



Wallis, Michael S

A00419430

Last, First Middle

Student ID

DEGREES CONFERRED:

Bachelor of Arts

Awarded 16 Jun 2023

TRANSFER CREDIT:

Start	End	Credits	Title
06/2017	06/2017	8	AP: Human Geography
06/2018	06/2018	8	AP: English Language and Composition
06/2019	06/2019	8	AP: English Literature and Composition

EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2019	03/2020	32	Illustrations of Character: Faith, Reason, and Ethics 4 - <i>Philosophy: Ancient Greek Ethical Thought</i> 6 - <i>Philosophy: Modern Ethical Thought</i> 4 - <i>Religion: Hebrew Scripture and Jewish Tradition</i> 4 - <i>Religion: The Gospels</i> 4 - <i>Literature: Novel, Short Story, and Drama</i> 6 - <i>Writing: The Interpretive Essay</i> 4 - <i>Greener Foundations</i>
03/2020	06/2020	8	The Western Film Genre and the American Frontier Myth 4 - <i>American Studies</i> 4 - <i>Film Studies</i>
03/2020	06/2020	3	EastWest Psychology: Art and Science of Mindfulness 3 - <i>Clinical Application of Mindfulness</i>
03/2020	06/2020	3	Embodying Shakespeare 2 - <i>Voice for Actors</i> 1 - <i>Shakespeare Studies</i>
09/2020	12/2020	12	Decision / Making: Foundations in Literary Arts and Creative Writing 4 - <i>Writing: Creative and Critical Inquiry</i> 8 - <i>Literature Seminar: Foundations in Literary Studies</i>
01/2021	03/2021	16	Dangerous Reading: Foundation in the Humanities and Arts 4 - <i>Introduction to Musical Narrative</i> 4 - <i>Literature: Homer in Translation</i> 4 - <i>European History: World War I to the French Algerian War</i> 4 - <i>Topics in 20th Century Intellectual History</i>
03/2021	06/2021	12	Search for the Russian Soul: Slavic Mythology, Folktales and Magic 4 - <i>Russian Folklore</i> 4 - <i>Russian and Slavic Mythology</i> 2 - <i>Russian and Slavic History</i> 2 - <i>WordPress Design (Russian Folk Theater)</i>



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EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2021	12/2021	16	Word Play: Literature, Creative Writing, and Poetics of Catastrophe 4 - Ancient Greek Literature 4 - Contemporary Experimental Literature 6 - Creative & Critical Composition 2 - Ancient Greek, Beginning Level I
01/2022	03/2022	8	The Alchemy of Witness: Integrative Skills for Psychology and the Helping Professions 4 - Applied Psychology 4 - Theory of Art Therapy
01/2022	03/2022	4	Physical Computing in the Arts 4 - Physical Computing
01/2022	03/2022	4	Woodworking and Furniture Design: Seating 4 - Introduction to Woodworking: Seating
03/2022	06/2022	8	Monsters: A Literary and Cultural Exploration 4 - World Literature, Classical to Contemporary 4 - Genre Studies: Gothic Literature, Drama, and Film
03/2022	06/2022	3	Readings in Aesthetics and Politics 3 - Readings and Aesthetics and Politics
03/2022	06/2022	2	Cultivating Voice: A Writing Tutor's Craft 2 - English: Liberatory Writing Theory
09/2022	12/2022	12	Writing, Communication, and Leadership for the Common Good: Creating Change 4 - Writing, Communication, and Narrative Studies 4 - Leadership, Community Studies, and Organizational Development 4 - Book and Magazine Publishing and Design
01/2023	03/2023	12	Writing As Experimental and Ecological Practice: Eco-literature, Fiction, and Cross-Genre Workshop 6 - Creative Writing Workshop: Fiction 6 - Seminar in Experimental and Ecological Literatures
04/2023	06/2023	12	Literary Arts: Capstone 6 - Literary Arts: Capstone Manuscript Project 2 - Literary Arts: Professional Practices 2 - Graphic Design: Poster Design, Promotional Materials, Book Design 2 - Literary Arts Seminar

Cumulative

191 Total Undergraduate Credits Earned



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There is one profession that has persisted since the beginning of humanity. It is a job that has proven necessary for our survival as a species, contributing to the development of society, our brains, and the communication of skills and traditions across thousands of generations. It is the storyteller.

My studies at Evergreen have included a variety of topics which could all fall under a general umbrella labeled “storytelling,” an art that, though often I didn’t pursue it on purpose, has pervaded my thoughts like a sort of intellectual tinnitus for as long as I can remember.

The telling of stories has always been an indicator of safety, of communities caring for each other. It is early man sitting in a circle around a fire, able to watch each other’s backs for dangerous wildlife; it is modern children sitting in a circle around a fire, unknowingly participating in ancient rituals of togetherness. It is the schoolhouse and the Schoolhouse Rock. It is the traveling bards and skomorokhi; it is Grimm’s Fairy Tales and Disney Pixar. It is gossip and tall tales; it is mass media and small print. It is entertainment; it is survival.

The bulk of my learning was in traditional storytelling modes: creative writing, literature, film, folklore, aesthetics. I value these fields very highly— they form the foundation for how I understand the world, like so many of my predecessors.

I also learned from non-traditional modes of storytelling. Philosophy, psychology, woodworking, and others. Seemingly digressions from the “literature and creative writing” pathway, yet each has taught me something new about the craft of telling stories. From Plato, dialogue. From Jung, archetypes. From woodwork, the interactions of form and function. And on. I approached the art from all angles, and frequently synthesized my theoretical learning in essay after essay.

At the start of my fourth year, I had reached the limit to where theoretical approaches could take me without diving headfirst into practical experimentation with what I’d learned. Through an independent learning contract during Fall quarter, I spearheaded the revival of the Slightly West literary publication and brought each aspect of that project to fruition throughout the year. In Winter, I began the work of writing a novel of my own, and followed through on that work with my Spring quarter Capstone project. I credit my final year with changing my perspective on the craft of storytelling from admiration at a necessary distance, occasionally delving into its depths, to a permanent residence in the trenches of supporting creative expression in myself and others.

I will take what I learned and did at Evergreen—the stories I told, the stories I heard, and the people with whom I was privileged to share them— with me for my whole life. I pride myself on what I’ve accomplished as an effective communicator, teacher, and thinker. More than that, as a community member and builder, as someone with a holistic and earnest curiosity, and as a small part of the history, legacy, and story of The Evergreen State College.



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April 2023 - June 2023: Literary Arts: Capstone

12 Credits

DESCRIPTION:

Faculty: Steven Hendricks, M.F.A.

This intermediate to advanced Literary Arts and Studies program provided students with a forum for intensive practice in creative writing and offered the possibility for the development or completion of Capstone projects in creative writing.

The program was a lively forum for sharing work, discussing ideas, building creative practices, and developing skills and habits of a working writer. As students developed their projects, they also experimented with a range of other challenges related to the literary life: conducting research, submitting work for publication, small-scale editing, design, and publication, discussion of shared readings, participating in and designing writing workshops and activities, applying for fellowships, and drafting reviews and short pieces on craft.

EVALUATION:

Written by: Steven Hendricks, M.F.A.

Michael completed excellent work in the program "Literary Arts: Capstone". Michael fulfilled regular program requirements including bringing original writing to workshop groups, reading and critiquing the work of other participants, rigorous and serious revision based on feedback, attendance and participation in lectures and seminars, completion of "professional practices" assignments, and completion of an original creative writing project. Michael noted in a self-reflection piece, "I dedicated this capstone project to my in-progress novel, which I had started in Winter quarter. I also gave myself an ambitious reading list, including James Wood's *How Fiction Works*, Andrey Platonov's *Soul*, Walter Benjamin's essay *The Storyteller*, and selections of Wayne C. Booth's *The Rhetoric of Fiction*. In my manuscript, I made strides in developing the "bones" of the work-- where previously I had been writing for quantity without much of a plan, during this quarter I took the time to find out more about the world I am imagining, what each character gains from and gives to it, and how the book functions as a story (what am I trying to say?). My [professional practices] work revolved around the student literature publication *Slightly West*, which came to fruition during this quarter. I hosted multiple events, designed graphics for posters, bookmarks, buttons, etc., communicated with publishers throughout the layout process, wrote a preface, and much more."

Michael was an active and engaged member of the learning community throughout the quarter. Beyond attendance and engagement in program work, Michael's diligent and serious participation in small group discussions and a peer critique groups helped to sustain our serious inquiry into the crafts of writing and reading and a passion for the hard work of offering feedback.

For the manuscript project, Michael made some solid strides on a large scale novel project involving a sci-fi / fantasy setting and a cast of richly-conceived protagonists. Michael's writing was evocative and often poetic in this character-driven epic finding its legs. With a rich world built and key relationships established, Michael created the primal scenes and moments of high drama that would drive the work. Revisions and new drafting pushed the manuscript about as far as it could go this quarter.

Michael's professional practices tasks were chosen from a menu of options, but were also part of a major effort that Michael took on to revive the student-run literary journal at Evergreen. Working as the lead of every aspect of the process, Michael did a tremendous amount of coordinating, publicity, volunteer-wrangling, event development, process facilitation, editing, graphic design, and engaging with printers ... in short, everything it takes to produce an anthology. The results were, across the board, impressive, and



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Michael had much to be proud of for the supreme diligence and sheer energy it took to complete the project.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

- 6 - Literary Arts: Capstone Manuscript Project
- 2 - Literary Arts: Professional Practices
- 2 - Graphic Design: Poster Design, Promotional Materials, Book Design
- 2 - Literary Arts Seminar



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January 2023 - March 2023: Writing As Experimental and Ecological Practice: Eco-literature, Fiction, and Cross-Genre Workshop

12 Credits

DESCRIPTION:

Faculty: Miranda Mellis, MFA

Winter quarter of Writing as Experimental and Ecological Practice offered participants lively and rigorous support for generating new writing, and/or developing existing writing projects; practicing craft in community; analyzing contemporary literary, philosophical, and environmental texts; and developing tools and techniques with which to collaborate with others, and critique and revise works-in-progress. Participants read as writers, studying and learning from the interplay of structure, lineage, genre, ethics, politics, and aesthetics in powerful, effective texts. Participants explored the intersection of writing and ecological concerns and wrote original, experimental writings in a range of genres. Readings offered a wide range of examples of differing formal approaches. Students read Ruth Ozeki's *The Book of Form and Emptiness*, *Fractured Ecologies*, edited by Chad Weiner, Brian Teare's *The Empty Form Goes All the Way to Heaven*, *The Supposium*, edited by Joan Retallack, and *Positions of the Sun*, by Lyn Hejinian. In addition students studied many shorter works by other authors which provided points of departure for writing experiments and analytical discussions that linked ecological writing with experimental writing. Students completed writing portfolios at the midpoint and end of each quarter. In writing studio, participants did some writing exercises over the course of the quarter and workshoped, revised, and completed myriad writing assignments for their portfolios in addition to major seminar essays. Students learned from visiting writers Brian Teare and Sean Negus. Students engaged in small group work, large group work, and pair work, developing their capacity to contribute to each other's thinking and forming a robust, rigorous, and convivial learning community. Students also wrote, directed and performed original plays in a special workshop on Poet's Theater with visiting writer Lindsey Boldt.

EVALUATION:

Written by: Miranda Mellis, MFA

Michael Wallis excelled in Writing as Experimental and Ecological Practice. He engaged wholeheartedly, completing all assignments in a timely and lucid manner, participating in all the various activities of the class, from seminar and workshop, to our culminating, end-of-quarter workshop on Poet's Theater, in which he co-wrote and performed in a very funny and original play set in limbo and structured as a game show. Michael's major writing project for the quarter, a draft of a novel set in an alternate world, is vividly described, nicely paced, with strong character development and a well thought out original plot. Michael revised the novel upon receiving notes from faculty and from peers and strengthened it demonstrably between the middle and the end of the quarter, showing his capacity to make use of feedback.

Michael is a collegial, generous, and alert student with a strong commitment to writing and service. In our final evaluation conference he said that he has never written as much as he did this quarter, and I can well believe it: it's rare to receive so many well crafted and meaningfully revised manuscript pages from an emerging writer, in such a short amount of time.

In the midst of the demands and challenges of the program Michael also continued to edit a literary magazine, *Slightly West*, and work as a tutor at the writing center, all evidence of his strong capacity to do significant cultural work while also maintaining a rigorous writing schedule, and keeping up with his studies. I celebrate Michael's accomplishments this quarter, and I'm excited to see where he will take his many skills, talents, and creative visions upon graduation this June.



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SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

6- Creative Writing Workshop: Fiction

6- Seminar in Experimental and Ecological Literatures



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September 2022 - December 2022: Writing, Communication, and Leadership for the Common Good: Creating Change

12 Credits

DESCRIPTION:

Faculty: Rebecca A. Chamberlain, M.A.

This program explored how individuals, organizations, and communities use stories, strategies, and structures to create sustainable change. What does it take to cultivate practices and principles of emergent leadership, do meaningful work, and foster service and reciprocity in our personal and professional lives? How can we learn to thrive in ways that sustain people and the planet, as we envision a world that works for all?

Students worked with community leaders and social entrepreneurs as they cultivated their leadership styles and emotional intelligence. They learned principles and practices of emergent leadership, civic engagement, and strategies for living lives of service and reciprocity, engaging in meaningful work, and practicing ways to care for themselves and others during times of challenge and change. They learned how diverse individuals, cultures, and communities build systems of community service and altruism, and cultivate resilience and sustainability.

Students developed individual projects within a strong learning community. Through a rigorous course of study, students developed habits of organization, values and goal setting, critical and creative reading, writing, analysis, and reflection that they can apply to their personal and professional lives. Through workshops and assignments, they practiced the art and craft of writing, speaking, storytelling, and communication. They developed skills and techniques for editing, research, giving effective presentations, and using words and images effectively.

Students applied these skills individually, and in peer-mentoring groups, as they developed independent projects that included independent research, writing, or communications projects; work for local agencies, organizations, business, and social movement groups; or other projects in leadership, arts, education, culture, or other fields that combine theory with practice.

Texts included: Shariff Abdullah, *The Power of One: Authentic Leadership in Turbulent Times*; Nancy Duarte, *Resonate: Present Visual Stories That Transform Audiences*; Daniel Goleman, Richard Boyatzis, and Annie McKee, *Primal Leadership: Learning to Lead with Emotional Intelligence*; William Zinser, *On Writing Well*; and the *Creating Change Program Reader 2022*, which included a variety of podcasts, articles, essays, and resources.

Guests included: Hilary Young, V.P Advocacy & Philanthropy, Pioneer Human Services; Indigenous People's Day Panel on Indian Child Welfare and Social Work; Christina Day, Author; Rhys Roth, Executive Director, Center for Sustainable Infrastructure; Dr. Sharif Abdullah, LLC, Director, The Common Way Institute and Author; Duke Vivan, Community, and Public Housing Projects; Ellen Shortt Sanchez, Director, Center for Community Based Learning and Action (CCBLA); Tamsin Foucrier, Director of Entrepreneurship and Center for Entrepreneurial Leadership & Transformational Change (CELTC); Hoyle Hodges, CEO, Olympia Schooner Company; Nate Gilman, President, MM Seas, NOAA Officer; Travis Johnson, Artist, Activist, Entrepreneur.

Assignments Included: 1) Learning Goals; 2) Synthesis Essays; 3) Reading Journal; 4) Writer's Choice Protect; 5) Academic Statement; 6) Independent Study Project or Internship that included: a) a project proposal; b) project work and learning logs; c) an annotated bibliography; d) a synthesis essay; e) final presentation of their project.



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In addition to completing all program activities, students who enrolled for 12 credits developed substantial individual projects that expanded their learning, abilities, and skills through a 4-credit in-program Individual Learning Contract (ILC) or Internship.

EVALUATION:

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

Michael was a strong student who demonstrated solid organizational and time management skills, discipline, focus, and competence in the quality of his work. A natural leader, he was thoughtful in his interactions with others. He attended 18 out of 19 classes, developed thoughtful learning goals, and he completed an academic inventory in weeks five and ten. He wrote three out of five required synthesis essays, and his work offered rich insights and analysis of program topics, themes, and texts. His fifth response was exceptional. He was a leader in class discussions, workshops, and online assignments, making excellent comments on other students' work and on the required readings, and he deepened other students' understanding of the materials. He offered valuable critiques, worked effectively in peer-editing groups, and was regularly consulted by other students.

For his persuasive writing project, he wrote an impromptu manifesto that was witty and concise. For his major writing project, he wrote an allegorical short story in the genre of the fantastic, like Calvino or Rene Daumal, that combines fantasy, fiction, and political satire. His story draws on mythic themes of "the awakening seeker" or "adventure story" as symbolic of reviving the Slightly West literary magazine. It would be a wonderful introduction to the manuscript.

Michael's Individual Learning Contract project, "Reviving Slightly West," a college literary magazine, was extremely effective. He documented 157 hours setting up a literary club, developing a project plan and setting deadlines, creating documents that define what the magazine needs to do and be, working with printers to define how it will be printed and distributed, creating coalitions across campus and in the community, developing a budget and fundraising programs, holding meetings and getting students involved, and developing posters and a PowerPoint presentation to market the magazine. Michael showed great leadership, stamina, and a single-minded focus in his work. One of the most memorable parts of his work was his PowerPoint presentation, where he asked questions, built suspense, and drew on the interests of his audience. His presentation was one of the most effective in the class and his layout, design and visual images were exceptional. He also developed and designed effective posters, with Frankenstein and other creatures announcing, "It's Back." Michael is a natural leader, knows how to engage audiences, and has a great sense of marketing and design. He combines wit and humor with his serious campaign to revive the magazine, and at the end of the quarter, he had many students interested in working on it with him.

In closing, Michael was an exemplary citizen of the program, a talented leader and collaborator, who demonstrated professional skills, and consistently showed initiative, reliability, personal responsibility, and initiative for his learning, the material, and the learning community. He raised the quality of class interactions, offered excellent insights, and demonstrated a complex understanding of what motivates and inspires transformative leaders and social entrepreneurs personally and professionally, and how to meet the challenges of making successful social and personal change. He made important contributions to all aspects of the program, and he met each intellectual challenge and academic opportunity. He is doing important work, and I will watch his career with interest.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

- 4 - Writing, Communication, and Narrative Studies
- 4 - Leadership, Community Studies, and Organizational Development



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4 - Book and Magazine Publishing and Design



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March 2022 - June 2022: Cultivating Voice: A Writing Tutor's Craft

2 Credits

DESCRIPTION:

Faculty: Sandra L. Yannone, M.F.A., Ph.D.

Cultivating Voice: A Writing Tutor's Craft provides a foundation for peer tutoring in writing at the collegiate level. In seminar, we studied composition theory, effective tutoring practices, learning styles, and approaches to working with different student populations. Students applied their expanding knowledge, using their own writings through practice sessions with peers in weekly practicum sessions in the remote combined Olympia/Tacoma Writing Center. Finally, students developed a portfolio including an essay on their writing process, reflective observations and insights from their weekly practicum sessions, a draft of their emerging tutoring philosophy, and a draft of both their self-evaluation and Academic Statement.

EVALUATION:

Written by: Sandra L. Yannone, M.F.A., Ph.D.

Michael completed all requirements for the class with distinction. In class, Michael's desire to deepen an understanding of tutoring practices was evident in practicing listening skills, asking genuine questions, and sharing relevant insights at critical moments. Michael's weekly written reflections resonate with inquisitiveness and astute reflection of theory from the weekly readings. They also illuminate an accumulative applied development of tutoring practices over the quarter during the weekly practicum sessions in the Writing Center with a member of the staff and another writer from Cultivating Voice. Both writers indicated a immense level of satisfaction and growth through this shared experience.

Michael's circumspection manifests magnificently in the fictionalized version of the How I Write essay. The character of Will embarks on epic journey of discovery that follows loosely "The 17 Stages of Joseph Campbell's Monomyth." With each word and paragraph generating a synergy about what happens during Will's experience, we get to bear witness to what Michael has learned about process by infusing it in the story of Will. The story is a metacognitive tour de force and easily a piece of writing that I would have recommended for inclusion in *Inkwell* if the Writing Center still were producing that publication.

Michael's tutoring philosophy marks a distilled manifesto of commitments to fulfill as a writing tutor. Michael articulates a cohesive platform of ideals that recognizes tutoring writing as a vulnerable activity that must honor the authority a writer carries: "It is not the tutor's role to establish that consistency for the writer, but to guide them to finding it within themselves. This is part of respecting the writer, being kind to the writer, to see and accept them as a full human being. The respect Michael articulates throughout the essay to create the framework for a session demonstrates a solid understanding of tutoring as an engagement toward empowerment, echoing themes explored during Cultivating Voice this quarter.

I appreciate and marvel at Michael's intellectual, creative writing journey, and I look forward to welcoming Michael to the Writing Center this fall as a tutor intern to cultivate relationships with writers in support of their liberatory writing practices and journeys together.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 2

2- English: Liberatory Writing Theory



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March 2022 - June 2022: Readings in Aesthetics and Politics

3 Credits

DESCRIPTION:

Faculty: Arun Chandra

Readings in Aesthetics and Politics was a one quarter class in which the class met once a week for three hours. Each class began with a half-hour presentation by the faculty on the current reading, followed by a conversation about the reading, difficulties about the reading itself, and the implications of the ideas raised in the reading for our current society.

In week 10, the writer and composer Rick Burkhardt was invited to the class, gave a presentation, and discussed his article with the students.

The readings were:

1. *Music and Society* by Elie Siegmeister
2. *The Decay of Lying* by Oscar Wilde
3. Chapter 4 of *One Dimensional Man* by Herbert Marcuse
4. *A Brief Organum for Theater* by Bertolt Brecht
5. *The Work of Art in the Age of its Mechanical Reproducibility* by Walter Benjamin
6. *Drawing Distinctions Links Contradictions* by Herbert Brun
7. *Composition as Explanation* and *What are Masterpieces?* by Gertrude Stein
8. *The Culture Industry* by Theodor Adorno and Max Horkheimer
9. *Repressive Tolerance* by Herbert Marcuse
10. *Interview with Rick Burkhardt* by Rick Burkhardt

EVALUATION:

Written by: Arun Chandra

Michael was a great student to have in class this quarter.

He read all the material carefully, and was thoughtful in his remarks on the readings. He was also open and honest about the papers he was unable to submit. His first paper was clearly written, and showed a strong knowledge of political philosophy.

He was able to bring in his good knowledge of political philosophy into the discussions, and so added to their richness.

It was a pleasure getting to know him. He's certainly ready for advanced undergraduate work in politics and aesthetics.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 3

3 - Readings and Aesthetics and Politics



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March 2022 - June 2022: Monsters: A Literary and Cultural Exploration

8 Credits

DESCRIPTION:

Faculty: Steve Blakeslee and Mark Harrison

In this half-time program students explored the many and varied monsters that occupy a conspicuous place in human consciousness, literature, and art, and considered why such monsters continue to thrive in a modern and technological age. The main learning goals were to forge meaningful engagements with foundational texts and films in the gothic/horror genre, to gain an understanding of the shifting cultural and historical significance of monsters, and to establish or hone critical skills in reading, writing, speaking, and working collaboratively.

Students read a diverse selection of texts, prepared written responses to them, participated in film screenings and discussions, contributed to a program bibliography, and as a final project created boxed assemblages in the style of artist Joseph Cornell. Students were assessed on the basis of their participation in class sessions, demonstrated understanding of program materials, and satisfactory completion of assignments.

Texts: Euripides, *The Cyclops*; Mary Shelley, *Frankenstein* (1818 version); Robert Louis Stevenson, *Strange Case of Dr Jekyll and Mr Hyde*; Shirley Jackson, *The Haunting of Hill House*; Pierre Wazem and Frederik Peeters, *Koma*; excerpts from Homer's *Odyssey*, Shakespeare's plays, Milton's *Paradise Lost*, and Leo Braudy's *Haunted*; and one additional literary work of the student's choice.

Films: *M* (1931); *Gojira* (*Godzilla*, 1954); *Invasion of the Body Snatchers* (1956); *Alien* (1979); *The Elephant Man* (1980); and *Princess Mononoke* (1997).

EVALUATION:

Written by: Steve Blakeslee

Based on a review of his in-class work and completed assignments this quarter, Michael met the learning objectives of the Monsters program. He attended nearly all of our class meetings, listened well, and made many thoughtful contributions to small-group discussions, workshops, and all-program seminars. Michael's papers demonstrated his engagement with, and restless curiosity about, our shared texts; his topics included the nature and extent of Satan's power in *Paradise Lost*, the culpability of Frankenstein's creature for its destructive actions, and the shifting psychological dynamics of Jackson's novel. At times Michael could increase the impact of such pieces by clarifying his central point. He can also strengthen his learning in future by submitting all required assignments. For our program bibliography Michael prepared a useful plot synopsis of his individual book choice, the epic poem *Beowulf* (trans. John R. Clark Hall).

Michael deepened his thinking and expression by means of his final assemblage (Cornell box) project. The structure of his art work was both deceptively simple and skillfully executed: a three-dimensional reproduction of Rodin's sculpture, "The Thinker," that was supported and overhung by two thick cedar rounds, which represented natural ideals. Michael's inclusion of a small blue spotlight created both a mysterious aura and a large, evocative shadow of the central figure. Connecting this aspect of his construction to our shared texts, he wrote "This [shadow] represents the protagonists' shadows: their monsters, the consequences of their actions, a guilty conscience, deep insecurities... which follow them throughout their stories." This project made for a nice conclusion to Michael's work in the program.

I appreciated having the opportunity to work with Michael this quarter. He is prepared for more advanced studies in the humanities.



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SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

- 4 - World Literature, Classical to Contemporary
- 4 - Genre Studies: Gothic Literature, Drama, and Film



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January 2022 - March 2022: Woodworking and Furniture Design: Seating

4 Credits

DESCRIPTION:

Faculty: Robert Leverich, M.Arch. M.F.A.

This class addressed fundamentals of woodworking and furniture design through the challenge of making seating, primarily stools, benches or chairs, with simple constraints on size and joinery. Students were introduced to wood species and characteristics, principle wood shop power tools, and safe operation procedures for milling, shaping, and joining wood. They learned basic wood joint types (edge joints, dado joints, lapped joints, mortise and tenon joints). They learned to use basic hand tools (handsaws and bench chisels) for cutting and refining joints and surfaces), basic power tools (jointer, planer, table saw, chop saw, band saw), and glue-up, and sanding, and finishing methods. Projects explored functional, ergonomic and metaphorical dimensions of seating. Students began by making a small 3-part wooden stool to introduce basic dimensioning, milling, cutting, and dado joinery. For their main project, each student made a stool, bench or simple chair of their own design, meeting overall parameters for size and number of members and joints. Students made full-scale orthographic drawings for both projects to study scale and joinery issues. Online videos and readings addressed foundational woodworking topics, including wood characteristics, sustainable wood use, craft issues, seating design and ergonomics, and cultural history and significance of chairs and seating. Students were asked to respond briefly to the readings in writing and in class discussions. At the end of the class, students were asked to present their projects, along with their drawings and sketches and reading responses, and to reflect on their work and learning in a final self-evaluation.

EVALUATION:

Written by: Robert Leverich, M.Arch. M.F.A.

Michael Wallis was a reserved but attentive and engaged member of this class community. He attended fully, and took on most all of the class work with focus and care. He regularly attended open shop work sessions, to advance his skills and push his projects to completion. His reading responses were sparse in the second half of the quarter but evidenced good familiarity with the information and ideas and some thoughtful observation. This is an area for more sustained effort, to further ground his thinking and ideas. In the studio, Michael gained good experience with all of the primary wood shop tools and processes introduced, and a growing awareness of woodworking procedures and craft. His small stool project was a capable start, carefully assembled, sanded, and finished. He made very good use of sketches and full-scale orthographic drawings to study his design for his final project; a folding canvas chair inspired by the classic director's chair and similar designs. His research, planning, measured drawings, and construction efforts were all meticulously done. He was careful to find and design around the hinges and fabric he would need for the chair, and his shaping and joinery of the chair members showed excellent control of his tools. This was a solid first seating project, carefully considered and handsomely crafted. Michael gained confidence and competence with shop machines and tools, and a growing sense of how to sequence operations to complete his projects. He is ready for more advanced work in woodworking and furniture design in the future. Nice job, Michael!

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4- Introduction to Woodworking: Seating



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January 2022 - March 2022: Physical Computing in the Arts

4 Credits

DESCRIPTION:

Faculty: Arlen Speights

We set out to learn to use light, sound, motion, and/or interaction in art pieces. We got acquainted with 3D printing, digital fabrication, circuit design, and introductory programming of microcontrollers for projects in fine and performing arts. Students worked on exercises and prototypes to design, wire, and program devices that result in designed experiences of made physical things

EVALUATION:

Written by: Arlen Speights

Michael has done well in the course. With consistent attendance and a high level of participation, Michael demonstrated new learning of 3D CAD modeling, electronics, and programming in Arduino, designing 3D models that were printable, and work on the breadboard that was well organized and showed a solid understanding of current flow and the application of Ohm's law. Michael's final project was well done and indicated strong facility with the concepts and skills of the course.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Physical Computing



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January 2022 - March 2022: The Alchemy of Witness: Integrative Skills for Psychology and the Helping Professions

8 Credits

DESCRIPTION:

Faculty: Penelope Partridge, MA, LMHCA, LMFTA

This eight-credit, quarter-long interdisciplinary program was designed to give students a foundational understanding of applied psychology skills while studying art therapy techniques and theory. Learning in the program fell into two central categories: knowledge and skills for witnessing and tending to others (as in counseling, psychology, or social work), and practices for witnessing and tending to the self. Students sought to answer the questions: Why does it add value to the human experience to be heard and witnessed? How can we develop the senses of our “third ear” (as named by Theodor Reik in his psychoanalytic practice) and listen to others without rushing to fill the silence between us? How can we hear the voices of our deepest inner well more clearly? Using Jung’s theories as a frame, a portion of the program was devoted to artistic mediums of self-exploration through process-oriented pinhole photography and watercolor painting.

Students engaged in workshops designed to promote skills and awareness regarding different types of listening as well as the development of an understanding of “joining” as a therapeutic technique. Through small group work, students reflected on their relationship to silence in conversation as a foundation for witnessing others, and underwent an intensive assessment of their own communication skills. Students’ final projects were to create a “Witness Synthesis Reflection” showcasing their new insight into communication techniques, and a “Resiliency Toolkit,” which will serve as a self and community care tool for students as future practitioners, teachers, and helping professionals.

EVALUATION:

Written by: Penelope Partridge, MA, LMHCA, LMFTA

Michael brought a thoughtful presence and kindness to our program this quarter and has been a pleasure to share community with. From the very first moments of the program, they showed a readiness to participate and engage with other students by often volunteering to be the first to take part in class activities.

Michael worked to improve their personal relationship to silence this quarter. In their final paper, they stated: “One of the most impactful things I learned this quarter was to use silence effectively as a conscious tool and not as a side effect of being a passive conversational force. What it can do is open up space for either party to process, think, or feel anything that takes more than a brief moment to fully experience.” Michael’s writing was a pleasure to read.

Michael also showed a deep integration of the academic work they completed this quarter. Every example they gave for an academic concept that spoke to them was promptly followed by at least one connection to how this idea could or was being used in either their personal or professional life already. They wrote: “One other thing that I will definitely be taking with me in my journey as a helping professional is allowing people to define exactly how far they want me to involve myself in their issues. Especially in situations where the other person is not sure yet how much help they want or need, it is important to ask the question and establish a boundary early on. Do they just need to vent? How much emotional capacity can I offer, and how much detail is too much to share?”

Michael excelled in completing the winter curriculum of the Alchemy of Witness program, showed personal responsibility and a commitment to our learning community through active participation, clear



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communication, and excellent quality of work. I look forward to seeing where Michael's wonderful gifts take them.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

- 4 - Applied Psychology
- 4 - Theory of Art Therapy



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

16 Credits

DESCRIPTION:

Faculty: Miranda Mellis and Andrew Reece

Participants in this inquiry-driven, foundational program in the Literary Arts Path of Study read ancient and contemporary literature with a focus on the poetics of catastrophe. We studied the formal properties and historical contingencies of a range of kinds of writing in a number of genres and styles with a focus, on the one hand, on catastrophe, and on the other hand, on play, our keywords. We explored the mutability and historicity of words, how language changes over time, and, as meaning-makers and pattern-readers, we creatively and critically participated in the changing significance of words and literary forms. We hypothesized that critical and creative reading and writing are mutually enabling processes. Our practice as writers was accordingly sharpened through a practice of careful reading and study in an expansive range of genres, texts, styles, and modes, from epic to elegy, sc-fi to comedy, novel to essay, the better to enrich our repertoire of ways in the world of words and word play. We read a broad range of contemporary and ancient literature and literary theory and familiarized ourselves with key elements of contemporary literary practice. The program demanded intensive reading and writing, independent initiative, the ability to work autonomously, shared leadership, and collaborative learning. Each week involved a mix of lectures, seminars, and student-facilitated creative and critical writing units.

Students read Homer's *Iliad*, Sharnush Parsipur's *Touba and the Meaning of Night*, Anne Carson's *Nox*, Boccaccio's *The Decameron*, excerpts from *Counter-Desecration: A Glossary for Writing Within the Anthropocene*, edited by Marthe Reed and Linda Russo, and three Gospels in *The New Covenant*, translated by William Barnstone. Weekly readings also included excerpts and short pieces by a wide range of authors including Ted Chiang, Giorgio Agamben, Sappho, Peter Elbow, Alice Notley, Angela Hume, Jonathan Culler, Verlyn Klinkenborg, and many others. Participants in Word Play synthesized and expanded their understanding of the readings by means of a range of writing exercises and assignments in and out of class. They wrote and revised two literary critical essays on central texts, six short exegetical essays, and several creative writing pieces including inventive and speculative writing modeled on excerpts from Robert Kocik's "Overcoming Fitness" and elegies, text-image works, and text-by-erasure pieces inspired by engagements, respectively, with Anne Carson's *Nox* and M. NourbeSe Philip's *Zong!* The program also entailed two ambitious collective writing experiments in which students wrote and performed short stories and essays collaboratively in small groups, inspired in part by our readings and seminars on Boccaccio's *The Decameron*. Students offered responses to each other's works both in Canvas Discussions and in peer review workshops of rough drafts.

EVALUATION:

Written by: Andrew Reece

Michael's performance in the first quarter of Word Play was excellent in nearly every respect and in every component in which Michael was able to participate fully; in exegesis, interpretation, creative composition, ancient Greek language, and collaboration. Here I offer specific observations on Michael's fulfillment of the program's assignments and expectations:

Participation and collaboration: Michael was one of our most consistently engaged students, with a characteristic readiness to contribute to discussions and group projects, and with completion of all assignments, at a regularly high level of preparation, thoroughness, and quality.

Short exegeses: Michael completed the first two of the four of these, on the *Iliad* and the Gospel of John. The first offered an excellent explanation of the dilemma of Hector as it expressed with tragic starkness



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in Book VI, of the untenable military and moral position his fate has landed him in. Michael was reminded of Kierkegaard's comparative discussion of Agamemnon and Abraham in *Fear and Trembling*, in which we see both characters suspending an ethical principle (protecting their children) to fulfill another principle (following the commands of their gods, who ask for them to sacrifice their children). Hector, in order to fight according to the traditions of the hero, and protect his city, must (he thinks) fight in the front ranks; but in doing so he puts his family in the city at greater immediate risk. The Kierkegaard connection helps Michael clarify the irreconcilability of Hector's duties, which parallel the irreconcilable beliefs he carries (that he will die and Troy will fall, that he will fight and maybe it won't). In the exegesis of John's prologue, Michael argued convincingly that the evangelist's light and darkness metaphors both apply to God, not just that of light, and that Jesus' death, as part of God's plan, showed God-as-darkness snuffing out God-as-Light. What made this argument convincing was Michael's observation of the parallels between John's prologue and the beginning of *Genesis*, which could not *not* have been intentional, and between Jesus' crucifixion scene and Job's suffering. This leads to a conclusion about the God of the Hebrew Bible and the God of the Gospels being a god who suffers and learns, an amplification of the New Testament's presentation of a god in human form.

Longer interpretive essays: For the first of these, on the *Iliad*, Michael composed a remarkable and completely persuasive illustration of how Homer's epic warriors fulfill precisely the same heroic archetypes that populate classic American western films, while the mythico-historical settings of the genres provide the necessary conditions for the characters to function as they do, aesthetically as well as ethically. In Michael's account, Achilles and *Unforgiven*'s Munny are The Gunfighter who rides into town, death-bound and unflinching; Hector and *High Noon*'s Will Kane are The Marshall, protecting home, hearth, and community, taking on the mantle with no pleasure and alienating himself from those he loves in order to save them and uphold the values the community imposes on him; Hector is also, like a villain from the hero's past in *Shane*, the shadow, in killing whom the Marshall or the Gunfighter must destroy part of himself. In the second essay, on *Touba and the Meaning of Night*, Michael took on one of the most puzzling features of Parsipur's novel, the significance, especially the metaphorical significance, of the apparently time-traveling and immortal characters Prince Gil and Layla. Michael's case that one of Prince Gil's prior lives represented desire and love, both corporal and spiritual, as well as the early stages of the east/west tension that pervades *Touba*. The reading was well-reasoned and plausible, if not ultimately demonstrable; it would have been worth pursuing further in connection to other scenes involving these characters.

All of Michael's interpretive writing was imaginative, sophisticated, argued with scrupulous demonstration and illustration, and meticulously crafted. They also made novel and effective use of Michael's learning from before and beyond Word Play.

Creative writings: Some of Michael's most effective, and affecting, writing came in the creative assignments. The first piece came in parable form, illustrating the absurd situation of one forced to make an impossible choice. The tone and diction were striking in their spareness and near-archaizing quality, and the movement of the narrative resembled that of a joke, which ends up not concluding with (quite) a punch line. Michael captured really nicely the possibilities of the genre for creating insoluble puzzles and rewarding rumination while not allowing one to digest the meaning. It was in this respect, and in its unsettledness (to wield an overworn adjective), Kafkaesque. Michael's second piece was a text/image collage, with the text cutouts largely imperatives about how to write creatively, large banners asking "ANXIETY?", "DEPRESSION?", and "HERE*" (the asterisks not met by another). The image depicted ghostly creepy-crawlies. It offered a heady distillation of one of the program's foci, writing well and to purpose in an age of environmental and social strain.

All of Michael's writings evidenced care for putting the right words in the right places, finding the most fitting means of illustration, and generosity to their readers.



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Ancient Greek language elective: Michael excelled in the day-in, day-out work of translation and composition, and in the homework sets I find ample evidence that Michael mastered the grammar and morphology lessons that we encountered each week.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Ancient Greek Literature
- 4 - Contemporary Experimental Literature
- 6 - Creative & Critical Composition
- 2 - Ancient Greek, Beginning Level I



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March 2021 - June 2021: Search for the Russian Soul: Slavic Mythology, Folktales and Magic

12 Credits

DESCRIPTION:

Faculty: Patricia A. Krafcik, Ph.D.

This program explored Russian and Slavic ethnic and national identities through the study of Slavic mythology and Russian and Slavic folklore. Included in our study were folktales, epic and lyric songs, myth and magic practiced through the centuries, and folk crafts, as well as the emergence of Neo-Paganism and the coopting of folklore in formal culture. Along the way, students acquired a strong familiarity with the entire Slavic world and the historical context of its evolution, geographically and culturally. Emphasis was placed on defining and identifying the monomyth of the heroic journey as described by Joseph Campbell, understanding the nature of Jungian archetypes and how some have found expression in Russian folktales, and acquiring familiarity with Propp's famous structural analysis of the thirty-one character functions in all Russian wondertales. Students listened to a great deal of Russian folk music and Russian and Slavic formal music, viewed informative documentaries online, as well as relevant films, and wrote weekly commentaries on these assigned materials. They read relevant books or chapters of books, including *Four Archetypes: Mother/Rebirth/Spirit/Trickster* (C.G. Jung); *Russian Folk Belief* (Linda Ivanits); *Russian Fairy Tales* (compiled by Alexander Afanas'ev); *Interpreting Folklore* (Alan Dundes); *The Bathhouse at Midnight* (W.F. Ryan); *Food in Russian History and Culture* (Snejana Tempest and Joyce Toomre); *The Hero With a Thousand Faces* (Joseph Campbell); *Morphology of the Folktale* (Vladimir Propp); *The Water of Life* (Nathalie Baratoff), and separate articles by scholars Marija Gimbutas and Victor A. Shnirelman. The faculty provided weekly lectures and led students in seminar discussions, and guest lecturers offered specialized presentations on Slavic folklore in the Carpathians, Irish folklore around the figures of Brigid as the goddess and as the saint, and Jungian archetypes, and that last lecturer also led the students in self-reflective workshops drawing from concepts linked with the heroic journey. The students' final project was a research effort in which some created WordPress sites and others Powerpoint presentations, all geared to presenting their research results in various areas of folklore to faculty and peers in the final week of the term. Because of the COVID-19 pandemic, our entire program was conducted in remote mode via Zoom.

EVALUATION:

Written by: Patricia A. Krafcik, Ph.D.

Michael was a welcome presence among us in our program, maintained excellent attendance, and participated frequently and consistently in seminar discussion with productive observations, demonstrating a strong commitment to our exploration of Russian and Slavic folklore. Fascinated especially with the phenomenon of charms, prayers, and other attempts of the folk to acquire a sense of control over the randomness of life, Michael came to a deep understanding of the need for people, especially in pre-scientific societies and even today, to gain access to this sense of control by applying elements of folk culture toward that end. In weekly written commentaries, characterized by the inclusion of meaningful detail, Michael displayed good writing skills and the ability to express complex ideas and observations with clarity.

Michael's final research project was a superb WordPress site devoted to the puppet theater, which he titled "Russian Folk Theater." The site was divided into segments: Puppet Theater; Bylina: Epic Poems of Russia; Skomorokhi [Wandering Minstrels]. An abundance of excellent detailed explanatory texts plus helpful visuals led to a strong final product. Michael pointed out that the puppet theater is significant for its historical ties to a counterpart tradition in Europe and for inspiring such formal artists as the composer Stravinsky who used it as the basis of his ballet *Petrushka*. Michael presented research supporting this



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project to peers and faculty during the final week of the quarter with the confidence of one who has learned significantly from the researched materials.

Michael completed our program with a profound grasp of Russian and Slavic folklore and a deep understanding of Russian and Slavic identity linked with that aspect of ethnic and national culture. The faculty considers it a privilege to have had Michael as an excellent student in our academic program and extends wishes for success, good health, and happiness in Michael's future.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

- 4 - Russian Folklore
- 4 - Russian and Slavic Mythology
- 2 - Russian and Slavic History
- 2 - WordPress Design (Russian Folk Theater)



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January 2021 - March 2021: Dangerous Reading: Foundation in the Humanities and Arts
16 Credits

DESCRIPTION:

Faculty: Stacey Davis, Andrea Gullickson, Leonard Schwartz

This program was an interdisciplinary exploration of history, music, and literature, with a focus on the history of reading and the relationship between writing and sound. The main literary text for winter was Homer's *Iliad*, in translation by Robert Fagles, the reading of which was spread out over the course of the quarter. Students also read essays by mid-20th century European intellectuals Simone Weill and Rachel Bepaloff on the *Iliad*, which helped link the poem to other aspects of the program. Another important literary text was Afro-Caribbean poet Kamau Brathwaite's book of poems *Born To Slow Horses*, which explored language and the history of enslavement. Through texts as diverse as Fanon's *The Wretched of the Earth*, Modris Ekstein's *Rites of Spring: The Great War and the Birth of the Modern Age* and Mark Smith's *How Race Is Made*, the program explored the histories of colonialism, enslavement and racism, shifting gender roles, and attitudes towards violence from the mid-19th century through the 1950s. Other texts studied included Daniel Barenboim and Edward Said's *Parallels and Paradoxes*, Simone de Beauvoir's *The Second Sex*, Sigmund Freud's *Civilization and its Discontents*, Alain Robbe-Grillet's novel *Jealousy*, and the music criticism of Alex Ross.

Students pursued basic musical and orchestral literacy as part of the musical dimension of the quarter. Musically, the class listened to and studied Richard Strauss's opera *Salome* and John Adams's opera *Dr. Atomic*, with an ear to how these works musically explore or enact the dangers the written texts only describe. Other music studied and listened to included Stravinsky's *The Rite of Spring*, works of contemporary composers such as Phillip Glass and musical ensembles such as Bang on a Can. The class also screened and discussed two films: Resnais's and Duras's *Hiroshima Mon Amour* and Pontecorvo's *The Battle of Algiers*.

Students wrote bi-weekly essays on the musical, historical, and literary works at hand, and completed a synthetic final exam. As a final project, each student wrote a scholarly review of one monograph and presented that work to the class as a whole. As part of this project, students learned basic research methods and how to evaluate the place of a book in its field.

EVALUATION:

Written by: Leonard Schwartz

Michael Wallis attended most program activities on time and fully prepared. When he offered comments in class they were always articulate and on point, whether in seminar or in general class meetings.

Mr. Wallis completed nearly all of his writing assignments and essays. These were well organized and intellectually daring. Michael Wallis demonstrated both solid compositional skills and a flair for the ideational.

I thought Mr. Wallis's best writing of the quarter was in the book review he produced on a work of his own choosing. Titled *Boredom*, it was a compiled and edited by Tom McDonough on that very subject, both as a symptom of consumer society and an intoxicating aesthetic possibility in and of itself. The book offers excerpts from multiple artists, writers, and scholars of modernism, and is curated towards certain ends; Mr Wallis's review brought out the nuances in different positions and the general patterns too. His presentation of this review at the end of the quarter was well received.

Mr. Wallis had a strong quarter of study and achievement.



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SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Introduction to Musical Narrative
- 4 - Literature: Homer in Translation
- 4 - European History: World War I to the French Algerian War
- 4 - Topics in 20th Century Intellectual History



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Student ID

September 2020 - December 2020: Decision / Making: Foundations in Literary Arts & Creative Writing

12 Credits

DESCRIPTION:

Faculty: Miranda Mellis, MFA and Kristin Coffey, Ph.D.

This three-quarter foundational level program contemplated decision making in works of literature, and in our own writing and lives. The program's theme was to understand that all writing begins with a series of decisions about genre, intention, words, tone, and structure. In this writing community, students learned to critically reflect on the moves writers make and how our choices affect our ability to communicate with audiences.

The program provided both synchronous and asynchronous course content. It included virtual one-on-one consultation with faculty, written asynchronous discussions via Canvas, and live remote seminars, lectures, and workshops with faculty and peers. Students developed a repertoire of skills and fluencies in the literary arts through regular and repeating practices of analysis and invention. Our seminar topics included discussions and inquiry into literacy, story structure, parody, and contingency among other things.

During the fall quarter, Decision/Making focused widely in prose genres and included close readings and essays on Sophocles' *Antigone*, *The Street* by Anne Petry, *The Activist* by Renee Gladman and a range of shorter readings by Herman Melville, Jacqueline Jones Royster, Jorge Luis Borges, Thalia Field, Amitav Ghosh, Jane Alison and others. We also explored decision making in two films that helped illuminate our topic in very different and profound ways, *After Life* by Hirokazu Kore-eda and *Beatriz at Dinner* directed by Miguel Arteta.

Students wrote extensively, producing a number of short, skill-building writing exercises. Each week, in writing classes, there were new writing prompts; group writing and sharing exercises with students from other disciplines; and the exploration of different themes. Students were introduced to and practiced exegetical and analytical writing, glossing, personal literacy narratives, reflective and metacognitive writing, peer review and revision. Students were assigned two seminar essays on central program texts and required to produce one revision of a program assignment. They also attended a special weekly Writing Lab, facilitated by librarian and artist Stokley Towles, to share their writing, build a community, and crowd source best practices for working under pandemic circumstances. Students also practiced literary analysis through discussion in small and large groups in weekly seminars.

EVALUATION:

Written by: Kristin Coffey, Ph.D.

This program was facilitated remotely due to the COVID-19 pandemic of 2020. Michael Wallis gave a good student performance during the fall quarter of Decision/Making: Foundations in Literary Arts and Creative Writing. Michael had good attendance throughout the quarter. Due to the online nature of the program, most of the program's activities relied heavily on large and small group discussion. Through not the most vocal student, Michael participated in program activities. He demonstrated engagement in the discussions and collaborated well with peers, taking an active role in both readings of Sophocles and Melville.

Michael's struggled with submitting written work throughout the quarter. He did not attend an end of quarter conference, however, Michael did submit a final portfolio that included some of the outstanding assignments. Michael's written work demonstrated attentiveness to meeting some of the parameters of the assignments, but struggled with some of the assignment's writing conventions.



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SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

4 - Writing: Creative and Critical Inquiry

8 - Literature Seminar: Foundations in Literary Studies



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Student ID

March 2020 - June 2020: Embodying Shakespeare

3 Credits

DESCRIPTION:

Faculty: Marla Beth Elliott, M.F.A.

Shakespeare meant for us to speak his works aloud and to feel them in our bodies. In this four-credit course, students explored vocal range, resonance, and enunciation, and applied those skills to analyzing and interpreting Shakespeare's verse and prose. Each student memorized and performed a sonnet and worked with classmates on a short scene from *A Midsummer Night's Dream*. Texts included Rodenburg's *Speaking Shakespeare* and Tillyard's *The Elizabethan World Picture*.

EVALUATION:

Written by: Marla Beth Elliott, M.F.A.

Michael Wallis had a perfect attendance record and participated in all course activities. Michael contributed thoughtfully to seminar and class discussions. However, he had trouble completing the writing assignments. He submitted both parts of the sonnet analysis assignment, and a responsive essay on the first section of the Rodenburg reading; but none of the other eight writing assignments. The writing that he did submit is thoughtful and on point.

Michael came to our learning community with substantial previous experience as an actor, and he shared that knowledge generously with his fellow students. For our sonnet project, Michael chose sonnet 46, "Mine eye and heart are at a mortal war". His analysis shows careful attention to the extensive use of antithesis in this poem. In our final performance project, Michael played Lysander in a scene from act three of *A Midsummer Night's Dream*, and also read the part of Peter Quince in the fifth act play-within-a-play. He collaborated well with his fellow students and gave a funny and charismatic individual performance.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 3

2 - Voice for Actors

1 - Shakespeare Studies



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Student ID

March 2020 - June 2020: EastWest Psychology: Art and Science of Mindfulness

3 Credits

DESCRIPTION:

Faculty: Jamyang Tsultrim, Loppon, MA

This course emphasized the theory, practice and clinical applications of mindfulness to treat conditions such as chronic depression, anxiety and other health conditions. Students explored empirically-based mindfulness approaches, and each student developed an individual practice as a means of experiencing first-hand the benefits and challenges inherent in this mindfulness model. The learning objectives of the program were to understand various evidenced-based mindfulness interventions; to assess current research findings to determine suitable clinical applications using these theories; and to develop a model intervention using clinical mindfulness approaches for a specific topic. Student evaluation was based primarily on student achievement of class learning objectives, attendance, participation and completion of required assignments. This course was taught remotely both through synchronous meetings and asynchronous activities in this quarter due to COVID-19. The textbooks for this course were: *Mindfulness-Based Cognitive Therapy for Depression* (second edition) by Teasdale et al., *Altered Traits: Science Reveals How Meditation Changes Your Mind, Brain and Body* by Goleman et al., and *The Mindful School: Transforming School Culture Through Mindfulness and Compassion* by Jennings et al.

EVALUATION:

Written by: Jamyang Tsultrim, Loppon, MA

Michael Wallis fulfilled most of the requirements of this remote teaching course. He showed particular strength in integrating class learning into self-growth. He was responsible in completing most of the assignments and attending all Zoom classes. He was also prepared for breakout room seminar and larger discussion, utilizing thoughtful seminar note related to the readings. He achieved a foundational understanding of the clinical application of mindfulness through writing personal mindfulness profile paper, keeping a daily practice log, completing seminar preparedness paper, writing a mid-term paper and maintaining active in-class participation during lecture and seminar discussion. In particular, Michael's mid-term paper showed a clear understanding of the theoretical concepts of mindfulness and its practical application in personal well being and mental health in general. To develop practical experience in mindfulness interventions, he completed a partial 8-week Mindfulness-Based Cognitive Therapy program, kept some mindfulness practice and documented them. He did not turn in his final paper which was an important assignment for this course.

Overall, Michael achieved the learning objectives of the spring quarter by developing a knowledge base and insight into empirically based mindfulness theories and their application to clinical conditions; and by developing practical skills in mindfulness. He has shown genuine enthusiasm and is prepared to advance to further studies in these topic areas.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 3

3- Clinical Application of Mindfulness



Wallis, Michael S

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Student ID

March 2020 - June 2020: The Western Film Genre and the American Frontier Myth

8 Credits

DESCRIPTION:

Faculty: Mark Harrison, Ph.D.

The Western is the richest and most enduring genre of American film. More myth than history, it is both formula film and a source of great innovation. Beginning at the end of the Civil War, this program examined the important connections between the Western and the tale of expansion (economic, geographic, ecological, cultural) and violent conquest that is the American frontier myth. We learned how the Western has evolved over the past century and what this evolution reveals to us about film, history and culture. Our analysis ranged from classic to revisionist Westerns and included myriad sub-genres that exemplify this distinctly American art form. Primary texts for the program were *The Western Reader*, edited by Jim Kitses and Gregg Rickman, and *The Six-Gun Mystique Sequel* by John Cawelti. Our film study also incorporated short readings from diverse sources, such as Richard Slotkin's *Gunfighter Nation*, *Hollywood Genres* by Thomas Schatz, and articles by prominent historians of the American West, such as Patricia Limerick and Richard White. Among the numerous films we studied were *Stagecoach*, *The Searchers*, *Shane*, *Little Big Man*, *Dances with Wolves*, *The Outlaw Josey Wales*, *The Ballad of Little Jo*, and *Unforgiven*, among others. In addition to short writing assignments, students participated in seminars, workshops, and completed theme-based research projects, which examined numerous versions of the Western genre, ground-breaking directors, the evolving role of women and Native Americans, among other relevant topics.

EVALUATION:

Written by: Mark Harrison, PhD

Michael entered the program hoping to learn about the main ethical and philosophical themes common to the Western. Based on the work he completed, Michael clearly made progress in addressing this topic, among others. His attendance was excellent and Michael proved to be a thoughtful, albeit reticent, participant in our learning community. In the reading notes he submitted, Michael was encouraged to use citations to substantiate key points in our texts. He completed an informative overview of *Dances with Wolves*, focusing on connections to Joseph Campbell's Journey of the Hero narrative structure. As a member of a theme-based group project, Michael did an informative analysis of *The Revenant* as an example of a Western with classic elements and modern social commentary. It was some of Michael's best work in the quarter, incorporating much of his learning from our readings and lectures. While he was unable to complete all of his assignments, this was a mostly successful quarter of learning. Michael is a bright student with a lot of potential, and I trust he will have considerable academic success in future programs.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

4 - American Studies

4 - Film Studies



Wallis, Michael S

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Last, First Middle

Student ID

September 2019 - March 2020: Illustrations of Character: Faith, Reason, and Ethics
32 Credits

DESCRIPTION:

Faculty: Nancy Koppelman, Ph.D., Andrew Reece, Ph.D., Cleo Matthews, M.A.

Illustrations of Character investigated core values represented in works of ethical philosophy, fiction, drama, scripture, and the philosophy of religion. "Character," in both its literary and ethical senses, centered our inquiry. The work was grounded in conceptual frameworks in the ancient Greek and Christian traditions, the character analysis of God in the Hebrew Bible, and modern ethical philosophy. The program aimed for students to develop skills in reading, analysis, interpretation, discussion, and persuasive writing. Students completed regular reading quizzes and 12 short essays, and developed fall and winter term papers supported by regular writing workshops. Each student was responsible for helping to lead a seminar and structure an all-program symposium. During field trips to Seattle, students saw performances of Paula Vogel's *Indecent* (2015) and of *Fiddler on the Roof* (1964), toured Seattle's Underground, met with staff from the Jewish Federation, attended an Italian Renaissance art exhibit at the Seattle Art Museum, and visited the Holocaust Center for Humanity. Texts included Chaim Potok's *The Chosen*; Sophocles' *The Three Theban Plays*; Aristotle's *Nicomachean Ethics*; the books of Genesis, Exodus, Job, and Isaiah from the Tanakh; selections from the Gospels; Immanuel Kant's *Groundwork of the Metaphysics of Morals*; Plato's *Apology*, *Euthyphro*, and *Crito*; Jack Miles's *God: A Biography*; Shakespeare's *Othello*; Toni Morrison's *Beloved*; Soren Kierkegaard's *Fear and Trembling*; John Stuart Mill's *Utilitarianism*; William James's "The Will to Believe"; Edith Wharton's *The House of Mirth*; Bernard Malamud's *The Magic Barrel*; editor Candace Ward's *Great Short Stories by American Women*; and Paul Tillich's *Dynamics of Faith*. Films included *Antigone* (1984), *The Verdict* (1982), *God on Trial* (2008), *A Man for All Seasons* (1966), *Operation Finale* (2018), *From Jesus to the Christ* (1998), and *Othello* (1995), and a live broadcast of *Porgy and Bess* from the Metropolitan Opera. This work and these experiences contributed to the depth of the consideration of character, faith, and ethics on individuals, community, and history.

EVALUATION:

Written by: Nancy Koppelman, Ph.D., and Andrew Reece, Ph.D.

Michael Wallis's performance in the program was excellent in every respect and truly exceptional in many. He developed his gift for analysis of the characters in our texts and submitted his own character and choices to a demanding scrutiny. Michael's scholarly ethos was impeccable; he participated fully in every class session that he attended, completed every assignment in a timely fashion, invited critique of his writing, and was generous in his contribution to other students' learning. His portfolio of work was complete and thoughtfully arranged. Here are some detailed observations about Michael's achievement in the major components of the program.

Preparation and participation: Michael's attendance was just shy of perfect. He demonstrated consistently thorough preparation for class. His scores on our frequent quizzes were among the highest. He contributed to discussion thoughtfully and often. His collaboration with other students was very good, and a number cited his participation as especially helpful for their thinking and writing. In addition, Michael masterfully led three seminars (on *Oedipus the King*, *Othello*, and *The House of Mirth*), and was, in many ways, a backbone of the program: always enthusiastic and prepared, and helpfully supportive of every other student's efforts.

Weekly interpretive essays ("Friday Papers"): In these, Michael offered original and well-evidenced interpretations of passages of our daily readings. He showed sensitivity to textual nuance, such as metaphors and analogies, and a skill for applying interpretive models provided by noted scholars. Over



Wallis, Michael S

A00419430

Last, First Middle

Student ID

the course of the winter quarter, these papers illustrated how Michael's hard work literally changed his mind; he became a more skilled and confident writer, and made perhaps the most important turn that a scholar can make; the recognition that current interpretations give way to new ones. This mature stance toward his own thinking made Michael a natural leader in the program.

Term Papers: In fall quarter, Michael's essay "Timshell, the Art of Perfection," developed an ambitious and original synthesis of the views of several authors on fundamental human desires and values. He explicated and compared Aristotle's hierarchy of values, with *eudaimonia* (happiness, flourishing) at its acme; Paul Tillich's definition of faith as one's "ultimate concerns" surpassing all other concerns; and Plato's portrayal of Socrates as a man whose heroism consisted of valuing his principles more than his life. Drawing on each of these, Michael described his own view of human perfectibility which, like the views of our philosophers cited above, he illustrated and applied in his readings of the Cain and Abel story from Genesis, Steinbeck's adaptation of that story in *East of Eden*, Al Ewing's *The Fictional Man*, Chaim Potok's *The Chosen*, and his own autobiographical vignette. He argued persuasively that human perfection is an ideal that requires both freedom and the constant will to change if it is ever to be attained.

Michael's winter quarter Term Paper was also a fine and successful effort. He wrote the paper in four phases and worked hard to see a topic that he valued through the lenses offered by our texts. His final 18-pp. paper, entitled "Bad Guys Doing Good," was an inquiry about Star Wars fan clubs. Michael knew that these clubs simultaneously glorified villainous characters and "did good" by supporting laudable causes, such as visiting chronically-ill children who are Star Wars fans and raising funds to contribute to their care. Michael wanted to understand this seemingly contradictory juxtaposition of bad and good. He pursued a subtle argument about the aesthetic of villainous characters using *Othello*, Aristotle's *Ethics*, and Mill's *Utilitarianism*, well-chosen secondary sources, the Star Wars films, and interviews with members of a Star Wars fan club. Tracing the villainous archetype from antiquity, he recognized the dynamic interplay between good and evil that such characters enable in a range of dramatic and fictional forms. The "visual interest" captured in costuming attracts fans because it implicitly infers this interplay, making evil safely accessible and exciting. Michael parsed the feeling associated with identifying with villains through costuming as an enjoyable way to create community and enable physically weak children to identify with strength. Well-argued and carefully organized, the paper brims over with intelligent interpretations and insights including, on the last page, "Any person is capable of compassion. Even bad guys... If we forgive ourselves for our capacity to be evil, then maybe we can start to cultivate compassion in the space left behind... We all can be heroes." Looking at the trajectory of Michael's writing over the two quarters, he built on his sound skills in every way. Both of his Term Papers' form did justice to their substance, and their clarity and concision helped his readers find their way through his complex and fascinating claims. It was a pleasure to work with Michael, and he is fully capable of doing more advanced work in these fields of study.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 32

- 4 - Philosophy: Ancient Greek Ethical Thought
- 6 - Philosophy: Modern Ethical Thought
- 4 - Religion: Hebrew Scripture and Jewish Tradition
- 4 - Religion: The Gospels
- 4 - Literature: Novel, Short Story, and Drama
- 6 - Writing: The Interpretive Essay
- 4 - Greener Foundations



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EVERGREEN TRANSCRIPT GUIDE

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

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

Educational Philosophy:

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

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

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

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

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

Academic Program

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

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

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

Evaluation and Credit Award:

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

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

Credit is recorded by:

Quarter Credit Hours: Fall 1979 to present

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

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

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

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

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

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

This record is authentic and official when the Record of Academic Achievement page is marked and dated with the school seal.

All information contained herein is confidential and its release is governed by the Family Educational Rights and Privacy Act of 1974 as amended.

If, after a thorough review of this transcript, you still have questions, please contact Registration and Records: (360) 867-6180.