



Vancil, Ashley Faith Lewalani

A00433826

Last, First Middle

Student ID

TRANSFER CREDIT:

Start	End	Credits	Title
03/2010	12/2020	90	South Puget Sound Community College

EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2021	12/2021	8	Ceramic Art Practices: Exploring the Role of the Object 5 - Intermediate Ceramic Art and Design 3 - Material Culture Studies
09/2021	12/2021	4	Arts and the Child: Early Childhood (B) 4 - Early Childhood Education, Arts, and Human Development
09/2021	12/2021	4	Drawing: Foundations 4 - Foundational Drawing
09/2021	12/2021	4	Figure Drawing 4 - Figure Drawing
09/2022	12/2022	4	Audio Fundamentals and Mixing Techniques I 4 - Audio Fundamentals and Mixing I
09/2022	12/2022	4	Ceramics: Handbuilding 4 - Introductory Ceramics
09/2022	12/2022	4	Graphic Design I: Principles and Practices for Artists and Designers 4 - Graphic Design: Fundamental Principles and Practices
01/2023	03/2023	4	Drawing: Figure 4 - Figure Drawing
01/2023	03/2023	4	Graphic Design II: Brand Identity and Print Publication for Artists and Designers 4 - Graphic Design: Brand Identity and Print Publication
01/2023	03/2023	4	Intermediate Painting 4 - Intermediate Painting
04/2023	06/2023	4	Abnormal Psychology 4 - Psychology
04/2023	06/2023	4	Ceramics: Intermediate and Advanced Projects 4 - Ceramics: Intermediate
04/2023	06/2023	4	Graphic Design III: Capstone Projects, Professional Portfolios and User Interface Design for Artists and Designers 4 - Graphic Design: Individual Projects, Digital Portfolios, Intro Adobe Photoshop and Illustrator
09/2023	12/2023	4	Ceramics: Handbuilding 4 - Ceramics
09/2023	12/2023	4	Ceramics: Sculptural Forms 4 - Ceramic Sculpture



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EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2023	12/2023	4	Web Design I <i>4 - Web Design</i>

Cumulative

158 Total Undergraduate Credits Earned



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September 2023 - December 2023: Web Design I

4 Credits

DESCRIPTION:

Faculty: Arlen Speights

We set out to learn the fundamentals of web design with HTML and CSS, learning to code web sites directly, applying best practices for accessibility, visual communication, and good design. We focused on typography and text handling, and we spent some time on responsive web layout design.

EVALUATION:

Written by: Arlen Speights

Ashley did excellent work in the course. With solid attendance and participation, Ashley built strong facility with HTML and CSS. Ashley's final project was a portfolio of visual art. The site used a simple, effective layout and images to present its content. It demonstrated fluency with HTML and CSS.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Web Design



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September 2023 - December 2023: Ceramics: Sculptural Forms

4 Credits

DESCRIPTION:

Faculty: Bruce Thompson

In an introductory ceramics sculpture course, students delved into the techniques of clay modeling while constructing three-dimensional designs. They learned to create armatures and employ traditional additive and subtractive sculpture methods. After drying, the sculptures were divided into sections and hollowed out, then fired and glazed. Additionally, students designed freestanding furniture models, such as chairs and couches. They also explored the historical traditions of using clay as an expressive medium through a comparative paper. Self-reflective projects culminated in the refinement of a personal approach to both representational and non-representational sculpture.

EVALUATION:

Written by: Bruce Thompson

Ashley experienced difficulties in meeting all learning outcomes for the Ceramics: Sculptural Forms course this quarter. Frequent attendance issues and tardiness hindered her progress. Ashley's project was ambitious in scope, exceeding the size of other projects undertaken during the quarter. Due to time constraints and scheduling conflicts, Ashley decided to take the work home to complete. Unfortunately, during transportation, the work sustained damage, rendering it impossible for Ashley to complete the assignment. Despite this setback, Ashley demonstrated her talent as an artist through various stages of the assignment, including armature building and additive sculpting methods. She successfully hollowed out the piece. However, no evidence of the finished work remains, except for a few broken elements. With proper time management and prioritization of academic studies, Ashley has the potential to create compelling sculptural artworks.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Ceramic Sculpture



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Student ID

September 2023 - December 2023: Ceramics: Handbuilding

4 Credits

DESCRIPTION:

Faculty: Bruce Thompson

Students gained an overview of ceramic studio practices and learned a variety of hand-built ceramic techniques beginning with traditional methods and moving toward current ceramic technologies. We emphasized functional pottery with technical demonstrations based on utility. Through their thematic projects, students began to develop an informed and personal style and gained solid foundation skills in both functional and sculptural work. Students received critical analysis of their resulting work through written observations and through group discussions. The course introduced students to clay types, kiln firing methods, glazing and related surfacing techniques. Presentations on the history and contemporary application of ceramic arts contextualized studio work.

EVALUATION:

Written by: Bruce Thompson

Ashley, who goes by Ash, met the learning outcomes in Ceramics: Handbuilding this quarter. Ash is a strong, conscientious, and highly independent student who actively engaged with the assigned projects and was a pleasure to work with.

As evidenced through photographs of final work, Ash produced a well-crafted trompe l'oeil shopping bag sculpture, pushing the boundaries of the material and taking risks. Ash also created an eyeball planter and a red-splattered lunch tray with humor and skillful craftsmanship, making good use of color. Ash produced work within the expectations of the course. The work presented was impressive overall, with good follow-through on all projects. Ash has a strong vision for her work, and coupled with better time management, has the capacity to produce objects with a higher level of finish. Ash has a great degree of skill and technical proficiency and, as she is able to manage time constraints more effectively, the work will continue to improve.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Ceramics



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April 2023 - June 2023: Graphic Design III: Capstone Projects, Professional Portfolios and User Interface Design for Artists and Designers

4 Credits

DESCRIPTION:

Faculty: Lynarra Featherly, MFA

For this one-quarter course in graphic design capstone projects, professional practices, and career strategies in art and design, the third in a three-course sequence, students engaged with the following: they built on their foundational skills and knowledge in graphic design principles and practices, advanced their skills in project development, brand identity, and product design, and prepared job-search and career networking materials.

Over the course of the quarter, students engaged with Adobe Photoshop, Adobe Illustrator and either Adobe Portfolio or a similar web portfolio builder at an introductory level through online instruction modules, assignments, and instructor support.

All students completed an individual capstone project and a digital portfolio of their art- and design-work that focused on showcasing their knowledge of user interface design, effective concept- and project-creation, and professional development and career advancement strategies. The final digital portfolio contained their graphic design projects (both present and previous projects), resume, and written work that demonstrated and reflected explicitly on both their process and progress in each area of focus within the digital portfolio.

EVALUATION:

Written by: Lynarra Featherly, MFA

Ashley Vancil did good work in the culmination-course, *Graphic Design III: Capstone Projects, Professional Portfolios and User Interface Design for Artists and Designers*. Following Ashley's fruitful engagement with graphic design principles and visual identity project development in *Graphic Design I and II*, Ashley pursued knowledge in, and built solid practices around, art and design career and professionalization strategies. Ashley also continued their pursuit of digital design software knowledge and self-taught digital skills as well as self-directed project development and completion. Ashley completed many of the assignments for the course although not always submitting them in a timely manner. The work that Ashley did submit was of good quality and successfully met some of the learning goals of the course.

Ashley's capstone project for this course showed much promise and is a project well worth continuing to work on in the future. Ashley was able to successfully plan if not fully execute a multi-pronged and complex project this quarter. Ashley's digital design portfolio demonstrated the beginnings of foundational knowledge in the basic principles and practices of effective user interface (UI) design. Ashley's digital design work this quarter provided evidence of beginning level competencies in utilizing Adobe Photoshop and Illustrator.

It was a pleasure to have the chance to work with Ashley for all three graphic design courses. I hope to have the chance to work with Ashley again in the future.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Graphic Design: Individual Projects, Digital Portfolios, Intro Adobe Photoshop and Illustrator



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April 2023 - June 2023: Ceramics: Intermediate and Advanced Projects

4 Credits

DESCRIPTION:

Faculty: Bruce Thompson

This course was designed for students to broaden their skills and depth in ceramic studio expressive art making. Students worked toward developing an informed and personal style while refining both wheel-thrown and hand-built ceramic forms. Lectures and demonstrations explored a variety of ceramic processes and contemporary approaches representing clay as an expressive medium. Craftsmanship, attention to detail, and follow through on concept development were the focus of oral and written group reviews of completed projects.

Students completed artist research essays, one-piece plaster molds with slip cast positives, and custom color glaze formulation projects. Student driven thematic projects were the primary focus of the course.

EVALUATION:

Written by: Bruce Thompson

Ashley who goes by "Ash" met the learning outcomes in Ceramics: Intermediate and Advanced Projects. Ash collaborated well in group discussions of projects. Ash chose to focus work on a very impressive and highly detailed accurate rendition of an infant's head. Her imaginative use of flowers over the eyes combined with successful surfacing in stains and glaze culminated in a highly successful sculpture.

Ash researched and consulted with the instructor to perfect work. The resulting object was well crafted. Ash is a strong, conscientious student who actively engaged with the assigned projects and was a pleasure to work with. Ash has incredible realistic sculpting abilities and will continue to produce successful sculpture as she is able to manage her time and is able to successfully prioritize her academic goals.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Ceramics: Intermediate



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April 2023 - June 2023: Abnormal Psychology

4 Credits

DESCRIPTION:

Faculty: Susan J. Cummings, PhD

This course was designed to help students examine abnormal and normal behavior and experience along several dimensions. These dimensions included the historical and cultural influences in Western Psychology, current views on abnormality and psychological health, cultural differences in the approach and treatment of psychopathology, and the role of healthy habitat in healthy mind. Traditional classification of psychopathology was studied, including theories around etiology and treatment strategies. Non-traditional approaches were examined as well and the role of Ecopsychology in Abnormal Psychology were studied.

SPECIFIC GOALS:

1. To allow students to gain an understanding of historical and cultural influences on the development of Psychology, including an increased awareness of the biases and strengths of traditional Euro-American approaches to Psychology and the Mental Health System in the United States.
2. To acquaint the student with the current classification system of the various psychopathologies.
3. To introduce the students to the various theories and approaches to etiology, pathology and treatment.
4. To introduce the student to the current Mental Health system in the United States.

EVALUATION:

Written by: Susan J. Cummings, PhD

Ashley turned in her reflection papers in a timely manner. She is a dedicated and conscientious student. In her reflection papers, Ashley demonstrated her deep engagement and good integration of the reading material each week and how it applies to actual life situations. She examined the issues and had genuine, honest reactions to different topics. Her writing is spontaneous and has a genuine feel to it.

For her fictional character diagnosis, Ashley chose "Gollum" of "The Lord of The Rings." Ashley provided a narrative and a complex story with clarity. She explained her character's transformation due to the ring, and his subsequent personality change. She diagnosed him with Dissociative Identity Disorder. She indicated that this villain is also a victim suffering from trauma (represented by the ring) which led to the radical personality change.

Ashley's team paper and presentation was on evidence based therapy. Ashley focused on Dialectical Behavioral Therapy and provided a history of it and its function, and explained the meaning of the term "dialectical" and specific therapeutic interventions and stages and the requirements of the therapist. Her presentation was thorough and well organized. The team paper is excellent, seamless and well sourced and demonstrated excellent team collaboration.

It was a pleasure having Ashley in class.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Psychology



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January 2023 - March 2023: Intermediate Painting

4 Credits

DESCRIPTION:

Faculty: Lauren Boilini, MFA

This course was an intermediate study of the principles and techniques in painting. We covered a wide range of technical, observational and pictorial painting issues, with an emphasis on the history of painting; previous formal training in painting was recommended. We began by setting up the dedicated studio space with individual work areas for each student, granting access to the classroom for time to paint outside of class hours. Developing our dedicated studio space promoted a strong learning community that was designed to last beyond this single quarter. For our in-person sessions I introduced a new challenge every week through a demonstration, which every student followed along with, preparing them for a related at-home assignment. During two of our sessions in the first half of the quarter we utilized different organic specimens from the Center for Biodiversity Studies on campus as unique still-life setups. After some discussion of human proportions at mid-quarter, we brought in a model for two sessions of figure painting. Students completed a color chart, two still-lives, one landscape, two figure paintings, one collage and an abstraction exercise. We spent two class periods in small breakout groups learning the Critical Response Process to practice constructive critiquing of each other's work. We completed three readings around contemporary painting and art theory that led us to a brainstorming workshop and writing exercise to help us develop a proposal for our independent series. We also screened the 2019 documentary "Hilma af Klint: Beyond the Visible" in conjunction with a lecture on Surrealism and an exercise in abstraction.

The quarter's work culminated in an independent series of three to five paintings, initially proposed in Week 5, revised in Week 6, with thumbnails and progress reports shared as we neared the end of the quarter. During our final group critique, each student had to introduce their work verbally, along with sharing a written project statement.

Our work was conducted primarily in-person, with an optional Zoom session during a snow day and one remote session when I was ill. We met for 3-4 hours in-person and spent roughly 4-5 hours on asynchronous coursework/independent work time per week. The studio was available for personal use throughout the quarter, which was utilized by roughly half the students, the rest choosing to work from home.

EVALUATION:

Written by: Lauren Boilini, MFA

This winter of 2023 I had the pleasure of having Ashley, who goes by Ash, Vancil as a student in my Intermediate Painting course. Ash established interest in this class as someone with previous experience painting, looking to build skills and further an independent practice. Ash successfully achieved all of the learning objectives for this course with great work, constant communication and by attending seven of our nine required sessions.

Ash submitted all of the assigned paintings and all of the written assignments, catching up on late work by the end of the quarter: one color chart, two still-lives, one landscape, two figure paintings, one collage and an abstraction exercise. Ash pulled out all the stops by completing an ambitious and labor intensive independent series about motherhood, the body and the transformation. Due to unavoidable circumstances, Ash had to miss our final critique and had to share the project with me online. To prepare for this project Ash submitted a proposal with one required revision, a series of thumbnail sketches and three progress reports. The paintings themselves were large, ambitious and engaging, using a fantastic range of techniques and research. Ash's accompanying project statement was particularly powerful,



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written with a great deal of candor and reflection. Ash clearly and articulately talked about the ideas behind the pieces and I hope they are able to be seen off campus and in our community.

Ash has a tremendous sensitivity to subtle color shifts, along with a strong ability to break the form into planes, and a growing degree of control over the medium/s. Ash also built community with this course by asking fellow students for assistance and opinions, and readily volunteering tips and tricks for painting techniques. Ash was particularly open to feedback, always willing to hear constructive criticism from both peers and myself. We had frequent exchanges during class, and I could always tell that Ash absorbed and understood all of the material I provided, completing every reading and screening.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Intermediate Painting



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January 2023 - March 2023: Graphic Design II: Brand Identity and Print Publication for Artists and Designers

4 Credits

DESCRIPTION:

Faculty: Lynarra J. Featherly, MFA

In *Graphic Design II*, a project-based art and design course, students focused on brand identity creation, project development, and digital publication design utilizing current industry standard web-based and desktop applications Adobe CC Express and Adobe InDesign. Students built on foundational graphic design knowledge by, first, applying the skills they arrived with to create two brand identity development guides, followed by one print-publication brand style guide. All students researched and constructed a brand identity development guide for a coffee shop concept of their own design and then one for a concept that reflected their interests. Students transformed one or the other into a polished print-publication style guide. Along the way, students researched industry brand style guides and learned the basics of print composition and Adobe InDesign, as well as strengthening their typography skills. Students produced a final portfolio of analog, digital, and written work that demonstrated and reflected on their development of introductory skills in brand identity development, print publication, and Adobe InDesign desktop publishing software, as well as intermediate knowledge and skills in graphic design fundamental principles and practices.

EVALUATION:

Written by: Lynarra J. Featherly, MFA

Ashley Vancil once again did excellent work in the continuation-course *Graphic Design II: Brand Identity and Print Publication for Artists and Designers*. Following Ashley's development of graphic design skills and visual acuity in *Graphic Design I*, Ashley developed marketable brand identity strategies that effectively communicated the values and personality of their respective brands. Ashley also continued to pursue digital design software knowledge and skills, which were clearly demonstrated via the submission of high-quality layout and composition design work throughout the quarter.

Ashley's graphic design projects for this course, which included two brand development guides and one print publication brand style guide, demonstrated a very strong eye for visual composition and a keen sense of what constitutes effective and impactful brand design. Ashley's brand style guide showcased a developing understanding of the design elements and principles that make for effective print publication design, and it was aesthetically pleasing, with clear and fairly well organized layouts that made the content easily accessible to readers. Importantly, the style guide also demonstrated that Ashley is very willing and skilled at incorporating feedback. This brand concept underwent highly effective and transformational changes over the course of its development and the end-product moved from a preliminary concept to a clever, well-conceived, and well-developed brand that would easily attract a customer base.

Ashley's visual design projects and final portfolio provided strong evidence of a successful engagement with print publication and brand development principles and demonstrated an introductory-to-intermediate level of competency in utilizing Adobe InDesign. Working with Ashley continues to be a pleasure.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Graphic Design: Brand Identity and Print Publication



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January 2023 - March 2023: Drawing: Figure

4 Credits

DESCRIPTION:

Faculty: Emily L. R. Adams, MFA

This in-person course provided a weekly drawing practice to support student growth. The faculty taught students how to use and apply basic drawing materials, such as graphite and charcoal, to produce informed works of art in figure drawing.

Students learned principles and techniques of fine art figure drawing in a class studio environment. Students worked from observation of a live nude figure model to practice drawing skills; coursework emphasized learning to draw through close observation by applying traditional techniques. Students had the opportunity to expand their basic drawing and skills through observational study of the human anatomy and its relationship to the surrounding environment. Students were taught techniques to represent proportions and relationships of positive and negative space. Students were invested in warm up studies of fast paced gesture drawings to capture movement of the human form. Students were encouraged to discover individual sensibilities of mark-making and aspects of personal vision through a variety of drawing media and techniques. At the end of the quarter, students presented a final display of drawings in a final group critique.

EVALUATION:

Written by: Emily L. R. Adams, MFA

Ashley Vancil is a great student with great ambition toward a successful academic career. In the figure drawing course Ashley has shown a solid understanding of fine art figure drawing techniques. Ashley has learned to embrace a sense of artistic expression using traditional drawing materials. During this course, Ashley was an engaged and active participant during class sessions working from observation of live figure models. Ashley worked professionally and provided a positive attitude when engaging with classmates.

Ashley is a highly valued member of the studio arts learning community and is prepared to continue work in the arts and humanities.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Figure Drawing



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September 2022 - December 2022: Graphic Design I: Principles and Practices for Artists and Designers

4 Credits

DESCRIPTION:

Faculty: Lynarra J. Featherly, MFA

In Graphic Design 1, a 4-credit art and design course, students were introduced to the fundamental principles and practices of graphic design through a series of readings, lectures, in-class individual and team design sprints, and weekly project-based assignments. Through these multiple modes of engagement, students explored, developed, analyzed, and reflected on effective design thinking and making, as well as creative process in order to advance their skills in artfully combining text and image to create effective and impactful designs. Balancing 'graphomotor' and digital skills, students were asked to use both traditional art materials and Adobe Creative Cloud Express design software to complete assignments. Our texts included Renée Stevens's *Powered by Design* and Ellen Lupton and Jennifer Cole Phillips's *Graphic Design: the New Basics*. Weekly assignments included composition and layout work with billboards, magazine covers, event posters, and book covers. Students produced a final graphic design portfolio of analog, digital, and written work that demonstrated and reflected on their development of introductory level skills in graphic design and digital design software.

EVALUATION:

Written by: Lynarra J. Featherly, MFA

Ashley Vancil did excellent work in all aspects of the course *Graphic Design I: Principles and Practices for Artists and Designers*. Ashley submitted high quality work, attended to the work of all assignments and synchronous video sessions, and successfully achieved all of the learning objectives of this course.

Importantly, Ashley arrived with strong visual acuity and broad-ranging creative capacities and demonstrated a desire to continue to develop these skills and keen sensibilities. Ashley's graphic design work overall reflected a willingness to try on, develop, and execute a wide variety of graphic design forms, layouts, and compositions using art materials, found materials, and computer design software. Ashley's assignments were artistically compelling and formally innovative and showcased Ashley's creative talents. Ashley certainly invested time and effort in further developing and utilizing graphic design principles and practices already in hand and endeavored to gain new ones this quarter as well. This was particularly evident in Ashley's magazine covers and event posters, but also very clear in Ashley's illustrative work and photography. Ashley's reflective writing gave considered thought to what constitutes an effective creative process and how design process can be intertwined in productive ways for both an artist and a designer.

Ashley fully and productively engaged with all that this course had to offer and to great effect. Ashley's artistry and substantive engagement made working with Ashley a pleasure.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Graphic Design: Fundamental Principles and Practices



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Student ID

September 2022 - December 2022: Ceramics: Handbuilding

4 Credits

DESCRIPTION:

Faculty: Bruce A. Thompson

Students gained an overview of ceramic studio practices. They learned a variety of hand-built ceramic techniques beginning with traditional methods and moving toward current ceramic technologies. We emphasized functional pottery with technical demonstrations based on utility. Through their thematic projects, students began to develop an informed and personal style and gained solid foundation skills in both functional and sculptural work. Students received critical analysis of their resulting work through written observations and through group discussions. The course introduced students to clay types, kiln firing methods, glazing and related surfacing techniques. Presentations on the history and contemporary application of ceramic arts contextualized studio work.

EVALUATION:

Written by: Bruce A. Thompson

Ashley, who goes by Ash, met all learning outcomes in Ceramics: Handbuilding this quarter. Ash attended regularly, submitted work on time, and collaborated well in group discussions of projects. Ash has a solid understanding of the principles of studio ceramics to include ceramics terminology and the physical properties of ceramic materials as evidenced by Ash's presentation of final work. Ash is a strong, conscientious student who actively engaged with the assigned projects and was a pleasure to work with.

Ash submitted a very playful monster sculpture for the final project. The work was technically difficult and large in scale and the overall details were impressively sculpted with a finished glazed surface that completed the work quite well.

Ash is fully prepared for intermediate level course work in expressive-based studio ceramics.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Introductory Ceramics



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September 2022 - December 2022: Audio Fundamentals and Mixing Techniques I

4 Credits

DESCRIPTION:

Faculty: Zenaida Vergara

This introductory course teaches the fundamentals of sound, critical listening, and basic digital audio concepts using Pro Tools. This course is designed for musicians, engineers, producers, and artists who want to learn sound tools to create various contemporary audio formats. The main topics will include the application of technical approaches while exploring the art of mixing music and soundscapes. Students will learn how to design and configure personal home studios that support the unique setups for engineers, mixers, and musicians to achieve their creative goals. Students will have weekly reading, listening, and mixing assignments that explore the different steps in the manipulation of audio to create audio mixes that translate to the listening environment. This online course meets 2 hours a week using Zoom for synchronous lessons, Canvas for class material, Pro Tools for mixing, and listening exercises using various streaming platforms. Multitrack mixes will be provided, and exercises will be given to students to demonstrate their understanding and application of weekly techniques. By the end of the course, students will have a basic understanding of digital audio configurations, editing techniques, sound theory, and a critical ear for sound behavior and reproduction.

EVALUATION:

Written by: Zenaida Vergara

Ashley Vancil completed all class requirements, ensuring a basic understanding of sound theory fundamentals, field recording, editing, and digital mixing using Pro Tools.

Ashley Vancil completed all required audio exercises, and their work demonstrates comprehension of the class objectives. Ashley participated in all class discussions, critical feedback to student-led discussions, and completed weekly exercises in building the foundational elements of digital production. Ashley began to develop an ear for balance, tonal characteristics, and digital processing through listening exercises. Ashley also learned and quickly adapted to the proper mix of organization and techniques found in modern digital production. Ashley's projects conveyed an understanding of audio principles, critical listening, and the application of tools to form a creative and unique interpretation of their work.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Audio Fundamentals and Mixing I



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September 2021 - December 2021: Figure Drawing

4 Credits

DESCRIPTION:

Faculty: Lauren Boilini, MFA

This course developed technical drawing skills, expressly through representation of the nude figure. It provided a foundation for figure drawing with a wide variety of materials with a strong focus on anatomy, technique and proportion. Emphasis was placed on developing technical skills through observational drawing, while researching art historically significant works to develop a personal vision. We focused on breaking the narrow mold of Western art by being more inclusive and expansive in our approach to the body. We learned both skeletal and muscular structure, in addition to practicing ways of engaging gesture and contour with a series of poses every week done with varying lengths of time and material, concentrating on proportion and developing a sense of the body in a realistic space. In addition to our weekly synchronous practice over Zoom, students completed weekly at-home assignments: 200 gesture studies, an animation sequence to practice movement, a self-portrait with matching skull drawings, three skeleton drawings, charcoal, ink and sculpture studies of the same pose, foreshortening studies, hands and feet anatomy drawings and a series of master copies. Students practiced different ways of engaging the body as a political space, with open conversation about this challenging subject while drawing together over Zoom. We started every class in small breakout groups, sharing homework challenges and successes, tips and tricks, collecting questions to ask the learning community. The quarter's work culminated in an independent final project focusing on an area that needed development, something each student had to introduce and talk through during our final group critique.

Our work was conducted remotely using both Canvas and Zoom. Students attended 3-4 hour weekly Zoom meetings and completed 4-6 hours of asynchronous coursework/independent work time per week.

EVALUATION:

Written by: Lauren Boilini, MFA

This fall of 2021 I had Ashley, who goes by Ash, Vancil as a student in my Figure Drawing course. Ash established interest in this class as someone with previous experience, looking to build additional skills. Ash successfully achieved the learning objectives for this course with great work, constant communication and good attendance.

Ash submitted all of the assigned projects, most of them on time. The assignments submitted included 200 gesture studies, an animation sequence to practice movement, a self-portrait with matching skull drawings, three skeleton drawings, two foreshortening studies, charcoal, ink and sculpture studies of the same pose, hands and feet anatomy drawings and a series of master copies. We learned both skeletal and muscular structure, in addition to practicing ways of engaging gesture and contour with a series of poses every week done with varying lengths of time and material, and Ash shared a favorite sketch from each weekly exercise. Ash completed the quarter's work by submitting an ambitious and labor-intensive master copy in the Baroque style, using a lot of heavy lights and darks. The prompt was to focus on something that needed more development and copying another artist gave Ash an opportunity to practice chiaroscuro.

Ash worked hard this quarter and showed a steady degree of improvement, especially with proportion. The personal goals that Ash set were met by remaining in continuous contact with me over the quarter, constantly asking questions and following up on any concerns, and devoting a tremendous amount of time on each project. Ash was particularly open to feedback, always willing to hear constructive criticism, easily able to verbalize challenges and problem-solving tactics, and willing to rework things based on my



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suggestions. Ash had a lot of direct engagement with the learning community, participating in the ongoing dialogue every week, often being the first one to break the ice.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Figure Drawing



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September 2021 - December 2021: Drawing: Foundations

4 Credits

DESCRIPTION:

Faculty: Emily L. R. Adams, MFA

This online course provided introductory to intermediate-level students with a robust foundational understanding of traditional fine-art drawing. Students learned basic principles and conventions of observational techniques to understand sighting and measurement, composition, perspective, line, value, and texture to draw from still life objects and photographic references. Students had to innovate still-life setups and scenes in their remote environment. Each week the class focused on a different technical challenge using creative applications of graphite, charcoal, and oil pastel. Students worked collaboratively in an online forum to investigate the significance of drawing in context to the greater art world through research and seminar. A final portfolio of completed assignments was reviewed in a group critique at the end of the quarter to encourage professionalism, presentation skills, and visual literacy.

EVALUATION:

Written by: Emily L. R. Adams, MFA

Ashley Vancil was an exemplary student with a strong sense of inquiry about this drawing and basic foundational techniques. Ashley was consistent in their ability to explore various drawing tools for creating observational-based drawings. Ashley exhibited and acknowledged strong achievements in comprehension and practice of drawing techniques including sighting, linear perspectives, applying value, and portrait drawing.

Ashley led by example to provide significant support for all students in the class. Their transformation from the beginning of the quarter to the end was incredible within the short ten-week quarter. Assignments were scheduled on a weekly basis following demonstrations or video tutorials. The dedication and commitment to weekly studio practice have been able to provide exponential growth in their ability to pursue visual art with transferable skills that can be applied to any career pursuit. Ashley had a breakthrough in recognizing the value in themselves and the ability to portray realistic drawings from observation with confidence; which speaks to their understanding of the process and best practices.

Ashley completed all drawing objectives with a high achievement of academic rigor and held outstanding attendance. Ashley was an engaged and active participant in both synchronous and asynchronous class activities. Ashley stimulated conversations during group critiques raising questions that helped others think deeper about subject-matter and technical processes. Their contributions to the virtual class sessions were meaningful to the overall growth of the class.

Ashley was a highly valued member of this working environment and learning community. Ashley is well prepared to continue upper division arts and humanities.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Foundational Drawing



Vancil, Ashley Faith Lewalani

A00433826

Last, First Middle

Student ID

September 2021 - December 2021: Arts and the Child: Early Childhood (B)

4 Credits

DESCRIPTION:

Faculty: Hirsh Diamant, Ph.D.

This course introduced students to stages of development, education, and care of children. Lectures, studio arts, research, handwork, and volunteer work with children in the community were aimed at developing students' competency as artists, parents, and educators. Students worked in various art and expressive mediums. For example, students learned about the importance of handwork in early childhood education and completed several handwork projects with yarn. Course requirements included readings, seminars, reflective writing, and weekly art projects. Learning objectives included research in progressive and alternative child development theories; understanding of the importance of festivals and stories in the education of the child; and importance of arts and culture in child's development. To develop cultural competency students participated in an International symposium where they met students from universities in China, India, and Vietnam and shared their respective cultures and aspirations.

Students read from *You are your Child's First Teacher*, by Rahima Baldwin, selected essays from R. Steiner, and other on-line material.

EVALUATION:

Written by: Hirsh Diamant, Ph.D.

Ashley is an excellent student! Ashley completed all class assignments and had a good attendance record. Ashley submitted her work in a timely way and commented on work by other students. Ashley also worked regularly with her art journal gaining skills with art materials, techniques, and artistic expression. I was very impressed with Ashley's work in this class! Her artwork was consistently original and inspiring!

Ashley actively participated in both in-class and on-line seminars. Her comments to other students were positive and affirming. As the class progressed, Ashley's work showed a good understanding of the course's learning objectives. Ashley consistently showed care in academic work and took lessons from our classroom into their own life and work.

It was a pleasure to have Ashley as a student in class and to witness her growth.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Early Childhood Education, Arts, and Human Development



Vancil, Ashley Faith Lewalani

A00433826

Last, First Middle

Student ID

September 2021 - December 2021: Ceramic Art Practices: Exploring the Role of the Object

8 Credits

DESCRIPTION:

Faculty: Evan Blackwell, M.F.A.

Ceramic Art Practices: Exploring the Role of the Object was a studio arts program examining the nature of the object in art history, contemporary artistic practice, and society. Supported by readings, videos, lectures, and workshops in ceramics, students expanded their facility with techniques, materials, and conceptual approaches intended to get them to establish and strengthen habits of creative activity. To gain a theoretical framework, students read Sherry Turkle's *Evocative Objects*, an anthology of interdisciplinary, theoretical writing and narrative essays on the object. Additional readings included chapters from *Ceramics* by Philip Rawson, *The Meaning of Things: Domestic Symbols and the Self*, Mihaly Csikszentmihalyi and Eugene Halton, *Anni Albers: Selected Writings on Design*, *Clay: The History and Evolution of Humankind's Relationship with Earth's Most Primal Element* by Staubach, Suzanne, *Smashing Pots: Works of Clay from Africa* by Nigel Barley and essays included: "An Aesthetic for Blackness" by bell hooks, "The Cultural Biography of Objects" by Chris Gosden and Yvonne Marshall, and "The Gift" by Clive Dilnot.

To help in the development of studio skills, students participated in weekly ceramics workshops, work-in-progress workshops, and critiques. Ceramics skills were developed for the first half of the quarter through technical assignments. Students were introduced to a variety of forming processes including hand-building and throwing. They also learned to use various types of clays, high fire glazing, and surface treatment techniques with slips and stains. In tandem with the skill-building workshops, the program emphasized the development of creative conceptualization skills and the development of a disciplined studio practice of artistic inquiry focused on the theme of the object. Students were assigned two major theme projects. At the end of the quarter, students presented their artworks to the public in an exhibition on campus.

EVALUATION:

Written by: Evan Blackwell, M.F.A.

Ashley, who goes by Ash, was a steady student in the program, completing all of the assignments and demonstrating a fairly good grasp of core concepts in visual arts, art history, and material culture studies. Her attendance fluctuated, she came to class well-prepared and showed a strong capacity for studio work.

Ash completed most of the essays on time and each was of very high quality, demonstrating critical reading and clear thinking about the texts and their broader contexts. In the development of at least two discussion questions, it was clear Ash had done the reading and was able to write excellent and interesting questions that would facilitate discussions with peers.

Ash entered the program with some ceramics experience and made excellent progress expanding upon and refining those skills. She accomplished very good intermediate skills with all of the construction techniques and with the surface treatment techniques using high fire glazes, stains, and slips. Ash established a disciplined studio practice and successfully used the assignments to experiment and explore materials, techniques, and ideas. Her work throughout the quarter demonstrated close attention to form and steady patience with technical skills. Her forms and finishes were deliberate, and new technical skills were repeated until predictable and useful. Ash made a number of successful pieces with clear intention and concept and learned how to work in a series where various pieces connect as a body of work. Ash's final pieces demonstrated a particular sensitivity to actual or potential movement in the



Vancil, Ashley Faith Lewalani

A00433826

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Student ID

designs and strong experimentation with color and texture on those shifting surfaces. Ash's project research began what was to be an impressive growth in the identification of personal, cultural, and art historical sources for her imagery. Overall, Ash took full advantage of opportunities to use a well-equipped studio, learn new skills and test her own design process and work with a community of artists.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

5- Intermediate Ceramic Art and Design

3- Material Culture Studies



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.