



Vancil, Ashley Faith Lewalani

A00433826

Last, First Middle

Student ID

CREDENTIALS CONFERRED:

Bachelor of Arts

Awarded 14 Jun 2024

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



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EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2023	12/2023	4	Ceramics: Handbuilding <i>4 - Ceramics</i>
09/2023	12/2023	4	Ceramics: Sculptural Forms <i>4 - Ceramic Sculpture</i>
09/2023	12/2023	4	Web Design I <i>4 - Web Design</i>
01/2024	03/2024	14	Capstone Projects in Visual and Media Arts <i>4 - Advanced Art and Media Theory</i> <i>4 - Professional Practices for Artists</i> <i>6 - Advanced Art and Media Practices</i>
04/2024	06/2024	12	Master in Teaching: Spring 2024 <i>2 - Learning Theory</i> <i>2 - Social Foundations of Learning</i> <i>2 - Assessment Practices for K-12</i> <i>1 - Classroom Management</i> <i>2 - Differentiated Instruction</i> <i>3 - Professional Practices</i>

Cumulative

184 Total Undergraduate Credits Earned



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As I approach the culmination of my Bachelor of Arts degree, with a focus on The Visual Arts from Evergreen, all the while, as an undergrad being accepted into the Master's in Teaching program, I am filled with a profound sense of accomplishment and anticipation for what lies ahead. My undergraduate journey has been an artistic odyssey, a transformative exploration of self-expression, and a cultivation of the skills and passion I decided to follow and grow with that now fuel my aspirations as an arts educator.

Throughout my studies, I have delved into diverse mediums and techniques, from the to-familiar #2 pencil to rich Oregon red clay to be Raku fired, honing my technical proficiency and developing a unique artistic voice. My coursework, critiques, and studio practice have challenged me to think critically, embrace experimentation, and push the boundaries of my creative potential. Each piece I created became a testament to my growth as an artist and a reflection of my evolving perspective on the world and what it means to be unabashedly human.

Beyond the studio, I discovered a passion for mentorship and education. As I assisted my peers with real-life figure drawing, from gesture to contour, I found immense joy in guiding and inspiring fellow students, witnessing their artistic development, and fostering a collaborative and supportive learning environment. This experience ignited my desire to become a teacher, share my love for art with future generations, and empower young minds to discover their own creative voices.

Pursuing a Master's in Teaching represents the next chapter in my life and art. I am eager to integrate my artistic knowledge and gain pedagogical skills to create engaging, inclusive, and authentic learning experiences. I envision a classroom where creativity flourishes, where students feel empowered to take risks, express themselves honestly, and connect with art personally.

I am deeply grateful for the mentorship and guidance of my professors, the camaraderie of my fellow artists, and the unwavering support of my family and friends. Their encouragement has been instrumental in my artistic and personal growth. and I am excited to carry their influence with me as I embark on this new path as an educator.

I am not the same person as when I started; I'm a mama now. I have never experienced such love and heartache as before enrolling at Evergreen.

As I look toward the future, I am filled with optimism and a renewed sense of purpose. I am confident that my artistic journey, combined with my passion for learning, creating, and teaching, has equipped me with the skills and knowledge to make a meaningful impact in the lives of my future students. I am ready to embrace this noble profession's challenges and rewards, inspire a love for art in others, and continue my artistic evolution as a lifelong learner and aspiring educator.



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A00433826

Last, First Middle

Student ID

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

12 Credits

DESCRIPTION:

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

Teacher candidates were evaluated using the following standards:

InTASC Standards

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

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

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

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

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

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

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

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

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

Learning About Learning:

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



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A00433826

Last, First Middle

Student ID

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

Equitable Assessment Practices:

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

Inclusive and Differentiated Instruction:

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

Contexts of Learning:

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

Culturally Responsive Classroom Environments:

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

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

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



Vancil, Ashley Faith Lewalani

A00433826

Last, First Middle

Student ID

EVALUATION:

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

Standard 1: Learner Development

Ashley, who goes by Ash, was consistently thoughtful and thorough in their contributions to our class discussions and online reflections regarding historical and contemporary learning theory. Ash made connections across theoretical approaches and applied these to classroom practice. Ash also demonstrated understandings of the connection between other program strands and the learning theories discussed in class. Ash consistently contributed meaningfully and added levels of depth, reflection and insight to both small and whole group activities and conversations. Their project work was exceptionally well researched and presented verbally and in writing. Ash modeled leadership and collaboration with their peers, genuine engagement with the topics of this strand, and produced consistently high-quality graduate level work in combination with critical thinking and the ability to make connections between the theory and practice of learning theory in various contexts.

Standard 2: Learning Differences

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

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

Standard 3: Learning Environments

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

Standard 6: Assessment

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



Vancil, Ashley Faith Lewalani

A00433826

Last, First Middle

Student ID

Standard 7 & 8: Planning for Instruction & Instructional Strategies

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

As the culminating summative assessment for the quarter, Ash and two peers co-planned a visual arts lesson on gesture drawings around the essential question, "What is art?" using Backward Design. The triad then taught their 20-minute lesson to their peers. Their lesson plan clearly addressed all criteria and demonstrated a comprehensive understanding of culturally relevant classroom practices, inclusive and differentiated teaching strategies, and effective assessment practices. The lesson was planned to intentionally engage learners in a variety of learning experiences and included multiple effective strategies to support participation and engagement such as a launching activity to active prior knowledge, an exploration and/or discussion task to make meaning of the content and an assessment to gauge students' learning towards the learning targets. The strengths of the lesson were the structure and alignment of the lesson, learning intentions, and tasks and area of growth for is working effectively in groups and gauging the timing of a lesson.

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

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

Ash consistently made meaningful, insightful and thoughtful contributions to small group, large group and online discussions. Their weekly reading responses consistently demonstrated the depth of their engagement with the philosophies, policies, structures of inequity and models of change explored in the texts. Ash actively engaged with their classmates to explore and respond to other's ideas and ways of thinking. Their final project demonstrated a high level of understanding of graduate level research, writing and critical thinking and reflection. Ash showed that they were comfortable in both leadership and contributing roles. Ash's work and actions reflected their application of the concepts of ethical practice, professional learning, leadership, collaboration, and professionalism.

Ash demonstrated thoughtful and reflective insights of their strengths and areas of growth towards the 5 dispositions while sharing the Professionalism Portfolio & Dispositions during the evaluation conference. Some strengths Ash highlighted were skillful engagement and intellectual curiosity and areas of growth they are invested in working on are preparing thoroughly for class, presentations, and interactions to actively manage their anxious energy as well as improving their critical curiosity through their intellectual curiosity and advocacy.

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

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

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



Vancil, Ashley Faith Lewalani

A00433826

Last, First Middle

Student ID

2 - Differentiated Instruction

3 - Professional Practices



Vancil, Ashley Faith Lewalani

A00433826

Last, First Middle

Student ID

January 2024 - March 2024: Capstone Projects in Visual and Media Arts

14 Credits

DESCRIPTION:

Faculty: Lauren Boilini, MFA

This program was designed for intermediate to advanced students who are ready for intensive full-time work in theory and practice in the visual arts and media. Students had an opportunity to pursue individually driven work with the benefit of program demands and structures to help scaffold their projects. This program provided an opportunity to plan and realize a project, and complete visual research. We shared research through presentations, worked intensively on studio work through a dedicated space on campus, participating in demanding weekly critiques. Students submitted a project planning sheet and then a rough draft of their proposal, working collectively with faculty in a brainstorming session. By the end of the program, students were expected to have produced a cohesive body of work that reflects the professional standards of their field.

Professional development for students who are thinking of graduate school, internships and job opportunities, or art education at any level was provided through a number of different workshops. Students were required to submit two drafts of their artist statement, bio and resume, with feedback provided by the faculty. We had a few different guest speakers through the second half of the quarter, sharing varied perspectives on life after college, project management, professional opportunities, public speaking, budgeting and time management. We also participated in a few hands-on workshops in Photoland, doing cyanotypes together, stretching canvas and learning how to document our artwork and edit images.

At the end of the quarter, in Week 10, we went on a field trip to the Washington State Arts Commission in downtown Olympia. Our hosts were the Public Art Collection Manager and Collection Coordinator, who jointly talked us through applying for a public art opportunity and the commissioning process.

Due to the varied nature of each student's area of practice, the program was initially structured through thematic student cohorts. These cohorts worked together to conduct seminars, providing readings and hosting a dialogue and Discussion Post over Canvas.

Students were required to have their work critiqued by the learning community twice throughout the quarter, preparing for critique by formulating questions for the group. The quarter's work culminated in short Pecha Kucha presentations on students' journey as artists and the development of their project. This provided an opportunity to practice public speaking, networking and building community.

EVALUATION:

Written by: Lauren Boilini, MFA

Ashley, who goes by Ash, Vancil entered Capstone Projects with a background in painting and drawing. Ash began winter quarter with an ambitious proposal to create a series of figurative paintings with acrylic and ink on watercolor paper, something Ash quickly learned would be challenging in a two-quarter program that was cut down to one. Ash pivoted and scaled down her concept, focusing more around experimentation, looking at how grief and trauma is reflected compositionally through intimate portraits of the body.

Ash has been a vital member of our learning community, maintaining average attendance, engaging in seminars, and participating in both in-person and Zoom sessions throughout the quarter. Ash is someone who leads by example and whose leadership is clear in her ability to listen. Ash stood out in her capacity



Vancil, Ashley Faith Lewalani

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Last, First Middle

Student ID

to provide feedback and support, while making room for everyone else's learning process. Ash was fully engaged with every group critique she attended and left no stone unturned.

Based on the trajectory of Ash's project, she joined peers in a cohort focused around modern romanticism, sharing an essay by James Baldwin, "Creative Process and the Responsibility of the Artist" for the Discussion Post over Canvas in preparation for seminar. Early on in the quarter Ash applied for and received Capstone Funding from the institution for the paint and paper needed to execute this series.

Ash turned in all of her written assignments, which supported growth in theory and professional practice, including two drafts of an artist statement, bio and resume, preparing a strong portfolio and readying for graduation. Ash scheduled a number of one-on-one meetings with faculty, outside of class, which enabled reflection on process and goals and allowed us to have a continuous back and forth about work and project management. Ash spent time outside of class researching graduate school, asking questions about portfolio expectations and looking at how different schools structure themselves. Ash studied for and passed the NES 503 exam, the National Evaluation Series preparing her for a Washington teaching certificate. Throughout the quarter Ash also served in a leadership role, volunteering 40 hours in a ceramics classroom at a local high school.

At Ash's first in-progress critique she shared drawings as studies for larger paintings, asking specific questions about narrative, scale and materials. During Week 9 Ash presented a Pecha Kucha style presentation on her journey as an artist. Ash was confident and articulate in her delivery, engaging the listeners with her references, concepts and overall trajectory.

At the end of the quarter Ash shared progress on a painting in development. Overall, Ash has built a strong framework for the advancement of her studio work and her career as an educator and I look forward to seeing both develop!

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 14

- 4 - Advanced Art and Media Theory
- 4 - Professional Practices for Artists
- 6 - Advanced Art and Media Practices



Vancil, Ashley Faith Lewalani

A00433826

Last, First Middle

Student ID

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



Vancil, Ashley Faith Lewalani

A00433826

Last, First Middle

Student ID

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



Vancil, Ashley Faith Lewalani

A00433826

Last, First Middle

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



Vancil, Ashley Faith Lewalani

A00433826

Last, First Middle

Student ID

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



Vancil, Ashley Faith Lewalani

A00433826

Last, First Middle

Student ID

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



Vancil, Ashley Faith Lewalani

A00433826

Last, First Middle

Student ID

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



Vancil, Ashley Faith Lewalani

A00433826

Last, First Middle

Student ID

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,



Vancil, Ashley Faith Lewalani

A00433826

Last, First Middle

Student ID

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



Vancil, Ashley Faith Lewalani

A00433826

Last, First Middle

Student ID

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



Vancil, Ashley Faith Lewalani

A00433826

Last, First Middle

Student ID

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



Vancil, Ashley Faith Lewalani

A00433826

Last, First Middle

Student ID

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



Vancil, Ashley Faith Lewalani

A00433826

Last, First Middle

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



Vancil, Ashley Faith Lewalani

A00433826

Last, First Middle

Student ID

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



Vancil, Ashley Faith Lewalani

A00433826

Last, First Middle

Student ID

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



Vancil, Ashley Faith Lewalani

A00433826

Last, First Middle

Student ID

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



Vancil, Ashley Faith Lewalani

A00433826

Last, First Middle

Student ID

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

Last, First Middle

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.