage children's growing cognitive processes. The presentation demonstrated thinking around this topic. Liam took this opportunity to interact with and support fellow presenters at our program conference.

We congratulate Liam for successes in our program and can attest that Liam is prepared for more advanced work in psychology and education.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Childhood Developmental Psychology
- 4 - Behavioral Disorders of Childhood
- 4 - Child Centered Interventions
- 4 - Elementary Education in the Public School System



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September 2022 - March 2023: Borders, Walls and Refugees in the Age of Climate Change 32 Credits

DESCRIPTION:

Faculty: Steve Niva, Ph.D.

Borders, Walls and Refugees in the Age of Climate Change was an upper division political science program that examined the global clash between the rise in restrictive nation-state border enforcement and the rise in increased migration and refugee crises around the world.

The first part of the program explored the factors behind and theories about the dramatic surge in border wall construction along over 60 nation-state borders around the world. Students explored different theories about the rise in border restrictions ranging from Reece Jones' *Violent Borders* to Wendy Brown's *Walled States, Waning Sovereignty* and were asked to write an 8-page thesis driven paper that explained the global rise of border wall building today. Students then explored the increasing externalization of border enforcement to prevent migrants and refugees from even reaching a country's borders by reading Andersson's *Illegality, Inc.*, Walia's *Border and Rule* and Miller's *Storming the Wall* and wrote short papers about concepts like "border security industrial complex" and "border imperialism." Students wrote and presented final papers on the dynamics of contemporary border externalization and created an art-based response to the material of the quarter which ranged from creative writing and visual art to song-writing and performance art.

The second part of the program examined the causes of the dramatic rise in forced displacement and refugee crises around the world, as well as the international refugee system established by the United Nations after World War II and the expected role of climate change in driving future mass displacement. Students developed case studies about the major refugee crises that have occurred in South Sudan, Eritrea, Myanmar, Venezuela, Honduras and Syria and analyzed the root causes of mass displacement, presenting their work to the class. Students then examined the 1951 international refugee system by reading Serena Parekh's *No Refugee* and Betts and Collier's *Refuge* and were asked to develop a policy paper that offered reforms to the global system adequate to the new circumstances of forced migration in the twenty-first century. Students also read and responded to the novel *Exit/West* by Mohsin Hamid about the refugee journey. Students then learned about the concept of asylum, drawing upon John Washington's text *The Dispossessed*, and examined the root causes of asylum seekers from Central America who arrive at the United States' border to seek asylum. Students concluded the program by learning about the expected mass displacement that will be caused by climate change over the next century. Drawing upon the visionary proposal by Gaia Vince in *Nomad Century*, students were asked to develop their own vision of how climate migrants could be relocated in just and humane ways as the human climate niche shrinks and shifts northwards.

Students were assessed on their mastery of concepts, theories and case-studies in the fields of Border Studies and Refugee and Migration Studies and on their writing, participation and attendance.

Required Texts:

Reece Jones, *Violent Borders: Refugees and the Right to Move*

Jason De Leon, *The Land of Open Graves: Living and Dying on the Migrant Trail*

Wendy Brown, *Walled States, Waning Sovereignty*

Rueben Andersson, *Illegality, Inc: Clandestine Migration and the Business of Bordering Europe*



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Harsha Walia, *Border and Rule: Global Migration, Capitalism and the Rise of Racist Nationalism*

Todd Miller, *Storming the Wall: Climate Change, Migration and Homeland Security*

Suketu Mehta, *This Land is Our Land: An Immigrants Manifesto*

Serena Parekh, *No Refuge: Ethics and the Global Refugee Crisis*

Mohsin Hamid, *Exit West* (A Novel)

Betts and Collier, *Refuge: Rethinking Refugee Policy in a Changing World*

John Washington, *The Dispossessed: A Story of Asylum at the US-Mexico Border*

Valeria Luiselli, *Tell Me How It Ends: An Essay in 40 Questions*

Gaia Vince, *Nomad Century: How Climate Migration Will Reshape Our World*

EVALUATION:

Written by: Steve Niva, Ph.D.

Liam is a good-natured student who is very interested in contemporary politics and social justice issues. He took this program to engage with broader global issues and his attendance was good. He turned in all his required work and he ended up showing real improvement as a student in terms of his ability to read difficult texts and write undergraduate level papers. This upper division course of study challenged him to gain mastery of concepts and theories in Border Studies and Refugee and Migrant Studies and then apply them to case studies and formulate his own thesis in papers. This was a new way of approaching his learning and it took him a while to develop his academic skills to be able to produce this higher-level work, but he has made progress. For example, Liam's first papers did not offer much by way of analysis or a thesis. His mid-quarter paper on why we are seeing border walls built around the world today addressed our theorists such as Reece Jones' concept of how border walls reflect the re-articulation of state sovereignty by the powerful countries and Wendy Brown's theory that many border walls are a symbolic performance of sovereignty by countries with waning sovereignty but lacked an overall thesis. In response to feedback, however, Liam's next paper did a much better job developing an introduction and offering an analysis of Hungary's anti-migrant transit camps that were built in response to the refugee crisis of 2015. It was his best work of the first quarter and shows where he needs to improve in the future although it still had some deficits in grammar and structure.

In the second quarter, Liam continued to produce better written work and showed a good ability to understand the international refugee system that was created in 1951 and the debates over policy reforms about this system. He worked with a team to understand the root causes of the refugee crisis in Somalia that has resulted in mass population displacement and wrote a clear paper addressing this issue. He showed good learning in his policy paper on how to reform the global refugee regime where he emphasized the need to expand the definition of refugees to include those impacted by structural injustice and on the need for creating transit cities for refugees to enhance their agency. He then critically examined the "border crisis" narrative that shapes policy debates in the United States about the U.S.-Mexico border and argued that it was best understood as a crisis of misinformation in which the real drivers of displacement are rarely discussed. Liam finished the program by showing a good ability to think about how climate change will produce a major crisis of displacement over the next century and gave a creative public presentation about the likely political debates that we will see over climate change and migration in a fictional country.



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Liam was not always a consistent or active participant in many class discussions due to his focus on his cellphone, and while on occasion he offered valuable comments, he can do much more to participate because he was often not following the conversation. The main area of positive growth was that Liam has clearly become a better writer in response to feedback and although he still has work to do to improve, he has left the program with a much higher level of written work. In sum, Liam has added some important new elements to his understanding of global politics and his academic journey that should help him in his future studies.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 32

- 8- International Politics
- 8- Border Studies
- 8- Refugee and Migration Studies
- 8- Immigration and Asylum Policy



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March 2022 - June 2022: American Popular Music: A People's History

16 Credits

DESCRIPTION:

Faculty: Bradley Proctor, PhD

This program explored the history of popular music in the United States from the early nineteenth century to the present. Musical genres studied included blackface minstrelsy, ragtime, social dance, jazz, blues, swing, rock and roll, country music, the counterculture, disco, alternative, and hip hop. Broad themes included the dichotomy between high and low culture, racism and racial stereotypes, gender and sexuality, the abilities of marginalized people to use music as a means to resist structural oppression, and historical changes to the values expressed in popular music. The program served as a survey of the social history of modern America as well as an exploration of the cultural politics of American popular culture.

Classroom activities included lectures, film screenings, workshops, and discussions. Experiential learning activities included a guest lecture about drumming, a tour of the KAOS 89.3 FM radio station, and workshops where faculty and students brought in physical media artifacts. Students watched documentary and concert films, read selections from academic books and historical primary sources, and completed two book reports on academic books of their choosing related to program content. As a record of program engagement, students submitted a short log of academic work completed each week. Essay assignments included a guided research paper analyzing historical sheet music and an ethnography essay about a live or live-streamed concert or radio broadcasts. Students gave five-minute "lightning" presentations about book reports and essays. Students also completed essay-based, take-home midterm and final exams. For a final project, students had the option to write an analytical essay or to produce a creative "unessay" project applying the analytical tools of the program to the contemporary popular music of the twenty-first century. On the final day of the class, students presented their final projects in a gallery sharing workshop.

EVALUATION:

Written by: Bradley Proctor, PhD

Liam Nguyen did very good work this quarter. Liam had near perfect attendance in program activities and was a constructive participant. One example of Liam's enthusiastic engagement with the program was evidenced when Liam brought in a multiple-LP live album collection by the jazz pianist Keith Jarrett for a day of sharing examples of physical media.

Liam's written work was thorough and detailed. Liam completed every weekly log with brief but engaged descriptions of the work completed each week. Liam completed strong handouts for reports about a book analyzing Miles Davis's career and another book exploring the roots of house music.

For the sheet music assignment, Liam researched examples of how death was depicted in mid-nineteenth-century sheet music. The paper contained strong descriptions of the songs and some interesting historical insights into the popular music of the 1800s. Liam volunteered to give the first student presentation of the quarter about this paper, demonstrating initiative and good support for the learning community.

Liam listened to KAOS 89.3 FM to analyze it for the second major essay. Liam thoroughly documented the songs and formatting of the radio station. As with much of the writing that Liam completed, this paper would have benefitted from a little more academic analysis, although the descriptions demonstrated a strong command for specific details.



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Liam successfully completed both the midterm and the final exam. Both exams contained good short essays that did a strong job of connecting ideas and examples from across the program. In particular, the final exam included a very thoughtful analysis of the role of nostalgia in popular music, including numerous excellent examples of recent popular musicians.

For the final project of the quarter, Liam wrote an essay about the influential Korean pop group f(x). This essay explored the group's founding and success and contained thorough explorations of the bands major singles. Liam presented the paper with a detailed PowerPoint presentation of visual images from their singles and videos. Liam also brought in photobooks of some of another pop group's singles showing f(x)'s legacy in the genre. This essay and presentation did an excellent job of bringing in a global perspective to the program's themes, as well as demonstrating good connections with various aspects of the study of popular music.

In sum, Liam completed very successful work this quarter. It was a pleasure having Liam as part of our learning community.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - US History since 1865
- 8 - History of American Popular Music
- 4 - American Cultural Politics



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January 2022 - March 2022: Creative Writing: Outside Ourselves, Open Letters

6 Credits

DESCRIPTION:

Faculty: Dawn Barron, MFA

"Outside Ourselves, Open Letters" was a creative writing course designed for students of all levels and practices of writing, from introductory through advanced, to explore and examine the phenomena of "open letters." The purpose of an open letter is for the author to share an opinion, a protestation, or an investigative inquiry directed primarily toward a specific person but in contemporary times, we are also seeing the open letter addressing particular groups of people. The open letter serves to influence, publicly and as visibly as possible, and is freedom of speech in action. The open letter is intended for a wide, diverse audience and often distributed through print (magazines, newspapers), as well as online forums. To engage with writing an open letter, one needs to move outside of their own self to the degree that they can expand their lens to include a greater than the single being; one must be able to critically analyze and synthesize the world around them rather than focus on their singular place within the world.

Open letters can be a passive and active form of social activism, and in this course we investigated what roles and impacts writers/artists can have in their communities and beyond. Students read a series of published open letters and reflected on these during weekly interactive Discussion Forums. Students worked in small groups to analyze elements of open letters such as voice, tone, POV, structure, organization, and overall resonance and purpose. Students participated in writing exercises during Zoom class and responded to writing prompts in Canvas. Students wrote weekly open letters following various themes of social justice, personal narrative, and political events locally and globally. The final project included revisions to a chosen open letter read to the class, as well as a portfolio of all the open letters written during the quarter.

EVALUATION:

Written by: Dawn Barron, MFA

In the course, "Creative Writing: Outside Ourselves, Open Letters," Liam showed strong critical thinking by analyzing and articulating findings about published open letters, both in written reflections, discussion forums, and small group work with peers. Liam consistently produced well-organized, creative, and compelling weekly open letters that illustrated a clear understanding of the elements of voice, POV, tone, and purpose in writing open letters. By participating in small group work, Liam was respectful, insightful, and helpful in the learning community. Critical inquiry during class discussions was on point and provided perspective from Liam's unique worldview. Areas of growth included confidence in choosing topics, organization of thoughts, and writing with a clearly defined purpose. Liam excelled at writing to an appropriate audience, crafting compelling open letters for the final project portfolio. Liam exceeded minimum requirements for the course.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 6

6 - Creative Writing



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September 2021 - December 2021: Greener Foundations

2 Credits

DESCRIPTION:

Faculty: Jasmin Faulk-Dickerson, Sara Huntington

First-Year students' academic skill development was supported by their participation in Foundations of College Success, a module of instruction and community-building activities where students were introduced to college support services and practices, wellness strategies, seminar skills, reflective writing, time management strategies and more to foster both personal and academic growth.

EVALUATION:

Written by: Jasmin Faulk-Dickerson and Sara Huntington

Liam successfully completed all aspects of the course, submitting his work in a timely fashion and engaging in the community-building and academic support activities. Liam's writings were authentic and demonstrate his dedication to craft.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 2

2 - Foundations of College Success



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September 2021 - December 2021: Creative Writing: "Savage Conversations"

4 Credits

DESCRIPTION:

Faculty: Dawn Barron, MFA

Creative Writing: "Savage Conversations," was designed around LeAnne Howe's *Savage Conversations*, exploring Mary Todd Lincoln's addiction and madness through the ever-present backdrop of President Lincoln's mass hanging of the Dakota 38. Author Philip J. Deloria wrote that the book "...explodes with the stench of guilt and insanity that undergirds the American story...." Students wrote in their chosen genre (prose, poetry, lyric essay, hybrid forms), weaved a time or event in the historical or current American story into their creative works. Students discussed how having conversations about almost anything today can lead to controversy, conflict, and confusion; but creative writers could present information in storied packages, bringing readers into conversations they may not otherwise have. This course examined kaleidoscope perspectives when approaching and choosing topics and themes to write about, considering cultural appropriation, story ownership, and multiple, intersecting historical narratives surrounding pivotal and traumatic events. Students examined Layli Long Soldier's debut book, *Whereas*, where they explored social and cultural histories, paid attention to language, the consequences of words, and created a platform to expose injustices and acts of oppression. Students worked in small groups and as a whole class during seminars. Students participated in a robust Discussion Forum every week, discussing the readings, sharing ideas, and creating a community of learners, and writers. This was a writing intensive course, focused on different genres of poetry. Students turned in weekly writing assignments, self-reflection assignments, and a final creative writing essay project.

EVALUATION:

Written by: Dawn Barron, MFA

In "Creative Writing: Savage Conversations," Liam actively engaged in class seminars and small group work with an open-mind and positive attitude. Liam did excellent work critically examining the works of LeAnne Howe and Layli Long Soldier, as evidenced in the reading reflections and mid-term creative writing project. By asking relevant questions, practicing active listening, and sharing insights, Liam contributed in a positive way during class seminars. The final project was a strong display of writing, creativity, and incorporating musicality into the work. Liam successfully met all requirements for this course.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

2- Literature: Indigenous Poetics

2- Creative Writing



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September 2021 - March 2022: Word Play: Literature, Creative Writing, and Poetics of Catastrophe

28 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*, Bocaccio'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 coached in improvisational theater



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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 and Miranda Mellis

Liam's performance in the first quarter of *Word Play* was good overall and very good in several respects. Liam demonstrated substantial learning and increasing facility with exegesis, interpretation, creative composition, and collaboration. Here I offer specific observations on Liam's fulfillment of the program's assignments and expectations:

Participation and collaboration: Liam was one of our most consistently engaged students, with excellent attendance, readiness to contribute to discussions and group projects, and completion of all assignments when due, at a regularly advanced level of preparation.

Short exegeses: Liam's analyses and discussions of the *Iliad*, the Gospels of Matthew and Mark, *Touba and the Meaning of Night*, and the *Decameron* all worked closely with the language of specific passages and demonstrated good understanding of the various narratives. One strength of Liam's exegetical writing is a tendency to write towards surprising or strange turns or perspectives in the texts, which provide a good hook for both exegete and audience; this was especially evident in a reading of Jesus' strict condemnation of divorce and remarriage in the Gospels.

Longer interpretive essays: Liam wrote on the *Iliad* for the first essay, establishing the pervasiveness of fate in the world of the Homeric heroes and drawing an intriguing connection between "reading" one's murky destiny to reading the parable form as it is wielded by authors such as Kafka. The second essay, on *Touba*, developed well Liam's earlier exegesis into a thoughtful description of how Parsipur's protagonist is shaped by her troubled relationships with various men in her life. Like the exegeses, these essays showed a thorough grasp and nuanced understanding of the texts and their details.

Liam's essay composition has important strengths upon which to build, including a direct, uncluttered style, a good sense for the evidence needed to demonstrate and illustrate claims, and a well-attuned sense of the scope needed to give a topic its appropriate attention. There are a few formal rough edges and instances of a lack of clarity that will need careful work as Liam adapts excellent observations and valuable ideas to the interpretive essay structure.

Creative writings: Much of Liam's most effective, and affecting, writing emerged in the two creative pieces. The first, building on an "I remember..." formula proposed by an in-class exercise, offered a story about, and meditation on, the narrator's relationships prior to the current pandemic and then during it. The piece got its hands on the reader especially with its subtle shifts in perspectives, pronouns, and sensory details. For the second piece, Liam assembled a multi-page collage of images, verses, and reflections that worked as elegy, as an exploration of identity, and as commentary on the elegiac mode. This was a visually rich and consistently emotionally and intellectually engaging composition.

Winter quarter of *Word Play* asked each student to develop an original, major writing project of their own, in addition to continuing to write analytically on, and participate in, seminars on required books, and attend lectures and workshops. Liam's participation and overall engagement was excellent and demonstrated continued growth and learning in all areas of the program. Liam's inquiries and observations in seminar showed careful and original thought and the ability to think complexly and apply knowledge across domains. Liam's major writing project used short stories as a way of exploring life lessons. One explored the trope of the Faustian bargain. In another, the main protagonist looks back from a 1000 years in the future. One notable vignette, "Situations," stood out for its crossing of absurdism



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and noir. These parables had range, each one differing from the last. They were various, inventive, and each one had a strong concept at the center. Liam completed the Word Play program with flying colors.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 28

- 6 - Ancient Greek Literature
- 4 - Classics of World Literature
- 6 - Contemporary Experimental Literature
- 12 - Creative and Critical Composition



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March 2021 - June 2021: Creative Writing: Identity and Imagination

4 Credits

DESCRIPTION:

Faculty: Dawn Barron, MFA

Creative Writing: Identity and Imagination explored elements of creative writing across genres, focusing on hybrid writing forms as a tool to develop a stronger sense of authorial identity and practice creating outside the traditional, mainstream literary world. Even if you are writing traditional stories, working outside of your typical comfort zone can provide a myriad of new perspectives, new writing tools and tricks, and deepen the writer's understanding of the creative process. Designed for the emerging, as well as advanced writer, we focused on the themes of Identity and Imagination to craft creative works in prose, poetics, and hybrid forms. Students presented works in collage, photo stories, prose poetry, as well as traditional and other hybrid forms.

Writer Natalie Goldberg states in her seminal work, *Writing Down the Bones*, "Our bodies are garbage heaps: we collect experience, and from the decomposition of the thrown-out eggshells, spinach leaves, coffee grinds, and old steak bones of our minds come nitrogen, heat, and stories." Our lived experience and identities (fluid in both memory and place) provide the scaffolding for creative writing. Students kept an organized writing journal to record observations and ideas, in addition to weekly writing prompts and creative writing assignments. Students participated in student-led class seminars that were inquiries into weekly thematic concepts, text examples, and student analyses and work.

This course provided synchronous learning (via Zoom) for a minimum of 70% of the credit hours; asynchronous learning done through Canvas Discussions, Small Group and Partner Projects, and other work as assigned. Students presented a final ePortfolio, a culmination of all work completed.

EVALUATION:

Written by: Dawn Barron, MFA

In the course, **Creative Writing: Identity and Imagination**, Liam demonstrated excellent creative writing skills throughout the quarter. Liam wrote with depth, insight, and curiosity for the journal writing, in class writing exercises, reading reflections, personal collage project, as well as the two major projects, "Color Walks Into" based around Maggie Nelson's *Bluets* and the Final Project that used Claudia Rankine's *Citizen: An American Lyric* as the scaffolding. Liam participated in a respectful and thoughtful manner in class seminars and discussions by asking questions and sharing perspectives cognizant of personal biases and lived experiences. Liam completed a high quality, organized, and creatively formatted final ePortfolio that successfully showcased a strong command of the written word, creative ideas put on the page, and knowledge of the writing process (brainstorming, prewriting, drafting, editing, revising) and elements of creative writing (metaphor, imagery through descriptive language, storytelling, dialogue). Liam's vast knowledge of music was beautifully integrated into all the assignments, through the lens of imagination and identity, especially examining the "change of culture" between Prince and the Revolution and D'Angelo in the final project. Liam successfully met all course requirements.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

2 - Literature

2 - Creative Writing



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March 2021 - June 2021: Culture, Community, and Cosmos

8 Credits

DESCRIPTION:

Faculty: Corey Larson and Toby Sawyer

Culture, Community, and Cosmos (CCC) was an 8-credit, half-time program designed to introduce students to a diverse learning environment for expanding critical thinking, academic writing and research, knowledge, and history of the environment (the Pacific Northwest), and how to sustain individual and community well-being. This quarter CCC focused on the concept of the Anthropocene, or "the age of humanity," which suggests that humans have had such an impact on the planet that it warrants its own epoch. Historian Carolyn Merchant notes that "climate change is the most critical issue for the long-term well-being of humanity" which is "directly linked to human (anthropogenic) causes" and any potential resolutions require "collaboration not only of scientists but also humanists." CCC explored how regional tribes, communities, organizations, and state and federal governments are addressing these vital issues. This program was taught primarily through an Indigenous lens but incorporates and critically analyzes both Indigenous and western thought and practice. To accomplish this, students examined Indigenous concepts such as reciprocity and relational accountability and put them into conversations with western approaches of environmentalism and sustainability. Learning to put our knowledge to practical application, this quarter focused on a brief overview of fall and winter discourse and learning, identifying, and explaining terminology, and crafting a short case-study for an all-program anthology. By leaning in on research methodologies and methods, community assessment, and personal investment/interest, students developed and implemented service-learning projects as a culmination of the program.

EVALUATION:

Written by: Corey Larson and Toby Sawyer

During the spring 2021 Culture, Community, and Cosmos program, Liam Nguyen explored a wide range of complex historical and contemporary environmental issues through the broad conceptual framework of the Anthropocene. This theme and associated material provided examples and essential background information for students to build their own case studies throughout the quarter. Liam energetically participated in both synchronous large group and small group discussions over course material via video conference. The student regularly attended class and eagerly offered a unique perspective to the material. Liam also readily participated in asynchronous discussion threads regarding the readings and students' individual case studies.

Liam competently worked through several stages in constructing a teaching case study. In the developmental phase, the student developed a topic and articulated a dilemma related to the issue. From there, Liam shifted emphasis toward organizing the case study through outlining and reviewing sources. In the final weeks, the student ably assembled a written draft of the case and informally presented it in a series of workshops with classmates. Liam collaborated with fellow students by both providing and receiving feedback on each other's projects ahead of their final submission. Overall, Liam wrote an interesting case study examining program support for homeless people in the City of Olympia, Washington. Therefore, Liam has sufficiently completed all program requirements and will receive full credit for the quarter.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

2 - Writing and Research

2 - Service Learning

2 - Native American and Indigenous Studies



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2- Environmental Humanities



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January 2021 - March 2021: Reimagining Community Safety

4 Credits

DESCRIPTION:

Faculty: Eirik Steinhoff, Ph.D.

This course, which was conducted remotely during the COVID-19 pandemic, featured a series of lectures, screenings, and public seminars on the topic of “reimagining community safety.” Students participated in weekly discussions and documented their learning in a variety of ways: in a journal, in weekly posts to Canvas, and in midterm and final portfolios of their work. In addition to alternatives to policing (such as Olympia’s community crisis responder model and Chicago’s Operation CeaseFire), our reading and viewing was focused on a broad range of approaches to the question of “community safety.” These included: settler colonialism and indigenous resistance (with special attention to the Medicine Creek Treaty); Atul Gawande’s paradigm of “slow ideas” and Rob Nixon’s theorization of “slow violence”; social resilience and mutual aid; liberation education in a prison setting; and climate justice in a global perspective. We also participated in (1) a public seminar on Octavia E Butler’s 1993 novel *Parable of the Sower* and (2) a community roundtable with local Black womxn organizers; both of these events were designed to showcase Evergreen’s ongoing commitment to multimodal intersectional community-based action-oriented interdisciplinary inquiry.

EVALUATION:

Written by: Eirik Steinhoff, Ph.D.

Liam did good work meeting the expectations set for students in this course. He participated in classroom discussion, completed both required portfolios, and receives full credit. Liam’s portfolios added up to 15 single-spaced pages of wide-ranging engagement with our materials. It has been a pleasure working with Liam, and I look forward to learning where his studies lead him next in the months and years to come.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Interdisciplinary Community Studies



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Student ID

January 2021 - March 2021: Precalculus I

4 Credits

DESCRIPTION:

Faculty: Vauhn Foster-Grahler, M.S., M.Ed.

This was a problem-solving-based overview of functions that model change that was taught remotely due to the COVID-19 pandemic. Classes were held twice weekly via Zoom. Students participated in group work during our virtual class meetings, and submitted weekly problem sets and took resource-limited exams. We studied functions and functional notation, linear, exponential and logarithmic functions and their applications in depth and represented them and worked with them algebraically, numerically, graphically, and verbally. There was an emphasis on context-based problem solving and collaborative learning. The text was *Functions Modeling Change: A Preparation for Calculus, 5th Ed.* Connally, Hughes-Hallett, Gleason, et al. Chapters 1 - 6 and parts of chapter 10. Due to the COVID-19 pandemic, all class sessions were held via Zoom. In addition to the content of the course, the students were assessed and self-assessed on the following eight outcomes for each content area.

1. Used correct mathematical notation
2. Used appropriate mathematical procedures
3. Developed and correctly interpreted mathematical models.
4. Used technology appropriately to investigate and solve problems
5. Linked algebraic, graphic, verbal, and numeric representations and solutions
6. Demonstrated an understanding of functions
7. Used logical and correct critical reasoning
8. Communicated mathematics for the clarity of the receiver

EVALUATION:

Written by: Vauhn Foster-Grahler, M.S., M.Ed.

Liam had regular attendance at our synchronous Zoom sessions and was an active participant in group work and in the class. Liam's submitted problem sets and assessments inconsistently demonstrated satisfactory performance for each of the outcomes above for the course content. Because of the inconsistent nature of Liam's assessments, it is difficult to assess Liam's learning. Liam is encouraged to take precalculus I again before attempting precalculus II.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Concepts of Precalculus I



Nguyen, Liam

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Last, First Middle

Student ID

January 2021 - March 2021: Creative Writing: Indigenous Speculative Fiction

4 Credits

DESCRIPTION:

Faculty: Dawn Barron, MFA

In the course **Creative Writing: Indigenous Speculative Fiction**, students examined the elements of creative writing through the lens of Indigenous Speculative Fiction. Weekly assignments were based around identification and practice using elements such as story, plot, character development, description language, metaphor, diction, and setting by writing reflections and analyses of the texts, *Trinity Sight* and *Mongrels*, as well as short stories in the Indigenous Speculative Fiction, Afrofuturisms, and Science Fiction genres. Students participated in weekly discussions and student led seminars. The final portfolio included all writing assignments, self-evaluations of progress meeting the course learning objectives, and a final project illustrating their knowledge and skill drafting and revising a 7 to 12 page speculative fiction story. The final project was presented in class for practice sharing creative work with a peer audience, and giving and receiving feedback.

EVALUATION:

Written by: Dawn Barron, MFA

In **Creative Writing: Indigenous Speculative Fiction**, Liam demonstrated understanding and knowledge of the elements of creative writing (plot, story, character, setting, exposition, scene, language, and construction of world building) through participating in all class seminars and discussions analyzing literary works of Indigenous Speculative Fiction and Afrofuturisms. Liam presented ideas, perspectives, feedback, and questions with a respectful, thoughtful approach, illustrating strong community building and leadership skills. By developing a portfolio of creative works focused on Speculative Fiction as a genre of writing, Liam examined his own worldview and cultural lived experiences through both western and Indigenous lenses. Liam's creative writing was grounded in braiding pop culture, especially music and film, into his compelling storytelling. His final project, "Untitled," was an excellent example of world building, strong narrative voice, and storytelling, as evidenced in the example below:

Something that always bugs me about the town is just how close everything is, not that I mind it, I don't mind that I can simply take my son on a short ride home from school. But it leaves so much for the lack of the imagination. The alien doesn't make things better, people are constantly complaining how I give it too much of a hassle for what he's doing. He nearly disintegrated a neighbor's dog with his spit, like if he didn't have this utterly convenient ability to keep his literal existence contained in this town, he'd be dead by now.

Liam successfully met all requirements for this course.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

2 - Literature: Indigenous Speculative Fiction

2 - Creative Writing



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September 2020 - December 2020: Climate Academy: Justice and Resilience

2 Credits

DESCRIPTION:

Faculty: Rachel Hastings, Ph.D.

This was a two-credit class which brought a multidisciplinary perspective to the study of climate justice and resilience. The class followed an Evergreen event series which brought guest speakers and panels to campus (remotely, since the physical campus was closed due to a pandemic). In addition to attending this online lecture series, students engaged with weekly reading assignments through web annotation and seminar discussions. Students also wrote two short papers, reflecting initially on their goals and synthesizing their learning at the end of the quarter. Reading and lecture topics and materials were drawn from: Solnit's *A Paradise Built in Hell*, the Thurston Climate Mitigation Plan, Mendez's *Climate Change From the Streets*, articles on Indigenous Climate Change Studies (Whyte; Grossman), and food systems lectures on climate impacts on local agriculture and aquaculture.

EVALUATION:

Written by: Rachel Hastings, Ph.D.

Liam completed Climate Academy: Justice and Resilience with a good record of learning demonstrated through assignments, participation, and thoughtful engagement with our materials. Liam submitted most of the assignments and participated very well in our online seminar discussions. Liam wrote one reflection essay which showed strong engagement with our topic and a good ability to find connections among ideas and sources.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 2

2- Climate Change Studies: Justice and Resilience



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Last, First Middle

Student ID

September 2020 - December 2020: Writing as Craft

4 Credits

DESCRIPTION:

Faculty: Eirik Steinhoff, PhD

This course was designed as an opportunity for students to define, develop, and deepen their craft as writers. Weekly reading and writing assignments were geared towards cultivating a robust repertoire of readerly and writerly reflexes. "Reading as a writer" and "writing as a reader" were at the core of our practice, which placed a premium on analyzing rhetorical situations and eliminating clutter. The essay as a genre was prised free from the monopoly of the 5-paragraph theme and returned to its root meaning: an "attempt" in language that recruits readers to the inquiry.

Weekly writing assignments provided a specific set of challenges that allowed students to build their reflexes in relation to our objectives. Peer review was a key component of our work together; workshops and seminars served to deepen our skills in collaborative inquiry. At the end of the quarter students collected their work in a final portfolio capped off by a cover letter in which they reflected on their metamorphoses, their accomplishments, and their aspirations.

Assigned reading included texts by bell hooks, John Warner, William Zinsser, Verlyn Klinkenborg, Siegfried Kracauer, Rosmarie Waldrop, David George Haskell, Arthur Plotnik, Lydia Davis, Daniel Dennett, Ursula K. Le Guin, and others.

The motto supervising our inquiry this quarter was: *The only way to do this right is by writing!*

EVALUATION:

Written by: Eirik Steinhoff, PhD

Liam successfully defined, developed, and deepened his craft as a writer this quarter. His participation in class demonstrated a dynamic engagement both with assigned texts and with people in the (virtual) room. He completed all required writing assignments, and receives full credit.

Liam's portfolio nicely documents his growth as a writer. He engaged in thoughtful and deliberate peer review, and his peers, in turn, were able to name what they valued in his writing. One peer reviewer commented: "I think you really did a good job of capturing the parts of your previous education that really shaped your interests, life, and decision to come to Evergreen." I concur completely. Liam came in with good reflexes as a reader and writer and made good use of the tools the course introduced to expand his range in productive and inventive ways. An ongoing practice of vigilant proofreading will go a long way in ensuring that Liam's writing continues to showcase his thinking at its best.

It has been a pleasure working with Liam this quarter, and I look forward to learning where his studies take him in the months and years to come.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Rhetoric and Composition



Nguyen, Liam

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Last, First Middle

Student ID

September 2020 - December 2020: Creative Writing: The Personal Essay, When You Got Something to Say

4 Credits

DESCRIPTION:

Faculty: Dawn Barron, MFA

Creative Writing: The Personal Essay, When You Got Something To Say was designed for any level writer wanting to study and write personal essays. In this course, students examined the personal essay from cross-cultural perspectives, including their own. This course explored a wide-range of personal essayists, paying close attention to their structure, voice, and purpose. We began the quarter by reading and then writing "open letters," practicing the process of writing (brainstorm, prewriting, research, mind-mapping, story boards, drafting, workshop, revision and editing). Students worked in small groups and as a whole class during seminars. Students participated in a robust Discussion Forum every week, discussing the readings, sharing ideas, and creating a community of learners, and writers. Topics covered voice, tone, syntax, metaphor, POV, narrative structures, dialogue, and ethical issues around writing topics. This was a writing intensive course, with attention to finding or narrowing down topics, strengthening voice, and practicing effective editing and revising. Students turned in weekly writing assignments, self-reflection assignments, and a final Personal Narrative Essay project.

EVALUATION:

Written by: Dawn Barron, MFA

In Creative Writing: The Personal Essay, When You Got Something to Say, Liam engaged with the writing prompts, readings, and class seminars with respect, deep insights, and a clear understanding of the elements of creative writing. Liam excelled at creating strong and compelling metaphors and writing vivid descriptions that conveyed powerful imagery. Personal essays rely on voice and tone to create the mood and resonance for the reader; Liam developed his writing voice during the quarter to fit the intention and content of his essays exploring family, pop culture, and music. Liam was a strong champion of classmates work during peer workshops and delivered feedback with grace and asked questions with authentic curiosity. His final essay project showed the care and diligence Liam practiced all through the course, and was a powerful piece of creative writing. Liam successfully completed all requirements for the course.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Creative Writing: Personal Essay



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Student ID

September 2020 - December 2020: Algebraic Thinking

4 Credits

DESCRIPTION:

Faculty: Vauhn FosterGrahler MS, M.Ed.

The course, Algebraic Thinking, covered concepts and algebra of functions, as well as linear, quadratic, and exponential functions and their applications. Students worked with these topics algebraically, graphically, numerically, and verbally. Context-based problem solving and collaborative learning were emphasized. Due to the Covid-19 pandemic, students attended class via synchronous Zoom sessions. Classes were recorded so students could access them asynchronously as well. Text: Algebraic Thinking for Science by Vauhn FosterGrahler and Megan Olson-Enger, 2020. In addition to the content, students were assessed and self-assessed on the following eight outcomes.

1. Used correct mathematical notation.
2. Used appropriate mathematical procedures.
3. Developed and/or correctly interpreted mathematical models.
4. Used technology appropriately to investigate and solve problems.
5. Linked algebraic, graphic, verbal, and numeric representations and solutions.
6. Demonstrated an understanding of functions.
7. Used logical and correct critical reasoning.
8. Communicated mathematics for the clarity of the receiver.

EVALUATION:

Written by: Vauhn FosterGrahler

Liam had regular attendance at our synchronous Zoom classes and completed 7 of 7 problem sets and 3 of 3 exams. Liam's submitted written problem sets and assessments demonstrated satisfactory performance for each of the process outcomes including use of correct mathematical notation and procedures; development and/or interpretation of mathematical models; use of technology; use of multiple representations to solve and model problems; understanding of functions; use of logical and correct critical reasoning; and effective communication of mathematics for the entire course content. Liam was a fully engaged member of our learning community and is prepared for and encouraged to take Precalculus I.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Algebraic Thinking



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.