



Wilson, Ginger Gina

A00352831

Last, First Middle

Student ID

DEGREES CONFERRED:

Bachelor of Arts

Awarded 15 Dec 2017

TRANSFER CREDIT:

Start	End	Credits	Title
09/2012	06/2015	90	Edmonds Community College

EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2015	12/2015	16	Reinterpreting Liberation: Third World Movements and Migrations 4 - Latin American Studies: History, Literature, Film 4 - Middle East/South Asian Studies: History, Literature, Film 4 - Postcolonial and Feminist Theory 2 - Political Economy 2 - Media Analysis
01/2016	03/2016	8	The Great Russian Novel 6 - Nineteenth-Century Russian Novels 2 - Nineteenth-Century Russian Cultural and Social History
01/2016	03/2016	4	Theories of Personality 4 - Psychology
03/2016	06/2016	16	Painting in the 21st Century 10 - Painting studio 3 - Art History/Theory 3 - Contemporary Art Writing/Research
09/2016	12/2016	16	Art/Work 6 - Visual Studies: Introduction to Modernism 4 - Visual Art: Foundational and Experimental Studies in Design and Materials 3 - Philosophy: Aesthetics and Philosophy of Art 3 - Philosophy: Social and Political Philosophy
01/2017	03/2017	16	European Ethnobotany and Art 4 - Book Arts and Botanical Illustration 4 - Expository Writing 4 - European Ethnobotany/Cultural Studies 4 - Northern Renaissance Art History
04/2017	06/2017	8	Art of Mexico 5 - Mexican Art History 3 - Fine Arts: Linocut Printmaking, Book Arts, Collage
04/2017	06/2017	4	Abnormal Psychology 4 - Psychology
06/2017	09/2017	2	Ecopsychology 2 - Psychology



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EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2017	12/2017	4	Drawing: Foundations <i>4 - Drawing Foundations</i>

Cumulative

184 Total Undergraduate Credits Earned



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Growing up I saw my parents as bright as the sun in the sky. As time passed I began to see that both my parents suffered from drug addiction. My childhood was one of love and support and one of instability and sorrow. I found resilience creating art, taking time in nature, writing poetry, studying meditation, mythology, alternative healing, and astrology. I began to seek the deeper meaning from life by asking, "Why are we wounded and how can we heal?" This life quest has lead me to The Evergreen State College to attain a Bachelor's Degree with a focus in art and psychology. It was not easy, yet the hard work was well worth the growth I experienced.

In the class, *Theories in Personality*, I wrote a research paper on Carl Jung and Alchemy and gave a presentation on my research. Reading, *Alchemical Studies* and *Psychology and Alchemy Vol 12* by C. G. Jung, I dug deeper into the collective unconscious, self-actualization, and art therapy through dream analysis. In *Abnormal Psychology* I studied the DSM-5 and wrote weekly response papers. I learned about positive psychology and Victor Emil Frankl, the Austrian neurologist, psychiatrist and Holocaust survivor. Frankel's message is that despite the seemingly meaninglessness of life's suffering, what matters is the meaning we give our life experiences.

In the class, *Painting in the 21st Century*, I grew as an artist with a full time art studio schedule. I painted 19 oil paintings in 10 weeks. I worked on a series of paintings titled, *Shaman Series*. The center piece of the series, *Granted Permission*, depicts a shaman woman sitting in a desert surrounded by a huge ouroboros (an alchemical symbol of a snake eating its own tail). A shaman antler crown rests on the desert floor, a symbol of her growing intuition. She reaches out to touch the beak of a black bird, symbolic of the initiation into the deeper mysteries of life. As an artist I create paintings based on empowering the sacred feminine. I draw inspiration from women's spirituality, alternative healing, Jungian psychology, mythology, dreams, meditations, worldwide spiritual traditions, and the sacred world of animals and nature.

During the *European Ethnobotany and Renaissance Art program*, I continued my study of the occult and healing by illustrating a watercolor material medica book (paintings of medicinal herbs), based on the astrological botanist Nicholas Culpeper. I studied medicinal herbs, naturalism, and female leaders in the arts and sciences during the Renaissance. My education of medical astrology and botany has increased. These subjects intersect with my goal to write a book about woman reclaiming their narratives through myths and astrology.

People all over the world are reconstructing their historical narratives. Taking classes enriched with multiple perspectives I learned about the diversity of various cultures. I have studied the Middle East, Asia, Russia, Mexico, and Africa through the postcolonial lens. The trajectory of my learning continued in a spiritual place with the ancient readings and art of the Maya and Aztecs. Taking classes that give multiple perspectives has strengthened my foundation of the practices of social justice movements. Studying art history tells the story of people's cultures, and the history of colonization and oppression. The common thread I have found in interdisciplinary studies is the patriarchy needs to be balanced by matriarchal structures in order for humanity and the earth to heal itself.

As a painter, writer, and a psychological astrologer, I aim to serve the community by furthering collective and individual healing through inspiration and teaching. I see myself continuing my education in graduate studies in Fine Arts, Creative Writing, and Psychology. My goals are to have my own business as a writer, artist, and astrologer. I aspire to write and publish books on art and healing astrology. I envision myself teaching at a university and giving workshops on the restoration of the Divine Feminine. By incorporating organization and systematization of my professional aspirations, I strive for success in my future endeavors. Synthesizing creativity and healing is my life's calling.

"Between the light and the dark, within beauty and healing in the woodpecker's drumming, I am listening to my soul. The map of life is the heart's wings beating. I have found my rhythm! I hold up the lantern of my spirit and I dare to follow it!"



ACADEMIC STATEMENT

The Evergreen State College - Olympia, Washington 98505

OFFICIAL TRANSCRIPT DOCUMENT

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Ginger G. Wilson October 21, 2017



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September 2017 - December 2017: Drawing: Foundations

4 Credits

DESCRIPTION:

Faculty: Emily L. R. Adams, MFA

In this introductory course, students learned foundational principles of drawing techniques. This course emphasized drawing through close observation by focusing on still life studies and the portrait. Students were worked primarily in graphite and charcoal, but also explored ink wash and collage. Students learned various traditional techniques and how to apply them, including: sighting, measurement, perspective, positive and negative space, value, and composition. Students have developed a context for their work by reading and researching contemporary artists. On a weekly basis, students kept a sketchbook outside of studio time to hone their skills and build a regular practice. As a class, students participated in a final critique of the work they had accomplished.

EVALUATION:

Written by: Emily L. R. Adams, MFA

Ginger Wilson is a strong scholar with a solid understanding of foundational drawing techniques. During this course, Ginger was an engaged and active participant in the studio. This course relied strongly on attendance and she attended most of the class times and worked diligently throughout the quarter. Through regular practice, Ginger displayed a significant amount of technical skills growth in this course and met all expectations. Ginger worked in a professional manner and provided a strong model of collaborative use of a community studio. Ginger has shown evidence of her capabilities to work through technical trouble-shooting with quantitative problem solving and application. Her greatest accomplishment was to challenge herself to draw in greyscale to fully understand value, which she was able to show in her finished work. Her strongest development was that she gave detailed attention to proportion and relationship of still life objects through close observation that resulted in great improvement.

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

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Drawing Foundations



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Student Self Evaluation for Drawing: Foundations
09/2017 - 12/2017

During the class, Drawing Foundations, I improved my drawing precision skills. I completed 2-4 weekly still life drawings for homework, along with 2-4 weekly in class still life drawings. Seeing accurately versus what we think we see, was a core theme of awareness during the ten weeks of art studies.

My knowledge of critical thinking and analytic skills grew throughout the quarter. In the first few weeks of class, I worked on perspective drawing and shading boxes. Practicing the horizon line and vanishing point techniques, I was able to create accurate angles of cubes with mathematical precision. Depending on how the box is angled and where it is located, I drew imaginary lines to meet the horizon of my perspective. I drew imaginary lines and points to show the right angles of the cube and erased them when the object was finished being sketched.

In addition to boxes, I also worked on drawing plants, spheres, furniture, glass objects and the ellipse. For improving my skills drawing the ellipse, I looked at glass cups, pipes, and bottles. I worked on drawing the ellipse in perspective by sketching a rectangle with a cross in it. Then, adding the curves of the circle, using care not to pinch the ends of the circle, I was able to complete various angles of the ellipse. I used quantitative skills to calculate and measure observation of 3-dimensional reality onto a two dimensional piece of paper.

Equally important, halfway through each class, I improved my visual aesthetic skills by getting up and stepping back from my work to view it at a distance. Taking a walk around the class to observe other classmates artwork helped me to identify my strengths, weakness, and areas of improvement by contrast. As a result, my shading techniques and way of seeing excelled.

In the second to last class, I achieved my personal goal of improving my shading techniques. I created a charcoal art piece from a still life of a skeleton pelvis, vertebrae, and femur. This was by far my best piece of work. First drawn in pencil and then charcoal, I was able to build up the shading and texture of the bones. I finished the piece by making the background a dark grey black, allowing the skeleton to stand out with contrasting values.

Each week, I looked up artists and posted images and write-ups on canvas. The process of researching well-known artists and discovering new favorites was inspiring and furthered my artistic identity. Reading about the life of artists such as Remedios Varo, Leonora Carrington, and Georgia O'Keeffe, was illuminating.

Overall, I am grateful I took this class. As an artist, I have increased my drawing abilities and my knowledge of the art world. Seeing improvement from still life practice at home, I am encouraged to incorporate still life weekly exercises into to my personal artistic practice.



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June 2017 - September 2017: Ecopsychology

2 Credits

DESCRIPTION:

Faculty: Susan J. Cummings, PhD

COURSE INTENTION

Mind and nature are inseparable. The natural world is not outside of us or separate from us, but it *is* us. Ecopsychology is an exciting emerging perspective that explores the connection between psychological and ecological health. Many of our psychological ills and our addictions are directly related to our lack of awareness, and our perceived disconnection from our natural origins. The very destruction of our habitat is an expression of this lack of connection to the ground of our being. There are many emerging approaches to deal with this, such as the greening of playgrounds, nature-based therapy, architecture that aims to connect us with a healthy habitat, and the exploration of our assumptions.

We explored the historical and cultural influences underlying and leading up to this perceived separation from nature, cultural differences in perspectives, assumptions in psychology, the connections between pathology and this perceived separateness from nature, and the role of connectedness with nature in child development.

We also explored the role of innovation, creativity, and Active Hope in ecopsychological healing.

Students reviewed the literature, engaged in experiential activities and projects, and brainstormed solutions.

SPECIFIC GOALS:

1. To allow students to gain a deepening understanding of historical and cultural influences on our perceptions of our place in the ecology.
2. To gain a deepening understanding of the impact of our perceptions, beliefs, and cosmologies on the ecology and our psychological wellness.
3. To explore personal change and transformation.
4. To explore the Three Stories of Our Times: Business as Usual; The Great Unraveling; The Great Turning.
5. To examine the role and relevance of Ecopsychology in psychological health.
6. To examine the role of psychological health and Active Hope in planetary transformation.

EVALUATION:

Written by: Susan J. Cummings, PhD

Ginger's work, papers, presentations, and interactions demonstrate that she has a sophisticated understanding of the intricate connections between psychological and ecological health. She is a strongly ethical person and endeavors to live accordingly. Ginger is deeply committed to positively and creatively contributing to the betterment of the world. Ginger is a conscientious student.



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For her presentation on "what's working", Ginger indicated that wolves are successfully being introduced into Yellowstone and scientific awareness regarding the necessity of the wolf, the keystone predator, to maintain ecological balance is being disseminated.

Ginger's eco-challenge final project includes simplifying her life and making the space and time for mindfulness and quality time in nature.

Ginger's creative project is one in which she presented four paintings which included the illustration of wolves and the Tree of Life.

It was a pleasure having Ginger in class.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 2

2 - Psychology



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Student Self Evaluation for Ecopsychology
06/2017 - 09/2017

In the class Ecopsychology I took diligent notes during Sue Cummings lectures. During class discussions I addressed our planetary crisis balanced with positive hopes for the future. I followed Cummings guidelines to facilitate a class of safety, trust, and confidentiality. I had perfect attendance all quarter.

One of my assignments was to sit in the same nature space every day for an hour and observe and be mindful. The nature spot was called a mandala. I made journal entries each day recording my nature observation hour. Spending time each day in the same nature spot gave me time to connect to nature and reflect on my life. Each week I made a copy of one of my journal entries and turned it into the teacher on time.

During our seminars I sat outside with the class and talked about our weekly nature assignment. I engaged with students and the teacher on the weekly material of environmental challenges we face today. I shared my nature experiences, listened to others, and asked questions to dig deeper into the work.

I read the book, *Ecopsychology: Science, Totems, and the Technological Species* edited by Kahn and Hasbach. This textbook was demonstrative of the anthropological and psychological relationship needs between humans and nature. The reading covered the span of what Ecopsychology is and what it is not. I enjoyed the book and I thought it was a great fit for the class. The importance of humans connecting to nature in order to live a sustainable life was empowering and evolutionary.

The last day of class everyone presented their research projects, personal eco-challenges and goals, and a creative project. For my research project presentation I researched the reintroduction of wolves into Yellowstone. In the articles I read I learned about the positive impact wolves have on the food web as a keystone predator. I gave a presentation on how wolves keep the population of elk and deer in balance which in turns keeps the aspen, alder, and willow trees thriving. Aspen, alder, and willow trees provide material for beavers. The beavers create dams which helps insects, reptiles, heron, and hawks to thrive.

For my eco-challenge paper I wrote about my goals to live a simpler life through taking time doing meaningful activities such as having time to be still and let myself daydream and think. I discussed taking time to paint and write and I expressed my need to have time in nature at least a couple days a week. With the eco-challenge I looked at my values to have time with people in person, take time each week in nature to recharge myself, and have creativity be a top priority for me.

For my creative assignment I shared three painting based on the wolf conservation research project. One of my paintings titled, *Wolf Constellation* illustrates a Celtic circle with a nature scene. The picture shows a women sitting against the tree of life looking at the star constellation of wolf. In saturated watercolor pigments the wolf comes down to great her with the night sky and stars shimmering behind her. The outlines of the picture are inked with Indian ink and highlighted with gold acrylic paint.

I am grateful to have taken Ecopsychology with Cummings. I would have loved if it was a four credit class or even a sixteen credit class. The class is powerful and engaging and has the potential to change the world. It changed mine. I am more driven to make small changes in my daily life to create a more sustainable lifestyle.



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April 2017 - June 2017: 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 EuroAmerican 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.
5. To examine the role and relevance of Ecopsychology in psychological health.

EVALUATION:

Written by: Susan J. Cummings, PhD

Ginger is a very talented and creative person with an inquisitive and open mind. She once again demonstrated her deep commitment to the learning process and her conscientiousness in her work. She possesses a sophisticated understanding of Abnormal Psychology and the various issues and controversies surrounding this field as well as the cultural, historical and social undercurrents impacting this field.

Ginger decided to do a spontaneous interview instead of a structured interview, obtaining good information regarding her interviewee's perspective. She was resourceful in her spontaneous use of questions on topics such as neurodiversity, perceptions of normality and abnormality, and also examined personality traits and balance. She also examined labeling and stigma.

Ginger's final team paper and presentation on Alternative forms of healing, to include meditation, shamanism, mindfulness, acupressure and psychedelic drugs demonstrated excellent teamwork. Ginger focused on shamanism and provided accounts of historical and cultural uses and the stigma in the West on shamanism. She examined Art Therapy as a part of a shamanic approach as well as Carl Jung's approach. her presentation was vivid and engaging.

It was a pleasure having Ginger in class again.



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SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Psychology



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Student Self Evaluation for Abnormal Psychology
04/2017 - 06/2017

In the class Abnormal Psychology with Sue Cummings my knowledge has increased with the study of abnormal disorders. I studied the DSM-5 in the book, Abnormal Psychology (17th Edition) by Jill M. Hooley and James N. Butcher. During the reading of understanding childhood and adolescent disorders it is important to understand what developmental age the child is at before giving a diagnosis. Children are at risk for disorders because they are not fully developed and mature. Being in a state of growth children need a safe adult to care for their needs and protect them. If children have a neglectful, abusive, or absent caretaker, they are more likely to have emotional and behavior problems.

While reading on schizophrenia and mood disorders I noted that some people benefit from a treatment of both medication and psychotherapy, such as people with disorders such as schizophrenia and bipolar disorder. If the brain is out of balance to the point of high distress and danger, (as is the case with bipolar and schizophrenia) not enough is known yet to heal them without medications. MRI scans of people with schizophrenia show a major loss of gray matter in the brain that certain medications can help address, but not completely cure. Even anxiety disorders can benefit from a combination of D-cycloserine and psychotherapy.

After reading chapter 9 on eating disorders and obesity I was left feeling there was not enough of an emphasis on the culture unhealthiness of the western world. Yes, the book does address how the model industry, stars, and ballerinas are in a horribly industry because of America's obsession with women looking "thin". It is not addressed how thin can be childlike. I am curious if his behavior perpetuates a societal obsession with looking prepubescent, which could make a ripe environment for the pedophile gene to turn on in men. More research could be done of our cultures impact of social media geared toward women, especially in creating awareness of unhealthy expectations of women of looking starved, and there being only one type of beauty. As an artist I think all shapes, sizes, ages, and colors of women are beautiful.

I thought it was interesting that Anorexia Nervosa and Bulimia Nervosa have so much in common yet the actual weight of the person determines their disorder. Anorexia is someone who is starved and their weight is very small, and they limit what they eat. Bulimia a person has weight but binges and purges food to control weight. The two disorders have a connection, because one can turn into the other.

Reading chapter 11 on substance-related disorders there were many examples of the consequences of alcohol and drug abuse. We all have people we know that suffer from these disorders and the neurobiology of addiction explains part of how people can become trapped in the spider like webs of addiction. "The mesocorticolimbic dopamine pathway (MCLP) is the center of psychoactive drug activation in the brain (pg.11). The danger is the first time a person uses a drug they stimulate this pathway of pleasure. Eventually humans build a up a tolerance and it takes more and more of the drug to feel pleasure, which further toxifies the body with the drugs poison. If one were to imagine a plant in bad soil being poisoned, the plant cannot have any new growth and starts to wilt and die. A person who is stuck in addiction secretly longs for death and love at the same time. Many negative cognitive beliefs can build up a wall of justification to continue substance abuse. Thoughts like, "I am not good enough," "I can not face this pain I must escape", "I hate myself" No one loves me" I am so alone" "I can't take the pain" are just a few of the bars of thought that encircle the mind when in the prison of addiction.

The reading discussed multiple ways out of the chains of addiction. First there has to be desire for change within the individual. Then some biological help to help ween them off the drug, and new thoughts and affirmations to replace the old patterned framework of thinking. A restructuring of the thought patterns can be helped with Cognitive behavior therapy and affirmations books. One of the most



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important factors is getting a person into a healthy environment and having a counselor or people in there life that help them when they fall off the wagon or are tempted. A spiritual life can be helpful. A complaint of alcoholics about Alcoholics Anonymous is that it is Christian. If AA could have a another branch of teaching that supports spirituality and atheism more people could feel comfortable in these programs.

After taking this class and reading, *Abnormal Psychology (17th Edition)* I have more knowledge on the subject of abnormal psychology and diagnosis of disorders. I have more compassion and understanding for those who struggle mental disorders.



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April 2017 - June 2017: Art of Mexico

8 Credits

DESCRIPTION:

Faculty: Ann Storey, Ph.D.

This interdisciplinary art and art history program explored the dynamic artistic traditions of Mexico beginning with ancient Mesoamerica and concluding with contemporary art. We took a thematic approach to our historical studies and examined the cosmology of Mesoamerica, the enigma of Teotihuacan, imagery and ritual about the days of the dead, the post-revolutionary mural and printmaking movements, Elizabeth Catlett and the People's Graphic Workshop, the Chicano/a art movement, and the problem of the borderland. Relevant art projects (linocut printmaking, collage and book arts) were incorporated to understand these themes in an experiential way. Weekly readings were selected from scholars such as Miguel Leon-Portilla, Amelia Mesa Bains, Tere Arcq, Rafael Perez-Torres, and many others. Class activities consisted of faculty lectures, on-campus field trips to view Evergreen's collection of Chicano posters and rare books, discussions, art workshops and student presentations. Student responsibilities included weekly papers on the reading and peer responses to other students' essays, seminars, two closed-book examinations, composing an artist's statement and compiling a portfolio of the quarter's work.

EVALUATION:

Written by: Ann Storey, Ph.D.

Ginger Wilson has accomplished the educational objectives of this class and earned full credit. She is a generous spirit, and her kindness and warm-heartedness contributed a great deal to our classroom learning community.

Ginger was a leader in her seminar group. She always came prepared with insight and curiosity about each reading assignment. She also asked relevant questions that helped the other students find ways to be full participants. Ginger is a good listener and as well as thoughtful contributor, she was careful to never dominate discussions, but to always be sensitive to the needs of the group. Her six papers on the reading confirmed her advanced critical thinking and analytical writing abilities; she also wrote empathetic responses to other students' papers, which deepened the learning for everyone. Ginger completed a very thoughtful midterm exam. It was well written and accurate, showing complete knowledge of key ideas. Her final was even better as she included cogent commentary on the big ideas and lots of detail on the slides. Ginger is a very good student who is always striving to improve. Her final exam really showed her complete dedication to her studies.

Ginger's art projects gave her an opportunity to work from theory to practice. They referenced political themes, historical and cosmological ideas and the verdant imagery of nature. As she wrote in her artist's statement, "...I have been dreaming in a world of rich artistic cosmology." She found ways to put that intuitive, subconscious dreaming into her artworks without appropriating Mexican art. I especially liked her second accordion-fold book. Unlike most accordion-fold books, it opens vertically, which is appropriate to represent a giant tree of life. It also brings the ancient tradition into the modern age, by referencing Cubism, and has a type of stepped pyramid motif to suggest a stairway to heaven and a path to the spiritual life.

Ginger had perfect attendance and an enthusiastic attitude toward everything we were learning in this program. I wish her every success as she completes her undergraduate degree and furthers her education in graduate school or in her chosen career path of art therapy.



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SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

5- Mexican Art History

3- Fine Arts: Linocut Printmaking, Book Arts, Collage



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Student Self Evaluation for Art of Mexico
04/2017 - 06/2017

The trajectory of my learning over the quarter began with the cosmology of Mesoamerica with the reading, *Masks of the Spirit: Image and Metaphor in Mesoamerica* by Peter T. Markman and Roberta H. Markman. Mexico has a rich history of art and architecture that is spiritual and political. As I talked with my seminar group and got a chance to look at other peoples art I felt inspired and enjoyed hearing multiple perspectives on the reading. We continued through the quarter and learned about the three greats (Orozco, Rivera, Siqueiros), the surrealists female artists of Mexico (Frieda Kahlo, Remedios Varo, Maria Izquierdo), and the political Chicano art of the postmodern era.

In my first book making project I used inspiration from the Codex Borgia. The Codex Borgia is an ancient Aztecs system of language through pictures and symbols. The art of in my book has a graphic novel style done in the medium of black ink. I used a Mesoamerican poem about death and immortality to inspire my art:

One day we must go,
One night we will descend into the region of mystery,
Here, we only come to know ourselves;
only in passing are we here on earth.
In peace and pleasure let us spend our lives;
come, let us enjoy ourselves,
Let not the angry do so; the earth is vast indeed!
Would that one lived forever; would one were not to die.

From the untitled, unknown author of the poem I created art symbols to encompass the meaning of the words. I created the image of the Quetzalcoatl, the Axis Mundi, skulls and bones to honor the dead, corn, the world tree, and the shell of rebirth held sacred to the underworld god of the Aztecs. In my first book I used the duality of life and death in my images to illustrate the theme of transformation of the ancient Mesoamericans.

The second book was influenced by the class study of the ceramic trees of life and the reading, *Masks of the Spirit: Image and Metaphor in Mesoamerica* by Peter T. Markman and Roberta H. Markman. The picture I drew is the tree of life. The geometric human in the art piece could be seen as a shaman passing between worlds. The human is depicted in the upper world of the trunk of the tree and climbing down a staircase into the underworld where the trees roots are. At the base of the roots of the tree is the symbol of the Axis Mundi. Markman describes the circle divided into four corners and the shaman's movement through it, "That intersection of the central axis of the universe with the earthly plane marks the point at which the shamanic movement between worlds of matter and spirit is possible" (pg. 110). The duality of my second book is shown in the upper sun world and upper pyramids depicted and the lower world of night and shaman medicine women, the dead skeleton woman, and butterfly's representing the spirits of dead warriors and women who die in childbirth.

In my third lino cut I drew the upper-world pyramid, the lower world pyramid, and a six fingered hand inside of it. The lino cut image was inspired by the ancient architecture of the pyramids of the Sun



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and The Moon. There is a moon symbol and a sun on the top left and right of the lino cut. In the center of the palm of the hand is a circle with an eye in it and an upside down triangle for a pupil, and below the eye a clockwise spiral. The six fingers represent the sixth sense of the shaman or medicine person from the reading of Mesoamerican themes of transformation, duality, and shamanism. The duality is a symbol of our daily life (sun and upper pyramid) and the inner spiritual life and communication with the dream self, (moon and cave beneath temple).

During the power point lectures given by Anne on the ancient ruins of the Temple of the Sun and Moon I felt a correlation between the study of Mexican art history and the esoteric aspects of the Mesoamerican cosmology. I have just scratched the surface of the art of Mexico, and I would love to learn more. I hope to travel to Mexico someday and look at the awe inspiring temples and sculptures. As an artist I feel that being exposed to other perspectives I learn more about the world and myself as an artist. Thanks to learning about the surrealist movement I have a new favorite artist to explore, Remedios Varo. I am grateful to be leaving this class with a deeper knowledge of Mesoamerican art history and cosmology.



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January 2017 - March 2017: European Ethnobotany and Art
16 Credits

DESCRIPTION:

Faculty: Frederica Bowcutt, Ph.D. (Botanist) and Ann Storey, Ph.D. (Art Historian)

In this program, students studied medieval and early modern European botany and northern Renaissance art in a historical and cultural context. Lectures and readings covered the history of art, colonial botany, horticulture, medicine, and natural history from 1400 to 1800. In support of this course of study, students read Riddle, *Eve's Herbs*; Levack, *The Witch-Hunt in Early Modern Europe, 4th Edition*; Ogilvie, *The Science of Describing: Natural History in Renaissance Europe*; and Snyder et al., *Northern Renaissance Art, Second Edition*.

Their study included herbals and an exploration of how the rise of the market economy and the scientific revolution influenced the rise of botany as a profession separate from medicine. The growing interest in plants, science, and medicine at this time goes hand-in-hand with the development of the art as it moved toward a focus on nature and humanity in landscape painting and secular portraits and away from a single-minded attention on religion. In studying art of the northern Renaissance, students examined panel paintings, illuminated manuscripts, German Renaissance sculpture, and the origins of printmaking. Students also considered how the Reformation, religious wars, and the witch hunts impacted the subject matter of artists like Grunewald and Bosch. The common claim that the witch-hunts constituted a kind of pogrom on women with healing knowledge and midwifery skills was explored critically. In hands-on practicums, students learned to prepare salves, tinctures, decoctions, and infusions. They also learned to illustrate medicinal plants and create their own herbal in the form of a handmade book using the historical Coptic Stitch.

EVALUATION:

Written by: Frederica Bowcutt, Ph.D.

Ginger produced four expository essays which consistently reflected good understanding of the assigned texts. Each essay focused on a significant thesis and was well organized. Her first essay on Riddle needed more cited evidence and to anticipate counter arguments. In her second essay on Snyder, she improved her use of evidence. Her third essay of the quarter was on Ogilvie and it raised some very interesting ideas. Based on her last essay on Levack, Ginger improved her use of supporting evidence from the texts to support her arguments but needs to continue to work on this. In writing workshops, she consistently gave her peers insightful and tactful feedback to help them improve their writing. She also responded effectively to constructive criticism on her own essays. On her final synthesis paper, she demonstrated satisfactory comprehension of the art history material.

Ginger excelled in the book arts and ethnobotany course material covered. For her attractive handmade herbal, she carefully researched the historical and contemporary uses of the ten medicinal herbs she studied. She created botanical illustrations of each species that demonstrated her ability to effectively and beautifully render plants using pencil, pen and ink and watercolors. She also produced two beautiful illuminations featuring accurately portrayed human figures. Overall Ginger did well in the program and was exemplary in her engagement in the work.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Book Arts and Botanical Illustration
- 4 - Expository Writing
- 4 - European Ethnobotany/Cultural Studies



Wilson, Ginger Gina

A00352831

Last, First Middle

Student ID

4 - Northern Renaissance Art History



Wilson, Ginger Gina

A00352831

Last, First Middle

Student ID

Student Self Evaluation for European Ethnobotany and Art
01/2017 - 03/2017

In the class European Ethnobotany and Art I have learned about where art and science intersect in the northern Renaissance. I excelled in book arts and illustration. I painted my own material medica. The illustrations were done in watercolor and ink including 10 botanical illustrations of medicinal plant monographs and two illuminations. I collected scientific herbal information to accompany each illustration with scholarly data for each herb shown. The theme of my book is astrological botany based on the Renaissance astrological botanist Nicholas Culpeper. As an astrologer my education of medical astrology has increased. As an artist my observation skills and attention to detail for scientific observation has taken root. As a psychology student I wrote an essay titled, *The Witch Trials a Psychological Perspective* including my analysis of witch hysteria due to possible shadow self projections based on Carl Jung's theories.

I attended lectures with botanist Frederica Bowcutt and learned about European ethnobotany and cultural studies in the northern Renaissance. I attended lectures with Ann Storey and workshops and lectures on Renaissance art. My focus on learning was about art history and how religion, botany, and the scientific revolution are entwined. Through assigned book readings and attending lectures this helped me grow as an artist and writer through writing reflection papers and keeping an intellectual journal. My understanding of how science and art intersects has grown. Through reading about Naturalists during the Renaissance I learned that a part of observation and scientific inquiry was the artistic skills needed to draw what was observed in nature accurately. As the book press was created the distribution of medical herbal medicines were more available to students and common folk. It became apparent that women were excluded from the academies of art and science during the Renaissance, yet women still found ways to enter these fields. I wrote four essays influenced by the reading of these subjects. One essay was on historical art, two essays on the the history of herbal contraception, and one essay on the witch trials during the middle ages. I also wrote a 6 page synthesis paper integrating northern Renaissance art and European ethnobotany.

With a passion for alternative healing I worked with local folk and herbal teacher Corrin Boyer. I learned how to make a cedar salve for medicinal use as an anti-fungal and to treat warts. I made a tonic from garlic, onions, and vinegar as an herbal cold and flu remedy. Through Corrin's lectures I was exposed to the knowledge of healing folklore as a medicinal and magical practice. Studying art history of the middle ages and identifying plant and herbal symbolism in Christian art illuminations was mind expanding. Art and science of the middle ages connected to folk lore, midwives and herbal knowledge, that went highly unrecognized by the academic higher classes of this time. During times of oppression people find ways to thrive and fight against injustice. This class has taught the intricacy of the layers that result from complex perspectives in history and how they have brought us to today. As I continue with my education I have been given many examples in this class of strong women. Artists, physicians, botanists, and midwives are role models I can look up to as I pursue my calling as an artist, psychologist, and teacher.



Wilson, Ginger Gina

A00352831

Last, First Middle

Student ID

September 2016 - December 2016: Art/Work

16 Credits

DESCRIPTION:

Faculty: Kathleen Eamon, Ph.D., Shaw Osha, MFA, Julia Zay, MFA

In this, the fall quarter of Art/Work, a year-long upper division interdisciplinary humanities and arts program, we explored how art emerges as a simultaneously debased and exalted cultural category, as both fulfillment and critic of commodity culture, a space apart from and the ironic realization of the market economy under Western modernity. We also looked at how new modes of production, cooperation, and management transformed what work looked like under the conditions of early capitalism. We combined visual studies, philosophy, and art practice in our investigation of these themes and made both universal education and arts pedagogy – and especially its position in the liberal arts and at experimental educational institutions like the Bauhaus and Black Mountain College – central to conversations about industrialization and early-mid 20th century art.

Our creative practice focused on Bauhaus-informed design and materials experimentation, with color, paper sculpture, and drawing, as well as work in the craft tradition, making and using handlooms and designing and completing a quilt project that incorporated the work of 67 individuals. Students in the program completed a series of individual materials experiments and produced collective work, including Sol LeWitt wall drawings, an adaptation of Melville's *Bartleby* as a document camera stage production with found objects, and the collective quilt. All students also wrote weekly essays, alternating between close reading works of visual art, philosophical and art theoretical texts, and responses to their peers' essays. At the end of the quarter, students drafted, work-shopped, and revised a more major writing project, the "Complications and Affinities Essay," where they were asked to demonstrate their capacity to both identify their strongest points of curiosity and engagement with program materials and the themes and threads that bind them, and to draw connections across this range of program materials, using close visual and textual analysis. At the end of the quarter, students participated in a culminating conference and art opening; they organized themselves into committees responsible for everything from curatorial tasks to installation, conference design, and PR.

Central readings included: Anni Albers, *Selected Writings on Design*, Immanuel Kant, *Critique of Judgment*, Hannah Arendt, *The Human Condition*, Karl Marx, *Capital*, Herman Melville, *Bartleby, the Scrivener*, Sianne Ngai, *Our Aesthetic Categories: Zany, Cute, Interesting*, and Jacqueline Francis's *Making Race*, and chapters from T'ai Smith, *Bauhaus Weaving Theory: From Feminine Craft to Mode of Design*, and Eva Diaz, *The Experimenters: Chance and Design at Black Mountain College*. In addition, students were assigned weekly audio and video talks to study, e.g., Thierry de Duve's lecture "Kant's Free Play in Light of Minimal Art," Sheila Hicks on her weaving practice, Holland Cotter on African art, colonialism, and art criticism, among others. We attended the Evergreen Art Lecture Series, which included visual artists Geraldine Ondrizek and Molly Dilworth, poet and translator Anna Moschovakis, and film critic, columnist (*The Stranger*), and filmmaker Charles Mudede.

EVALUATION:

Written by: Shaw Osha, MFA

Ginger was an energetic member of the Art/Work program fall quarter, with an interest in expanding her studies in visual art, art history and aesthetics. Ginger participated in all aspects of the program but found the large group and fast paced collective environment a test of adaptability. She had excellent attendance and she contributed in the smaller group discussions, peer group work and individual studio work. She has been challenged by some of the new territory in these program themes and materials experimentation, but has persistently tried to engage and stay curious. She particularly found resonance



Wilson, Ginger Gina

A00352831

Last, First Middle

Student ID

in the writing of A. Albers, and in the growth of her ability to approach visual art. Ginger's level of investment in her learning was evident in her well complete end-of-quarter portfolio. Her self-evaluation demonstrated engagement across all of our program materials and themes, as well as good skills in self-reflective work; Ginger notes that her most significant learning this quarter has come in her new appreciation for process, sharpening her visual acuity, experimentation (in her own work and artwork in general), keeping good notes to organize ideas. This attention to her learning process will continue to serve Ginger well. She has learned to use her notes as a way to synthesize different aspects of the program, as well as a way to review and find threads that make clear her own purchase on the materials.

Ginger worked well with the many collaborative assignments in the program and with her study group collective, but she still preferred to work independently. In the studio and in creative work, Ginger's collective contributed a successful panel to our program-wide quilt project; the group wrote a spare but descriptive reflective write-up of the process of converting a concept map of program materials into an abstract design. Ginger worked in various capacities in collaborations, described by a peer as a "being reliable, taking initiative and adding a spiritual approach." During our program retreat, Ginger collaborated with other students to create a compelling "episode" in our all-group production of a document-camera translation of Melville's *Bartleby* using found objects and paper set materials. Other collective projects included executing Sol LeWitt wall drawings, and participating in a collective weaving performance on giant wall looms with a guest artist. Ginger's lovely electronic portfolio demonstrated her creative work across our individual studio assignments, ranging from innovative weavings in both paper and yarn to found objects. It is evident that Ginger takes assignments seriously and has learned to respect the time the materials demand.

Over the quarter, Ginger wrote a series of short essays that alternated between formal responses to individual works in visual art and close readings of key passages from our seminar texts. In the former, she worked to develop and exercise her capacity to use writing as a way of looking at visual work as well as at producing interpretations rooted in her own observations. This was revelatory for her, making her aware of the bias towards judgment and interpretation she came into the program with. She now has tools to analyze the formal elements and enter a work on its own terms before looking for meaning. In the close reading of passages, Ginger can take the skills she has applied well in the ekphrastic writing and apply them to analysis of key passages. She will do well to remember to stay close to the terms of the text and avoid generalizations. I recommend that she take advantage of the Writing Center every week to get support with her writing.

The final essay of the quarter, the "Complications and Affinities" essay, took up that assignment's invitation to constellate disparate materials from the quarter and to use previous essays as source material. Ginger's essay, "Shedding Light on Uncomfortable Taboos," reflects Ginger's capacity to be passionate about the position of art and its meaning to society. The paper is rich with potential, but avoids the real work of weaving the readings into it, and doing the next step of writing, which is to make solid connections with the programs texts.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 6- Visual Studies: Introduction to Modernism
- 4- Visual Art: Foundational and Experimental Studies in Design and Materials
- 3- Philosophy: Aesthetics and Philosophy of Art
- 3- Philosophy: Social and Political Philosophy



Wilson, Ginger Gina

A00352831

Last, First Middle

Student ID

Student Self Evaluation for Art/Work
09/2016 - 12/2016

Ginger Wilson

Evaluation Leaving the program-

In the Program Art/Work I liked my art collective. Everyone respected each other and did their best to help each other. We grew in getting to know each other and take turns leading. I played a role as a leader and team member keeping the group on track or letting other group members take the lead if that was what the group wanted. I switched roles as coordinator and worker bee by working hard and asking people what steps they had taken and what we needed to do as a team to complete assignments.

How my approach to materials has developed since I started the program is my awareness of what I am drawn to has increased. In my daily life not only do I take note of my aesthetic pleasures, I pick it up materials if I can or take note of materials I am drawn to as a kind of catalog for possible later use in my art. Materials and the interdisciplinary activities of reading, researching, reflecting on personal aesthetics, has been linked to not knowing and creating ideas.

My craftsmanship and control of materials in the artwork program has grown in acquiring new skills. I learned how to dye silk fabric for our collective quilt. The openness to experiment with different arts and crafts of unfamiliarity as a way of working came into play. I experimented in all ways asked of by the program. If I did not like the experiment I would do my best to stick with it, and if that wasn't working after a while I would take a different route and try something else and come back to it later.

I managed my time and planned ahead to meet deadlines by getting as many assignments done early as possible. I learned that picking days of the week that assignments had to be done by worked for me. Everything I did, every assignment, was turned in on time or early. My study and work habits have grown with adjusting to different class structures and making the time for the unexpected. An academic skill I gained was descriptive writing through our Ekphratic essays. A wider variety of words from making lists of terms and looking up new words on a weekly basis was fun and taught me to increase my terminology and linguistics.

My significant lesson in this class is there are many practical ways to have a creative career. It takes patience. I found it most challenging being exposed to things I liked and didn't like or understand at such a high fast pace in a social environment. The amount of people I was surrounded with (70 people including teachers) was challenging for a sensitive empathic person such as myself. I excelled in growing in my personal studio art work from being inspired from class lectures, learning new ways of using materials, and being in situations where I was unconformable and learning self care from it. I learned how to do new crafts and grew in my flights of imagination. My organization of ideas has increased and expanded in this class. I am very happy about that. I have a golden idea book in my dresser at home as a sacred place to honor my ideas and collect the seeds of my inspirations. I have the Art / Work Program to thank for reinforcing my creative practices and helping me to stretch beyond my former comfort zones into new horizons.



Wilson, Ginger Gina

A00352831

Last, First Middle

Student ID

March 2016 - June 2016: Painting in the 21st Century

16 Credits

DESCRIPTION:

Faculty: Lauren Boilini, MFA

This was a one-quarter program that focused on the development of studio skills and methods in painting and on the history and future of painting in the visual arts. Students developed technical skills in the use of oil paints and learned about the history of painting, while emphasizing how this medium was transformed in the last century and how it is continuing to evolve now, writing weekly response essays to critical readings. Students addressed weekly studio projects in class designed to improve their understanding of color, composition, thematic research, and studio methodology. Each student created a series of paintings on an individual theme over the course of the quarter, accompanied by in-depth, theme-related research. This program was designed for students who have a strong work ethic and self-discipline and who are willing to work long hours in the studio on campus in company with their fellow students.

EVALUATION:

Written by: Lauren Boilini, MFA

Ginger was an important member of this program, and a great student. She had good attendance and participation, and turned in all of her work on time. She is an excellent communicator; inquisitive and thoughtful.

Ginger was relatively new to oil painting, but she was attentive and sensitive to the challenges of the medium. She has a good sense of color and paint mixing. Her strongest painting done from observation was a specimen in a jar from the Natural History Collection, and I encourage her to use that as a reference for success in future paintings. I also suggest that she spend more time painting the figure from life, since it is frequently a subject for her work. Working through challenges with proportion and finding portraits to paint from life will be an important part of her practice. I encourage her to continue to build a collection of photo references for her work as well.

Ginger is a good writer who worked hard on her response essays. She took feedback well and made improvements immediately. She turned in every assignment on time, to completion. I suggested that she pin herself down and define a lot of the terms she has used, which will be an ongoing process. She conducted an interesting artist interview, asking relevant questions that I think are valuable to her practice as an artist.

I am pleased to award Ginger full credit for this program, and I will be interested to see her work develop in the future.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 10 - Painting studio
- 3 - Art History/Theory
- 3 - Contemporary Art Writing/Research



Wilson, Ginger Gina

A00352831

Last, First Middle

Student ID

January 2016 - March 2016: Theories of Personality

4 Credits

DESCRIPTION:

Faculty: Susan J. Cummings, Ph.D.

The major personality theorists were presented sequentially within their cultural and historical contexts. This provided the students with a broader understanding of the evolution of ideas concerning human nature.

Exploration of theories was mostly limited to those that apply specifically to the practice of counseling. Attention was given to the interaction of the individual within the social milieu, cultural biases within each theory, and the impact of personal history on theorist's theoretical claims.

The learning objectives were as follows: 1) to expose students to the broad spectrum of personality theory utilized in psychotherapy so that students can both discover an area of personal interest for future exploration and appreciate and understand orientations that differ from their own; 2) to give students an overview of the development of counseling psychology through the development of personality theory; and 3) to help students articulate their own theoretical and pragmatic questions and assumptions that underlie their personal orientation to the process of change in therapy.

EVALUATION:

Written by Susan J. Cummings, PhD

Ginger is a consistently excellent student and is conscientious, creative and thinks "outside the box." She added much to the spirit of inquiry of this class with her comments and questions.

Her presentation of her own personality theory was very engaging and showed much complexity. She utilized slides of her own vivid and luminous paintings to illustrate her own perspective in which she incorporates mythology, totems, chakras and archetypal images and Jungian approaches to describe the "mysteries of the self" and also incorporated the role of trauma and pain in growth. It was a powerful presentation.

Her final team paper and presentation on Carl Jung demonstrated very good team work. In her portion, Ginger focused on alchemy as a metaphor for self-realization and examined alchemical stages as symbols of psychological stages in self-realization. She also provided a history of Jung's approach to alchemy. Her portion of the paper is beautifully written and it went beyond a good, solid research paper and brought in a sense of poetry and grace.

It was a pleasure having Ginger in class.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Psychology



Wilson, Ginger Gina

A00352831

Last, First Middle

Student ID

Student Self Evaluation for Theories of Personality
01/2016 - 03/2016

In the class Theories of Personality I learned about a broad spectrum of different practices of psychotherapy and behaviorism techniques. Each week I read chapters from the textbook *Personality and Personal Growth* by Robert Frager and James Fadiman and wrote reflections papers. In class we would split into groups and discuss the material. These seminar groups not only discussed the material but also our own experiences in relation to psychology and felt like group therapy at times. This was a harmonious and safe environment that utilized my growth in working with groups on a deeper level as well as self-transformation through reflection on the reading. We discussed many different ideas of self and personality as we read about different theories from our textbook. It seems each idea adds another perspective on the mystery of knowing the self.

During the quarter I wrote a research paper on Carl Jung and Alchemy and gave a group presentation to the class on my research findings. Through studying the alchemical works of C.G. Jung I learned about self-actualization through the process of dream symbolism. Reading *Alchemical Studies* and *Psychology and Alchemy* helped me to dig deeper in the collective unconscious and learn more about dream work practice for myself and patients. The premise of Alchemy is that with life there is death and with death there is rebirth. I learned Alchemy's roots not only come from medieval sources but is also from the east into Buddhist texts. Through My research on Jung and Alchemy I discovered the works of *The Secret Flower of the Golden Flower* by Richard Wilhelm. I want to read this book and further my investigation on the east west practices of Alchemy as a form of self-growth and psychology process based on internal and external life experiences of the Self. I have been studying Alchemy for the last 8 years and this project has taken me further into my investigations of this empirical and spiritual practice.

The strongest impact on my personal growth this quarter was learning about Karen Horney and Humanistic Psychoanalysis. Horney's studies on gender I found to be very important factor in learning about feminine psychology. The Mature Theory illustrates how the real self needs have defense mechanisms that are applied to our interactions with others and our intrapsychic, which connects to our own thought patterns. I found the theories on interpersonal strategies of defense to be fascinating. Her idea that people cope with inner fear through how they relate to people by either moving away, toward or against them struck a chord of truth for me personally. Karen Horney was a feminist of her time and challenged Freud's view that not all problems are rooted in sexuality but are in fact connected to our childhood upbringing and whether or not we feel loved and valued as children and if we feel safe as cause for neurosis. This helped me to look at my own inner beliefs about my own values of self and self-worthiness and to work on my own cognitive behavior through writing affirmations.

Overall, I learned from Sue Cummings and studying theories in personality that there are many paths of psychology and different methods of healing and diagnosis. I am excited to learn more about mindfulness meditation and eco psychology. I think these would be great avenues to strengthen my own personal practices of meditation and time in nature for healing. Also, I could see myself using these techniques to teach clients self-healing and wellness. This class has been a stepping stone on my path to finding my vocation and I am passionate about pursuing ways to serve others in their life journeys of finding meaning and purpose during life struggles. I am grateful to have had the opportunity to take this class and look forward to continuing my work as a student of psychology and the path of self-reflection and spiritual growth.



Wilson, Ginger Gina

A00352831

Last, First Middle

Student ID

January 2016 - March 2016: The Great Russian Novel

8 Credits

DESCRIPTION:

Faculty: Thomas B. Rainey, Ph.D.

This program, The Great Russian Novel, explored the rich history, literature, and culture of nineteenth century Russia primarily through the medium of Russian novels. Representative novels of the great writers of the "Golden Era of Russian Literature" were closely analyzed as works of art, ethical statements, social commentaries, and historical documents. Special emphasis was given to the role that Russian writers have played as social critics and as the creators and shapers of Russian national consciousness. We also focused on the rise of the Russian intelligentsia and the part Russian novelists played in the formulation and debates over "What is to be done" about the oppressive autocratic regime under which they lived and wrote. Required reading included the following: Ascher, *Russia, a Short History*; Berlin, *Russian Thinkers*; Pushkin, *The Captain's Daughter*; Gogol, *Dead Souls*; Turgenev, *Fathers and Sons*; Dostoyevsky, *The Brother's Karamazov*; and Tolstoy, *Resurrection*. To receive full academic credit students were expected to attend all program functions regularly, read all required books and essays, submit weekly written responses to the novels and two integrated essays on specific novels, and participate in class and seminar discussions.

EVALUATION:

Written by: Thomas B. Rainey, Ph.D.

Ginger Wilson has done very well in every component of this demanding program, in some cases exceptionally well. No one in this program demonstrated more thirst for learning or more genuine enthusiasm for this course of study than Ginger. She attended all program functions regularly, read the required books carefully, submitted written assignments in a timely manner, and made significant contributions to class and seminar discussions. She surely studied the novels as works of art, moral statements and social documents, but more than that, she probed deeply into the psychological depths of the writers and their characters. She was not afraid to walk on the dark side of human psychology. Accordingly, she found Dostoyevsky to be her best guide to study the psychology of representative Russian characters and their complex personalities, capable of great good and great evil. She apparently enjoyed reading all of the novels, but found *The Brothers Karamazov* the most intriguing and helpful in her quest to learn all sides of the human condition. In the larger sense, she has learned much that is worthwhile about Russian culture, history and literature, but most important to her, she has learned more about some universal psychological traits that are common to us all, for good or ill in the great human experiment.

Ginger's final integrative essay on Dostoyevsky's study of good and evil in *The Brothers Karamazov* deserves special comment. It is her best organized essay of the several papers she has written this quarter. It demonstrated a profound understanding of the writer's concern with atheism as the basis of his debate with social revolutionaries and his own oscillation between good and evil. No author, as Ginger comments, better understands the attractions of evil than Dostoyevsky. Though the book ends on a hopeful note, the struggle between good and evil will go on, simply because there is good and evil in all of us, as Dostoyevsky the psychologist so well understood. Ginger understands as well that this great writer was too good an artist to propagandize his own beliefs for salvation and redemption through suffering—in imitation of Christ.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

6 - Nineteenth-Century Russian Novels



Wilson, Ginger Gina

A00352831

Last, First Middle

Student ID

2- Nineteenth-Century Russian Cultural and Social History



Wilson, Ginger Gina

A00352831

Last, First Middle

Student ID

Student Self Evaluation for The Great Russian Novel
01/2016 - 03/2016

Taking the class The Russian Novel has opened my mind to a world of icy beauty, class struggles and poverty that is heart wrenching. Not only have I developed more awareness of world struggles for class equality, but I have learned more about the perspective of Russia and why they feel America is overly concerned with the material aspects of life. Russia has a history of a religious and spiritual nature coupled with starvation and unpredictable harvest of the land. I learned from lectures in class that in Russia in the nineteenth century there was a great disparity between the rich and the poor. The nobles and aristocracy made their fortunes off of the backs of the serfs and peasants. This created guilt amongst the Russian educated nobles of the time called The Intelligentsia. The Intelligentsia are nobles that were social critics of their time writing books and poetry to try to make a change in society. One of the most important things I learned is whenever you read Russian literature it is not literature for literature's sake, it is always a statement on the times and struggles of the people.

As a double major of art and psychology my work is inspired by the quest to seek the truth in as many facets as I can find it. My drive to learn, grow, and heal, comes from my own life experiences of initiation and loss. How I am best able to illuminate the shadow of my self is learning from other people's traumas and applying what I learn to my life journey. Russia has a deep wealth of creativity and literature that is inspired by the reflection of the social criticism that is to be found in Russia's greatest writers and poets. The inspiration that is the muse of Russia is described, "Sorrow, skepticism, irony-the three strings of the Russian lyre" (Alexander Herzen, Russian writer and political philosopher). The acknowledgment of tragedy and unhappy endings is a central theme in Russian literature.

No one knows better the struggle of trying to understand the conflict s of good and evil like Fyodor Dostoevsky. Tom Rainey calls him the psychologist writer of his time, for Dostoevsky was concerned with deeper and darker questions of morality that come from within us. Tom taught me that to understand literature one must understand the history it was written in. The synthesis of history and literature creates a deeper understanding of the world and the stages we pass through as a collective group consciousness learning how to treat humanity with dignity, and humanity learns this from our failures. One of my favorite writers and historical figures is Fyodor Dostoevsky. Dostoevsky is complex and complicated, and that's why I like him. Once a socialist and an atheist and then imprisoned in Siberia for ten years to transform like a phoenix into a conservative religious writer of his time upon his release. He pointed to the moral conscious of each individual and the courage to face that evil and good lies within each person.

I came to class everyday with an excitement to hear Tom lecture, and it was better than any TV program could be. I took notes with an eagerness to not only understand what I was hearing but the desire to process as much knowledge as I could fit into my brain. I turned in my essays and read all the books, and this was a challenge at times but also a great growing experience. I grew in the reading, for each novel contained dark, bone white painful reality, and a sweet spring beauty that leaves you aching inside. I am happy to continue my education knowing that I have learned more about another culture's history and literature. When I am in service work and a teacher in the future this will help me with the tool of inquiry and digging deeper into people's histories and how that fits into the art of their lives.

I hope to carry the humility that I found in reading Dostoevsky, and the inspiration to keep creating art and serving others. Deep in my heart what I find most inspiring about The Russian novel is that we all have life trials and faults, but we can still strive to create something beautiful from them. "Without suffering one cannot comprehend joy", Fyodor Dostoevsky. This statement is a ray of truth that applies to my life. I am taking away from this class another branch of the family tree of earth. Russian beauty and



Wilson, Ginger Gina

A00352831

Last, First Middle

Student ID

pain has been unveiled to me and this knowledge has expanded my viewpoint of the world and myself. I feel more compassion, and more forgiveness for my faults and the faults of others.



Wilson, Ginger Gina

A00352831

Last, First Middle

Student ID

September 2015 - December 2015: Reinterpreting Liberation: Third World Movements and Migrations

16 Credits

DESCRIPTION:

Faculty: Savvina Chowdhury, Ph.D., Alice A. Nelson, Ph.D., and Therese Saliba, Ph.D.

Program Description: Through the disciplinary lenses of history, literature, political economy, and postcolonial and feminist theory, this program explored how various ideas of liberation have emerged and changed over time, in the contexts of Latin America, the Middle East and the Indian subcontinent. We explored religious, national, gender, ethnic and cultural identities that shape narratives of liberation and examined the ways in which various authors revisit histories of European and U.S. colonialism and imperialism, question the dominant narrative, and seek to tell another story. In fall quarter, we explored several historical models of liberation and critiqued dominant representations of Third World nations. We focused especially on India's path to independence, the Algerian and Cuban revolutions, Egypt/Arab Nationalism, and the Chilean Road to Socialism. We looked at feminist involvement in each of these contexts, as well as the role of U.S. foreign and economic policy in the regions. A typical week included 2.5 hours of lecture, 3 hours of film viewing and analysis, 4 hours of seminar discussion, and 3 hours of workshop.

Readings: (Fall) Vijay Prashad, *The Darker Nations: A People's History of the Third World*; Laila Lalami, *The Moor's Account*; Eduardo Galeano, *Open Veins of Latin America*; Gandhi, *Hind Swaraj and Other Writings*; Frantz Fanon, *Wretched of the Earth*; Aviva Chomsky, *A History of the Cuban Revolution*; Leila Ahmed, *Women and Gender in Islam*; Ariel Dorfman, *Widows*; and articles by Edward Said, Walter Mignolo, Samir Amin, Marnia Lazreg, Naomi Klein, Margaret Randall, Gamal Abdel Nasser, Salvador Allende, Peter Winn, and others.

Films: (Fall) *Edward Said on Orientalism* (Dir. Sut Jhally); *Even The Rain* (Dir. Icíar Bollain); *Mangal Pandey* (Dir. Harmesh Malhotra); *The Last Supper* (Dir. Tomás Gutiérrez Alea); *Gandhi* (Dir. Richard Attenborough); *The Battle of Algiers* (Dir. Gillo Pontecorvo); *Portrait of Teresa* (Dir. Pastor Vega); *Umm Kalthoum: A Voice Like Egypt* (Dir. Michal Goldman); *Nasser '56* (Dir. Mohamed Fadel, excerpts); and *The Battle of Chile* (Dir. Patricio Guzmán).

Writing/Research: (Fall) weekly seminar response papers; a 2-3-page personal narrative; three major thematic synthesis essays(5-6 pages each); a media journal focused on one country/issue in the Global South today; and a collaborative oral presentation.

EVALUATION:

Written by: Therese Saliba, Ph.D., and Savvina Chowdhury, Ph.D.

A diligent transfer student, Ginger came to this program with a strong interest in psychology and gender studies and a desire to broaden her "knowledge of our global community." Ginger adapted quickly to Evergreen, rose to the challenges of new and rigorous material, and showed particular interest in efforts to heal from the trauma of colonialism and its legacies of human oppression and environmental destruction. Ginger was engaged in all aspects of learning; she maintained excellent attendance, took an active role in seminar and program discussions, and produced thoughtful essays that highlighted her growing knowledge in the history and theory of third world liberation movements and their implications for social change today. As a result, Ginger experienced a significant amount of personal and intellectual growth in her first quarter at Evergreen and successfully met all the program requirements.

Ginger came to seminar generally well prepared and contributed insightful comments about the broader implications of the texts, as she grappled with new theoretical concepts. Although her comments would



Wilson, Ginger Gina

A00352831

Last, First Middle

Student ID

be strengthened by more close textual analysis, Ginger offered particular insights on women's issues and posed clarifying questions in seminar; she is also learning (in her words) "when to step back and let other voices speak." Ginger showed strong leadership skills in co-facilitating seminar on Gandhi's *Hind Swaraj*; they engaged the group in a free-write, then posed particular questions about Gandhi's theories of non-violence, gender and class inequality, and critiques of western modernization. With her enthusiasm for learning and affirming style, Ginger contributed to creating a positive seminar dynamic.

Ginger is a creative writer who expresses herself with passion and conviction. This quarter, she worked to sharpen her skills in academic analysis; she effectively used peer review to refine her sentences, to deepen and clarify her arguments, and to offer thoughtful feedback to her peers. Ginger's seminar papers were clearly written, with some very good summary/analysis of theoretical concepts; she is asking important questions and I encourage her to dig deeper in the texts to probe the complexity of arguments. In addition, her personal narrative was a thoughtful, self-aware exploration of her family, home, and school life, with sharp attention to class and gender inequalities that shaped her experiences. With vivid descriptive details, Ginger captures humorous moments, personal hardship, and how she has learned to "treat all people with honor, no matter what position they hold." One of her best synthesis essays was her comparative analysis of Gandhi's and Fanon's theories of non-violence and violence in revolutionary movements. Ginger set forth a complex, well argued critique of their arguments for social and personal transformation, with particularly sharp attention to the psychological complexes of colonization and their links to racism. Her reading of Gandhi could be more attentive to his own arguments; nevertheless, this thoughtful essay highlights Ginger's depth of engagement with the psychological and spiritual aspects of colonization and resistance. In addition, her final essay drew astute links between liberation, land-based, and indigenous rights movements, and efforts to equalize resources, as models to address our current planetary crisis. With some insightful integrative analysis, this work demonstrates not only Ginger's considerable growth in expository writing, but also her compassionate and conscientious approach to the difficult questions of liberation central to our program.

For her media project, Ginger was part of a four-person team that tracked media coverage of Cuban society and US-Cuba relations, as well as the status of the US detention center at Guantanamo Bay. Their group met diligently over the quarter; they were challenged by each other's viewpoints but worked collaboratively to discuss and analyze the articles they were reading individually. Some of the media sources they followed include The New York Times, The Havana Times, Al Jazeera, Counterpunch, The British Broadcasting Corporation (BBC), The Irish Times and Monthly Review. Ginger's media journal provided thoughtful summary/analysis of 16 articles focused on US-Cuba relations, including the recent lifting of the US embargo on Cuba and ongoing "media war." Although she could have been more attentive to discourse and frameworks, she did provide analysis of the dominant narratives and absences in the articles. Ginger's presentation touched on the contrast between the US vs. international media's portrayal of communism, as well as the fact that younger Cubans are pushing for greater access to the internet and other technologies widely available to youth in the US. While her topics were interesting and important, Ginger's presentation of topics would benefit from further analysis, greater organization and a storyline to connect her arguments, as well as more effective use of visuals.

Overall, Ginger gained a significant amount of new knowledge in postcolonial studies, political economy, and gender studies this quarter and produced some thoughtful work. Her insightful, creative essays and media research demonstrate that she has built a solid foundation in International Studies, and broadened her commitment to learning from other voices and perspectives, as she seeks healing approaches to social change. Ginger concluded the program by sharing a beautiful, original a cappella song for the healing of the earth, exemplifying her very creative, empathetic approach to some emotionally difficult material. It's been a pleasure working with her.



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SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Latin American Studies: History, Literature, Film
- 4 - Middle East/South Asian Studies: History, Literature, Film
- 4 - Postcolonial and Feminist Theory
- 2 - Political Economy
- 2 - Media Analysis



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Student Self Evaluation for Reinterpreting Liberation: Third World Movements and Migrations
09/2015 - 12/2015

Ginger Wilson pg. 1

Reinterpreting Liberation

Therese Salaiba

7th December 2015

Self Evaluation

For the last 17 years I have been in the process of lifting the veil of my inner consciousness and looking inside to heal from trauma. Through mediation, counseling, and reading I have have been able to illuminate the darkest shadows and scars of my heart with love and forgiveness. It would have surely killed me if I had not done this work on soul retrieval, or I would have lived a life dead if I had not. The abuse and the healing through lifting the spiritual veil to look within has brought me the sweetest gift, all suffering can have meaning if you make it so, and life has so much beauty and joy. In Reinterpreting Liberation, I was challenged again, but this time to lift the veil that covered my eyes to not just the out world around me in my life, but to lift the veil from my eyes to see the collective world trauma and pain. I know the world suffering has always been there, but I had to heal myself first before I could fully bath in it without losing all hope. Through taking classes like woman's studies and diversity prior to this class I had no idea it was preparing me to make this leap and shift in consciousness. If anything, this class has given me more hope for humanity yet.

It is not enough to live in a bubble inside your world like many of us do. This class helped me open up to the sea of knowledge of our global community. A huge turning point for me in this class was with our Media Journal Project. Through dialogue with other students I was able to learn about alternative news sources other than American news such as Al Jazeera. Reading articles from countries from all around the world not all heightened my awareness of how America is perceived, but why it is perceived the way it is. The best part of reading news from other countries is I received a more truthful perspective on what is going on in other countries without the American narrative! I started to see that the American narrative which I had ignored and felt was untrue wasn't just damaging because of the propaganda and lies. It is equally as damaging to leave out other world viewpoints from the news because it leaves the other countries and people in the world invisible to our eyes and our hearts.

What really began to break down my walls was the videos that we watched in class. Through being shown films with torture such as, "the Last Super", and "Battle of the Algeria's" my psyche and soul where shook to the very core. Through reading *Wretched of the Earth* by Frantz Fanon I was taken even deeper into the hell of colonization and the effects of the colonized. I learned that many Third World countries are exploited by Imperialism and capitalism. In the first portion of the course I learned a more detailed history from Third World perspectives of oppression and the fight to protect the natural resources of the indigenous people. Through learning the history of colonialism and the colonized the realization that there is a correlation between the past liberation movements and oppression and what is happening today. During seminar I was gifted to be surrounded by sensitive and respectful people that could help me break down the material and dive deeper into other viewpoints and meaning.

This class has taught me that it is not always enough to face your own shadow and to change the world by changing yourself, that sometimes you have to stand witness to the shadow of the world pain and try to make a difference in the world through listening and seeking the truth, no matter how painful that is. A



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big part of this is observing as many perspectives as you can, listening and learning when to speak and when to step back and let others voices be heard. I learned that being a witness to the horror of the world has power and purpose. It's not just my story, my voice, and my horror and healing, its about the world's story and all of our voices together.



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.