



Colpo, Isadora Mackinnon

A00420790

Last, First Middle

Student ID

CREDENTIALS CONFERRED:

Bachelor of Arts

Awarded 10 Jun 2022

TRANSFER CREDIT:

| Start | End | Credits | Title |
|---------|---------|---------|---|
| 06/2018 | 06/2018 | 8 | AP: Calculus AB |
| 06/2018 | 06/2018 | 8 | AP: English Language/Composition |
| 06/2019 | 06/2019 | 8 | AP: Statistics |
| 06/2019 | 06/2019 | 8 | AP: English Literature/Composition |
| 06/2019 | 06/2019 | 8 | AP: Art 2D Design |

EVERGREEN UNDERGRADUATE CREDIT:

| Start | End | Credits | Title |
|---------|---------|---------|--|
| 09/2019 | 12/2019 | 16 | Madness and Creativity: The Psychological Link 2 - <i>Abnormal Psychology</i> 2 - <i>Psychology of Creativity</i> 2 - <i>Psychology and the Arts</i> 2 - <i>World Literature</i> 2 - <i>Expository Writing</i> 4 - <i>Film History and Theory</i> 2 - <i>Film Production</i> |
| 01/2020 | 03/2020 | 16 | Telling the Story: Business, Digital Marketing, and Ethics 4 - <i>Fundamentals of Digital Marketing</i> 4 - <i>Ethics in Drama and Business</i> 4 - <i>Business Media Studies</i> 4 - <i>Digital Media Production for Business</i> |
| 03/2020 | 06/2020 | 16 | Animating the Sea: Motion, Light and Eyes 3 - <i>Seminar in Critical Theory of Media and Anthrozoology</i> 3 - <i>Introduction to Scientific Illustration</i> 5 - <i>Introduction to Nonfiction Animation</i> 5 - <i>Introductory Topics in Marine Biology</i> |
| 03/2020 | 06/2020 | 2 | Cultivating Voice: A Writing Tutor's Craft 2 - <i>Liberatory English Composition Theory and Practice</i> |
| 09/2020 | 12/2020 | 16 | Community Teaching: Pasts, Presents, and Futures 4 - <i>Community Teaching</i> 4 - <i>Philosophy of Education</i> 4 - <i>History of Education</i> 4 - <i>Storytelling/Children's and YA Literature</i> |
| 01/2021 | 03/2021 | 12 | Black Girl Magic: Black Female Literary Arts in 21st Century Contexts 4 - <i>Introduction to African American Women's Literature</i> 4 - <i>Topics in African American Literature: Black Feminist Theory</i> 4 - <i>Critical Reading and Composition</i> |
| 01/2021 | 03/2021 | 4 | Leading Others: Building Capacity In Others 4 - <i>Business Management</i> |



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EVERGREEN UNDERGRADUATE CREDIT:

| Start | End | Credits | Title |
|---------|---------|---------|---|
| 03/2021 | 06/2021 | 12 | Exploring the Literature of Empowerment: Writers Rising Above the Subaltern 3 - <i>African American Literature</i> 3 - <i>Latinx Literature</i> 3 - <i>LGBTQIA Literature</i> 3 - <i>Multicultural Literature</i> |
| 03/2021 | 06/2021 | 4 | Shifting the Margins: Revolutionary Writing in Times of Crisis 2 - <i>Poetry and Poetics</i> 2 - <i>Literary Theory</i> |
| 09/2021 | 12/2021 | 16 | Literary Arts: Samuel Beckett 5 - <i>Intermediate Literary Arts and Studies</i> 5 - <i>Advanced Literary Arts and Studies: Beckett Studies</i> 2 - <i>Individual Project: "Puppetry and Performance"</i> 4 - <i>Writing About Literature: "Hermeneutics in Literature"</i> |
| 01/2022 | 03/2022 | 8 | Social Deviance: the Sociology of Rules, Violations, and Sanctioning 8 - <i>Sociology</i> |
| 01/2022 | 03/2022 | 8 | The Alchemy of Witness: Integrative Skills for Psychology and the Helping Professions 4 - <i>Applied Psychology</i> 4 - <i>Theory of Art Therapy</i> |
| 03/2022 | 06/2022 | 16 | Capstone in Humanities 4 - <i>Philosophy: Knowledge, Interpretation, and Aesthetic Judgment</i> 4 - <i>Humanities Research Design and Development</i> 8 - <i>Senior Capstone: "The Use-Value of Story in Material Liberation"</i> |

Cumulative

186 Total Undergraduate Credits Earned



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Attending Evergreen has given me a variety of useful skills that I will be carrying through my life. Throughout my Evergreen career, I have consistently completed assignments that require research, organization, and dissemination of information in a variety of mediums. I have directed and acted in short films, designed flyers and social media posts, presented slideshows, and shared both academic essays and personal poetry. Evergreen has taught me to make connections across various disciplines, and how to translate tools from one discipline to problems in another, allowing for creative problem-solving. When my attempts at problem-solving have failed, I have learned to move forward with grace and intention to improve.

I have taken responsibility not only for my own education, but supported others in our shared academic labor – especially during the difficulty of the COVID-19 pandemic – by creating and moderating online spaces for my peers to meet, discuss, and support each other outside of scheduled class time. When attending smaller programs where spaces like those were less viable, I still made a point to befriend my classmates and encourage them academically and, when applicable, personally.

I developed my interpersonal skills early in my academic career, beginning in my first quarter through film studies. I was excited to take charge of a short film project, but the final product was nothing like I imagined and I was incredibly frustrated. Each group member contributed something personal, and individual decisions brought the project farther and farther from what I pictured. Eventually, I learned to appreciate these “imperfections” as a feature rather than a flaw of group work; I learned to let go of hard expectations for what a finished product might look like, and instead appreciate how the mixing of ideas makes something new and exciting. This appreciation was deepened by my service as an on-campus writing tutor, where I took a supportive role in student writing. And, anticipating a future serving culturally and economically diverse populations, I intentionally took multiple literature courses centering marginalized authors to broaden my own perspectives and strengthen my ability to work with people who are different from me.

By broadening my thinking, I deeply developed my writing as well. My literature classes gave me a variety of styles and theories of writing, both fiction and non-fiction, and research that I could pull from. One program emphasized the lyric essay as a final writing project, and when my professor expressed a disappointment in my lack of creative lyricism, I spent the following quarter in a separate writing class to continue building my voice. There, I created another lyric essay which wrestled with my own relationship to whiteness and capitalist production. While that essay was highly praised by my professor, my lyric voice continues to develop. My argumentative essayist voice, however, is strong, honed by written seminar preparation and essays for programs like Literary Arts: Samuel Beckett. This program gave me a baseline understanding of semiotics and post-structuralism; it also prepared me for writing deeply with an intense focus on one subject and helped develop my academic research skills. It was only one program out of many that prepared me to develop my thinking in writing, defend my ideas in conversation, and gracefully accept when I’m wrong.

All of my writing and research skills culminated in a major undergraduate project that developed my personal philosophy around storytelling as an art and a tool for revolutionary action. The project examined story from multiple angles, including historical, cultural, and Marxist approaches. I used these academic tools to wrestle with a question I may never find a true answer to: if my life is a garden, do I plant flowers, or vegetables? Do I uphold the values of cultural and emotional connection, or focus on helping meet material needs? I argued that storytelling is effective at uniting oppressed peoples, thus inciting revolutionary action leading to material liberation. The blossom comes before the apple; now I need to help tend the tree.

The skills that I acquired at Evergreen are ones that I look forward to bringing into my work and life as I move forward. I learned to engage with complex ideas with the goal of communicating my own thoughts and understandings to others who may have widely differing opinions on the subject. I can communicate in a wide variety of mediums, including film, writing, social media, and conversation. More than anything, I value my ability to work well in diverse groups as a member of a community of people who care.



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March 2022 - June 2022: Capstone in Humanities

16 Credits

DESCRIPTION:

Faculty: Kathleen Eamon, Ph.D.

The *Capstone in Humanities* program was designed to support both culminating thesis or capstone projects and major undergraduate projects, with or without substantial creative components. Students developed their projects in consultation with faculty (both inside and outside the program) and peers. The projects ranged from very focused to broadly interdisciplinary, but all shared some investment in the methodologies of the humanities and social sciences. The program was open to students with substantial background in history, art history, literature, philosophy, gender studies, ethnic studies, cultural studies and the performing arts, sociology, ethnography, religious studies, languages and related fields.

Our shared syllabus was designed to provoke and inform reflection on the roles of theory, interpretation, and research design. Our associated faculty research librarian, Paul McMillin, helped us both understand and critically engage with research themes ranging from "From Fake News to Philosophy . . . And Back Again" and "Is Post-Truth Pre-Fascism" to a critical look at the uses and abuses of peer review. We worked closely with a series of philosophical texts meant to help model and frame interpretive projects in the humanities and beyond: Adorno's "Essay as Form," Benjamin's "The Storyteller," substantial sections from Sianne Ngai's *The Theory of the Gimmick* as well as her essay on the "Cuteness of the Avant-Garde." We also read a series of guides to research in the humanities and project development.

Along the way, students presented and responded to one another weekly, alternating between project consultations and workshops on newly developed thinking and writing. Students met with program faculty every other week, and many students developed substantial relationships with outside readers. The work unfolded along a scaffolded trajectory from question development to project proposals and revisions, annotated bibliographies, initial drafts, an in-progress conference presentation near the end, and a final polished version of the thesis, capstone, or undergraduate project.

EVALUATION:

Written by: Kathleen Eamon

Isadora Colpo was a crucial member of the highly collegial core group in this capstone program, with a remarkable capacity to balance both project and program work as well as individual and social commitments. Isadora's own work was meticulous and careful without losing its capacity for play, and all of us were deeply grateful for Isadora's unfailing and energetic support of colleagues in project consultations, writing workshops, and seminar conversations. Across the entire range of settings and work whether high stakes or low, Isadora demonstrated deep preparation, a keen intellect, an uncanny knack for interpretation, and the capacity to weave our common philosophical work directly into the capstone itself.

In addition to excellent annotations on and conversational engagement with our readings from Adorno, Benjamin, and Ngai, over the quarter Isadora developed, worked through, and annotated an impressive and wide-ranging bibliography, resulting finally in the excellent capstone, "The Use-Value of Story in Material Liberation." Isadora's approach was rooted in a deep reading of one of our shared texts, Benjamin's *The Storyteller*, and from there Isadora found a world of generative structural homologies to Benjamin's thinking across an impressive variety of cultures and historical moments.

Isadora took this quarter as an opportunity to build on, develop, and refine skills in literary theory and analysis, particularly around narrative genre and oral storytelling, as well as to think critically about the state of the discipline and its degree of connection and disconnection from pressing concerns around



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material needs. Isadora was clearly dedicated to working in the gap between the two, and along the way, develop new skills as well as aesthetic and political responsive capacities to a broad range of possible narrative situations. The project helped Isadora integrate and apply academic skills within a field delimited by practical and political concerns and situate this project in new but wholly appropriate contexts, to include incorporating decolonial anthropological approaches to indigenous and subaltern communities pre- and post-contact.

The final fifteen page essay argued convincingly for the political, communal, and even revolutionary possibilities of storytelling. To develop and transform Benjamin's insight about the cultural function, Isadora turned to Marx's definition of use value in *Capital* and incorporated strands of argument and interpretation from Gayatri Spivak's *Can the Subaltern Speak?*, Herman and Chomsky's *Manufacturing Consent*, as well as Karl Kroeber's *Retelling/Rereading: The Fate of Storytelling in Modern Times*. The project then turned to key examples and political situations (e.g., Coast Salish pre- and post-contact, a contemporary film, the labor movement, etc.), working with texts like *Haboo: Native American Stories from Puget Sound*, and articles like "Making All the Crooked Ways Straight: The Satirical Portrait of Whites in Coast Salish Folklore" in *The Journal of American Folklore* and "These Indians Are Apparently Well-To-Do: The Myth of Capitalism and Native American Labor" in the *International Review of Social History*.

Isadora presented a conference version of the project in our final week, centering the project's research question right at the heart of Isadora's own abiding life questions, values, and hopes, and anchoring its research and development in Isadora's own academic and practical background. Isadora wisely chose to share the essay's careful and productive analysis of the film *Sorry to Bother You*, central to the claim that story tills the soil of culture to prepare the way for future political organizing and transformation. Isadora's presentation was coherent, beautifully practiced and paced, a fitting ending to both our own program and an undergraduate career full of serious and exciting work.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Philosophy: Knowledge, Interpretation, and Aesthetic Judgment
- 4 - Humanities Research Design and Development
- 8 - Senior Capstone: "The Use-Value of Story in Material Liberation"



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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

Isadora brought honest and authentic participation to our program this quarter. From the very first moments of the program, they showed a readiness to dive in and engage with other students as well as engage in the work of their own professional development.

Isadora exceeded my expectations by writing far more than was required of them during weekly seminar preparation and shared well-thought-out responses to quotes from assigned readings. Isadora reflected on new techniques for becoming a stronger communicator and witness through building awareness around different types of listening. Specifically, they differentiated between active listening and critical listening, and clarified their goals of building deeper understanding with others.

In Isadora’s painting, Lake in Time, and its accompanying narrative, they showed an ability to create personal meaning-making through artistic synthesis and connect to abstraction, even in an academic setting. Isadora is a skilled visual artist. They also submitted an incredible sketch of line drawings as a part of a final project “The Resiliency Toolkit.”

In true interdisciplinary nature, Isadora also showcased an ability to integrate across multiple topics, and regularly connected the works of authors (often from works beyond our program, I.E. Samuel Beckett, Sylvia Plath) into one coherent and multifaceted idea. Isadora also created a student-led, student-only communication space for learners to communicate outside of academia.

Isadora excelled in completing the winter curriculum of the Alchemy of Witness program, showing personal responsibility and a commitment to our learning community through regular attendance, active participation, and excellent quality of work.



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SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

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



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January 2022 - March 2022: Social Deviance: the Sociology of Rules, Violations, and Sanctioning

8 Credits

DESCRIPTION:

Faculty: George S. Bridges, PhD

This class examines the sociology of deviant behavior and its control. Students read scholarly work on the causes of deviant behavior and society's reactions to it. They learn:

- How norms govern our behavior and our status in groups,
- Whose interests are protected and preserved by social norms,
- How norms are internalized through socialization and become habits,
- What are explanations of how and why people violate social norms,
- What are the conditions in which norms are broken and sanctions imposed, and
- What are the impacts of being sanctioned for violating social norms.

Students also learn to read, interpret, and critically evaluate research on norms and norm violations. Finally, they develop skills in applying knowledge about social deviance on how we engage major social problems in our communities and the larger society.

The class met in two formats: in-person sessions on Sundays and Zoom session on Tuesday and Thursday evenings. Concerns about the pandemic prevented some students from attending in-person sessions.

EVALUATION:

Written By George S. Bridges, PhD

Isadora entered the program with an interest in how sociological theories and knowledge about social deviance apply to relationships between youth and adults, particularly in school settings where teachers hold and use their power to control the classroom. Over the course of the term Isadora's work was quite strong. They attended all classes, completed all of the required writing assignments, and participated actively in class discussions. By virtue of Isadora's participation and the issues and questions they raised in class meetings, they also contributed significantly to other students' learning. Isadora's contributions were both substantive, adding and building upon the issues we discussed, and process-related in seeking clarification about confusing aspects of the content or required assignments. All benefited from the questions Isadora asked and the ideas they put forward.

In their written work and class participation, Isadora developed and demonstrated nuanced understanding of important concepts in the study of social deviance and in the methods social scientists use in interpreting and explaining sociological theories of deviance. To be perfectly clear, the quality and depth Isadora's written work was consistently strong throughout the term. The structure of their arguments reflected a depth of thinking about the subject matter, clarity in their presentation of ideas, and a logical flow in their reasoning, particularly about applications of theories to concrete social problems. Isadora's use of evidence drawn from course materials, original research, and related reference materials effectively was a distinguishing feature of their written work.

An example taken from one of their assignments in which they compared the focus and quality of two published research studies illustrates this point:



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Corporate Transgression Through Moral Disengagement" and "Crime, Social Structure, and Criminal Punishment: White and Non-White Rates of Imprisonment" are two sociological studies, written by two trios of researchers, 13 years apart. They are difficult to compare, since they both explore distinct questions through unique methods of research. Closer reading, however, reveals a difference in the quality of the two articles, including the levels of prior research, data collection, and thoroughness of analysis. When they are compared, it is easy to see how the quality of "Corporate Transgression", while asking an important question, pales in comparison to the vigorous work done by Bridges, Crutchfield, and Simpson.

Corporate Transgression Through Moral Disengagement" studies how the "deviant" justifies their actions in order to escape external and internal moral sanctions. This article has an incredibly normative approach to its subject; it assumes that bad actions are performed by "otherwise good managers" (p. 2) straying from their "pursuit of legitimate interests" (p. 1) in a world where "goodness" and "legitimacy" are widely agreed upon traits. This simplifies their study because they only need to examine how corporations cope with being sanctioned for "deviance", not examine how the society identifies, sanctions, and even breeds corporate deviance.

Crime, Social Structure, and Criminal Punishment", on the other hand, studies how environmental factors such as demographics, urbanization, and arrest rates affect the sanctions put onto "deviants", specifically imprisonment. While the Bandura's article is normative, the Bridges article uses a relativist approach to studying deviance, acknowledging that different societal structures affect the labelling and sanctioning of people as "deviants". Three theories inform their study: Durkheimian theory of anomie, Marxist theory, and Weberian theory of urbanization.

Bridges, Crutchfield, and Simpson cite extensive that discusses the logic of each theory and, in the case of Durkheimian theory, the criticisms. They use their research to inform what kind of data they collect, as well as to predict the outcomes of their analysis. Bandura, Caprara, and Zsolnai pull from three major sources to inform their research: M. Punch's "Dirty Business: Exploring Corporate Misconduct" (1996), and two of Bandura's own studies into social cognition theory and moral disengagement. The extent of the research is disappointing; were there no other sociological articles engaging with moral disengagement or even white-collar crime at the time? A quick peek through JSTOR reveals multiple articles to be perused about corporate crime and sanctions. I'm also curious about critiques or alternatives to the social-cognitive theory of moral agencies, and if there's research to be found about that. This level of research continues throughout the Banduras article; for each corporate transgression mentioned, there is only one cited source of information.

As instructor, I genuinely appreciated how much time and effort Isadora contributed to the course, their own learning, and the learning of others. They listened attentively to other students' views (and mine) and respectfully acknowledged our views despite periodically disagreeing with them. And in some instances, Isadora aided other students in reinforcing views they expressed, clarifying and building upon points they had made.

As the end of the term nears, I firmly believe Isadora is prepared for and quite capable of successfully undertaking advanced work in the social sciences, education and/or public policy. Further, I am confident they will make significant contributions to whatever field or occupation they pursue.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

8 - Sociology



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September 2021 - December 2021: Literary Arts: Samuel Beckett

16 Credits

DESCRIPTION:

Faculty: Steven Hendricks, M.F.A.

In this intermediate Literary Arts program, students studied the work of Samuel Beckett in a blend careful textual examination with literary criticism and philosophy to allow us access to Beckett's difficult oeuvre.

Beckett's life and work provided an opportunity to look carefully at the philosophic and literary legacy of the Enlightenment as encapsulated in its endgame, Modernism. We examined how, as one who absorbed much of that historical arc of Western European thought, Beckett moved from Joycean erudition toward an aesthetic of powerlessness, and then on to the difficulty of expressing anything at all. In so doing, Beckett crafted a unique voice and a unified body of work that draws on the devastations of war, on wordlessness in the face of a universe made provisional, and on the strange power of one who has nothing to express, no means to express, yet the obligation to express.

Each week demanded extensive reading and writing and included live and recorded lectures, seminars, small group collaboration, and writing workshops.

Students developed strong critical reading skills and hone the craft of the literary essay through a quarter-long writing process. Creative writing workshops will enhance our engagement with Beckett's experiments in idea and form.

This program was designed for students who have completed Literary Arts Foundations or equivalent studies within another program. It is best suited for those interested in pursuing advanced work in either the Literary Arts Path or the Culture, Text, and Language in World Societies Path.

Learning goals met by students successfully completing the program:

- Writing and Disciplinary Skills - Build writing skills and learn literary argumentation strategies, including argumentative errors, methods of associating theory and context with texts, building "readings" from textual evidence, and managing a dynamic interplay of biography and an intertextual oeuvre.
- Reading and Disciplinary Skills - Develop intermediate and advanced reading skills, including careful critical analysis, appropriate contextual nuance, capacities in receptive close reading, observation, analysis, and interpretation.
- Beckett Studies and In-Depth Disciplinary Work - Understand and apply norms and strategies appropriate to a functional understanding of the field of Beckett Studies as an example of in-depth literary study.

EVALUATION:

Written by: Steven Hendricks, M.F.A

Isadora completed exceptional work in this challenging full-time literary arts program. Isadora submitted consistently thoughtful and engaged work by embracing the challenges of the material and pursuing with ambition and self-motivation the practice of literary analysis. From the start of the quarter, Isadora expressed interest in language, meaning, and poetics, and very quickly Isadora's reflections, analytic pieces, and essay assignments found dynamic and significant approaches to the reading. Isadora's writing reflected a rich and even playful, joyous research process, both in developing large ideas over time and in dealing with the complex matrix of allusion and references in the reading. That spirit was



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reflected in Isadora's final response project, a large muppet of Beckett's head, which Isadora operated to perform a Beckett text!

Isadora's essay work was excellent, emerging through a number of complex interpretive positions that aimed for critical features of Beckett's work, Isadora sought to bring together numerous angles of inquiry and draw connections between Sontag's critique of hermeneutics and Beckett's explorations of meaning, pain, and the unnamable.

Through diligence, self-motivated engagement, attention to expectations and the challenges available in the material, Isadora met all of the learning objectives of the program in building toward advanced writing and reading skills, and gaining an introduction to some of the key features of Beckett Studies. More generally, Isadora made excellent use of the program, seeking complexity, helping to guide collaborative inquiries and seminars toward depth, and finding every available angle from which to experience Beckett's work. At the end of the quarter, Isadora was well prepared for advanced study of the literary arts and could be well on the way toward graduate study in literature, creative writing, and related fields.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 5- Intermediate Literary Arts and Studies
- 5- Advanced Literary Arts and Studies: Beckett Studies
- 2- Individual Project: "Puppetry and Performance"
- 4- Writing About Literature: "Hermeneutics in Literature"



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March 2021 - June 2021: Shifting the Margins: Revolutionary Writing in Times of Crisis

4 Credits

DESCRIPTION:

Faculty: David Wolach

This course examined the work of writers who made social change happen, both by contributing to revolutionary movements, and, in less overt ways, by pushing against existing conventions. By engaging in high stakes writing experiments that rejected elitism, nationalism, racism, and homophobia, these writers changed our sense of what is possible, both as artists and human creatures. We studied, for example, the Black Arts movement, as well as several writers currently working in the realm of experimental, politically engaged literary arts. During the quarter, our meetings consisted of weekly seminars, lectures, and "language labs"; times for brainstorming, rehearsing, and trying out language experiments. Guest artists also visited our remote classes. By the end of the quarter, students had produced a portfolio of writing experiments and had spent several weeks producing and revising a longer project.

EVALUATION:

Written by: David Wolach

Isadora started out strong this spring and finished the quarter stronger. Having not worked with Isadora before, and Isadora attending a class that happened to have a particularly good-sized contingent of students who carried their studies with me over from the quarter previous, Isadora could have easily stayed relatively in the background early on. And though it did take some time to get their bearings viz. sharing their own incredibly engaging writing, Isadora nonetheless immediately perked my ears up by wrestling Week 2 with Benjamin's *"Art In The Age Of Mechanical Reproduction"* and did so in a way that was incisive, analytically thoughtful, so much so that I mistook them for a student who had read Benjamin's work deeply in another recent program. Their questions about Benjamin's dialectic were spot-on, and their willingness to have us pause to reconsider what had become our prevailing reading of the essay, that Benjamin's was a negative critique of reproducibility and not commodity culture, was hugely helpful to us. Isadora's insight that reproducibility of artworks in a post-industrial landscape potentiated greater access to these works for the poor and working class helped immediately reframe for us what Benjamin's critique was and wasn't, and how the argument of the essay was much more nuanced than we'd been assuming.

It was this sort of deep, thoughtful, careful, kind of close reading that Isadora did time and again—and not just of difficult assigned readings, but of peer work. They became sought after by fellow writers in the class for their feedback, which showed a respect for peer work and combined it with a fine ear to boot. Not surprisingly, then, Isadora created many compelling poetic, essayistic, and cross-genre works during our 10 weeks together. They crafted some compellingly experimental pieces that played with site-specificity, or, as Foucault puts it, "literature as archeological." They even produced some memorable verse. But where their work shined the most—and I'm certain that Isadora's peers who heard them read it during our final evening of readings/presentations agree—was in their taking seriously and executing on their final project, a manuscript that would get worked on by each student for the second half of the quarter, allowing us to utilize that time to practice different radical revision strategies and feedback techniques. Isadora's manuscript was a languid, lyrical poetic essay that continued to engage Benjamin's work—Isadora titled it fittingly *"Deconstructing Whiteness In The Age of Mechanical Reproduction"*. The work is intimate, deals with technologies of mass production that are now outmoded, DIFFERENTLY useful than they were intended to be, and so having a kind of ritual significance that has strayed from but were originally borne by commodification and market capitalism. Isadora zeroes in on the political constructs that form racial stereotypes, relates these to embodiedness, and tells a story of a nexus between class and race that gives analysis to white working class assumptions and blindspots.



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The work is complex and beautifully wrought, and though I can't give it the space it deserves here to draw out Isadora's core argument, I want to hold it up as one of the more compelling and simply well-done examples of a synthesis of forms and ideas, i.e., of applying ideas and skills acquired and honed week after week in order to thread them into a final project, to produce a whole that is greater than the sum of its parts. THAT sort of synthetic work is what one can accomplish in a small four-credit space during just 10 weeks—and so exemplified one way one can use their time and energy under such a model. I look forward to working again with Isadora—and meantime thank them for a great quarter.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

2- Poetry and Poetics

2- Literary Theory



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March 2021 - June 2021: Exploring the Literature of Empowerment: Writers Rising Above the Subaltern

12 Credits

DESCRIPTION:

Faculty: Grace Huerta, Ph.D.

In this reading intensive literature program, students were introduced to the subaltern studies, and voluntary and involuntary minority communities in the United States with an emphasis on novels, short stories, non-fiction and poetry. In order to participate in this remote synchronous and asynchronous program, students read African American, Latinx, East Asian American, Indigenous, LGBTQIA and gender diverse authors and considered how these writers identified and negotiated existing structures of power.

We examined a wide range of 20th and 21st century literature, with a particular emphasis on the history of colonialism and slavery, as well as the conditions that continue to reproduce systems of oppression. Students were asked to consider the ways in which writers cross borders and contest those systems, including autocratic structures that operate along the lines of race, gender identity, culture, language, ableism and class. This inquiry was anchored in a close reading of the texts themselves, as well as weekly lectures and discussions that provided historical and philosophical contexts from a variety of shared multiple perspectives.

Our goals were to encourage respectful collaborative learning and to enhance students' understanding of literary themes, devices and historical erasures. In addition, students took part in weekly discussions, seminars and written analysis and literary mapping of the assigned literature. Students conducted biographical research about authors whose work we studied and for whom they held an interest and passion about their writing. Students completed a final project, synthesis essays and a multi-media presentation about the historical conditions and contexts that informed the authors' literary themes, plot and character designs. These themes included, yet were not limited to, depictions of women in literature, the study of education, social justice, immigration and diaspora, intersectionality, white supremacy and the role of subaltern voices in literature.

Our readings included: James Baldwin, *The Fire Next Time* (1963); Eli Claire, *Exile and Pride: Disability, Queerness, and Liberation* (2015); Kali Fajardo-Anstine, *Sabrina and Corina: Stories* (2020); excerpts from Ibram Kendi and Keisha Blain, *400 Souls: A Community History of African America, 1619-2019* (2020); excerpts from *Trap Door: Trans Cultural Production and the Politics of Visibility--Critical Anthologies in Art and Culture* (2017); Jhumpa Lahiri, *Interpreter of the Maladies* (1999); excerpts from Aja Monet, *My Mother Was A Freedom Fighter* (2017); Toni Morrison, *The Bluest Eye* (1970); Tommy Orange, *There, There* (2019); George Orwell, *Animal Farm* (1946); Vivek Sharaya, *The Subtweet: A Novel* (2020); John Steinbeck, *The Grapes of Wrath* (1946); Luis Urrea, *The Devil's Highway* (2004); Omprakash Valmiki, *Joothan: A Dalit's Life* (2003).

EVALUATION:

Written by: Grace Huerta, Ph.D.

Isadora positively contributed to class discussions and seminars in ways that reflected their inquiry and analysis of 20th and 21st century African American, Latinx, LGBTQIA and East Asian-American literature. Their demonstrated a strong understanding of historical contexts, major themes and conflicts through dialogue and group collaborations. Isadora also interrogated approaches to analysis through the detailed discussion of our program readings and the completion of two synthesis essays. Isadora also completed five dialectical journals, three literary maps where students analyzed and identified the literary elements



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found in the weekly readings. These papers represented Isadora's essential questions that emerged during their reading and reflection process.

Isadora and their seminar team also led a spring quarter seminar. They focused on such readings as *The Grapes of Wrath* by John Steinbeck. The class took part discussion of literary maps and dialectical journals such as oppression and poverty. Isadora offered models to help invite participants to take part in the dialogue and white board feedback by analyzing the threats of community organizing and the struggle between "the haves and the have nots." The team also offered an analysis of such characters as the Joad family and the reluctant preacher Casey, whose resilience was relentlessly challenged by the farm owners who sought to divide them and destroy worker solidarity.

Other themes addressed in small groups included the loss of hope, trust and competing ideologies, such as unionization and labor. Isadora also analyzed self-preservation and identification of necessities. The team provided an important analysis of the privileges Tom held and colonialism and capitalism still driving it. The seminar was effective in that the team invited many diverse perspectives to share with the learning community.

Isadora and their research team also conducted a final presentation about Tommy Orange's novel *There, There* and excerpts from Aja Monet's poetry collection, "My Mother Was a Freedom Fighter." Isadora's team focused their discussion on representation. Isadora discussed the authors' different styles and noted their connections to identity. They also presented biographies of Orange, a citizen of Cheyenne and the Arapaho Nation of Oklahoma, yet, was raised in Oakland. Aja grew up in Brooklyn and Miami and began writing poetry as an Afro/Latinx teen. Both authors have accomplished much early in their careers, have published novels, short stories and in the case of Aja, and is an award-winning feminist poet. The team noted that Aja also focuses her work as a girl transitioning to womanhood as well as a Black activist taking part in the "Say Her Name" campaign (women who are victims of police brutality).

Isadora offered an analysis of subaltern theory and the desire for recognition and being seen (evoking the work of Judith Butler) both in school, through the media, and more importantly, throughout history. In sum, Isadora's final presentation included well written slides and quotes for analysis, video clips and references. The team also held a positive Q and A session with the learning community which was inviting, thoughtful and engaging.

Isadora was a positive, supportive member of our learning community despite our class being held on Zoom during the COVID-19 pandemic. Their literary analysis, leadership and final presentation demonstrated Isadora's understanding of the diverse literature introduced in our program this quarter.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

- 3- African American Literature
- 3- Latinx Literature
- 3- LGBTQIA Literature
- 3- Multicultural Literature



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January 2021 - March 2021: Leading Others: Building Capacity In Others

4 Credits

DESCRIPTION:

Faculty: Dariush Khaleghi, MS, MBA

The business world has entered a new normal characterized by relentless change, complexity, and continuous disruptions. As a result, the leadership work has shifted from traditional hierarchical practices of leadership to building additional organizational capacity through individual and team development to achieve their missions and objectives. In this course, the focus is on group dynamics and developing leadership capabilities in others (i.e., collaboration, decision making, and team leadership) across the organization. This course uses seminars, group activities and discussions, critical and independent thinking, and reflective writing and presentation to achieve the learning objectives of this course. This course will be delivered remotely. The offering will include lectures, workshops, and seminars.

Our approach will emphasize participation in synchronous (Zoom) sessions; however, if students find themselves unable to participate due to technology, caregiving obligations, economic disruption, health risk, or illness, they can work with faculty to pursue alternate options to earn related credit.

EVALUATION:

Written by: Dariush Khaleghi, MS, MBA

Isadora, who uses they/them pronouns, was an outstanding student. They completed the course objectives and earned full credit. Isadora was a deep and reflective student. They were an advocate for elevating human condition in the workplace. Isadora's posts were insightful and demonstrated critical and integrative thinking skills. They were able to communicate across significant differences effectively in our group meetings and class seminars. Isadora's final paper was a culmination of their learning in this course. In their paper, they focused on how people's status as profit machines should change in the corporate world. Isadora did an excellent job in this course and left no doubt she was ready to advance in this field of inquiry.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Business Management



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January 2021 - March 2021: Black Girl Magic: Black Female Literary Arts in 21st Century Contexts

12 Credits

DESCRIPTION:

Faculty: Kristin Coffey, Ph.D.

Black Girl Magic: Black Female Literary Artists in 21st Century Contexts was a one-quarter, twelve-credit academic program focused on African American women's literature and black feminist theory. Due to the COVID-19 pandemic, this program was taught remotely. The program was reading intensive and required a substantial amount of intellectual engagement through writing and classroom discussion. Assignments included: commonplace book, textual analyses, mid-term quiz, lyric essay, and final portfolio.

Program texts included four novel-length works: Olympia Vernon's *Eden* (2002), Tomi Adeyemi's *Children of Blood and Bone* (2017), Jesymn Ward's *Men We Reaped* (2013), and Morgan Jerkins' *This Will Be My Undoing* (2018) as well as several critical articles and creative essays by the following writers and scholars: Mahogany L. Browne, Emily Bernard, Barbara Smith, Barbara Christian, Alice Walker, Zora Neale Hurston, Sherley Anne Williams, Imani Fryar, Toni Morrison, Brittany C. Cooper, Shayne Lee, Audre Lorde, Saidiya Hartman, bell hooks, and Harryette Mullen. The program also included screening and discussion of the 1982 film, "Losing Ground" by filmmaker Kathleen Collins, alongside excerpts from her short story collection, *Whatever Happened to Interracial Love?*. The program also hosted a guest lecture and workshop with Simone Savannah, author of *Uses of My Body* (2020) and contributor to the acclaimed collection, *The BreakBeat Poets Vol. 2: Black Girl Magic* (2018).

Program discussions included: lectures on writing about texts, learning to annotate and analyze, and argumentation in literary study, the history and legacy of African American women's literature, Afrofuturist writing, black women and creative nonfiction, as well as black female sexuality in literature. Program activities included: developing a program inquiry, compiling a collaborative program playlist on Spotify, participating in a social media watch through Slack, small and large group discussions, and writing workshops.

Collectively, our learning community embarked on examining some key critical questions about the international social movement of *Black Girl Magic* and how it relates to the ongoing dialogue that many African American women writers have been participating in for more than two hundred years. As a movement formed to "celebrate the beauty, power, and resilience of Black women," we explored the works and literary self-portraits of authors connected to the Zora Cannon to identify the African American women's literary tradition and see these texts within the scholarly framework on black feminist theory.

EVALUATION:

Written by: Kristin Coffey, Ph.D.

This program was facilitated remotely due to the COVID-19 pandemic of 2020.

Isadora Colpo, who uses they/them pronouns, gave an excellent student performance in the one-quarter program *Black Girl Magic: Black Female Literary Artist in 21st Century Contexts* of Winter 2021. Isadora completed the quarter with strong attendance, having submitted all five major assignments, including a final portfolio complete with excerpts from their commonplace book (class notes), two textual analysis papers, a mid-term, lyric essay proposal and final draft, thus earning full credit in the program.



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Isadora was a very engaged participant in the program. A top contributor to discussions, Isadora demonstrated immersion in the program's content and themes, as well as clear comprehension of the program's learning goals as expressed in the syllabus. In addition, Isadora was attentive during lectures and attended program activities prepared having completed preparatory readings and other tasks ahead of our schedule class time. This is evidenced in the final portfolio where they displayed examples of notetaking for the commonplace book assignment. Further, Isadora's midterm showcased strong answers that reflected keen reading, analysis, and notation of the program texts.

In their final portfolio, Isadora submitted a strong lyric essay titled, "A Chance at My Own Body" which explored questions surrounding body image, shame, and liberation from societal stereotypes. They provided a good exploratory project proposal that engaged with questions such as "how is historical treatment of Black women's bodies impacting the way Black women exist in their bodies today?" From this point of departure, Isadora crafted a work of creative nonfiction that explored that idea from the perspective of a non-binary person. Poignant and written with careful attention to detail, Isadora's lyric essay successfully incorporated and engaged with several of the readings from the program, including hooks, Jerkins, and Walker as well as outside sources that reflected strong research skills and the ability to make connections across program texts.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

- 4 - Introduction to African American Women's Literature
- 4 - Topics in African American Literature: Black Feminist Theory
- 4 - Critical Reading and Composition



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September 2020 - December 2020: Community Teaching: Pasts, Presents, and Futures 16 Credits

DESCRIPTION:

Faculty: Michael Bowman, Ph.D., Jon Davies, Ph.D., Kate Napolitan, Ph.D.

Because of the global COVID-19 pandemic, Community Teaching: Pasts, Presents, and Futures was conducted remotely through Canvas and Zoom platforms (and a student-created Discord channel). Students rose to the occasion of this difficult moment and co-created a brave, supportive, and lively space of learning. While the remote format presented challenges, it also provided opportunities to visit with people and places that might not have been feasible in a traditional face-to-face teaching and learning format.

The program was organized around the study of "community teaching": a kind of teaching that seeks to build connections between teachers, community elders, and social-political-economic movements. Program faculty sought to model the practice of community teaching by designing opportunities to learn from K-12 community teachers in western Washington; regional Indigenous educators, elders, and storytellers; and local, regional, and national leaders in educational justice and racial equity efforts. The opening class session was led by storytellers Roger Fernandes (Lower Elwha S'Klallam) and Fern Naomi Renville (Sisseton Wahpeton Oyate), who illuminated the role of story in intergenerational and cross-cultural knowledge sharing. Roger and Fern set the stage for programmatic explorations of the stories within ourselves, our families, our communities, and within program materials.

Program materials included interdisciplinary readings and multimedia (e.g. digital archives, websites, documentaries). Materials were organized around four places: Highlander Folk School in Monteagle, TN; the American Indian Movement's Survival Schools in the Twin Cities; high school classrooms in Los Angeles; and educational organizing spaces in Chicago. Each week, students engaged in small group discussions around materials, student-led seminars around central texts, and small group discussions around personal/autobiographical connections. Each week, students wrote seminar preparation papers and journal entries. The final project for the program invited students to explore autobiography, family history, and community teaching through a medium of their interest: narrative writing, podcast, video/film, poetry, visual art, music, or graphic novel.

Through Highlander, students learned about popular education, adult education, labor organizing, and racial justice movement organizing primarily through the stories of community teachers prepared at Highlander. Students read *We Make the Road by Walking* (Horton and Freire, 1990); watched the 1985 documentary *You Got to Move*; examined archival material from the Tennessee State Library and Archives; made connections to interracial labor organizing on the West Coast through the picture book, *Journey for Justice: The Life of Larry Itliong* (Mabalon, Romasanta, and Sibayan, 2018); and made connections to The Evergreen State College by examining the oral history transcript of Dr. Carol Minugh. Students also engaged in a Zoom conversation with the current co-director of Highlander, Rev. Allyn Maxfield-Steele, about Highlander's contemporary work, "dangerous listening," and the intersections of religiosity and justice movement-building.

Through the American Indian Movement's survival schools in the Twin Cities, students considered how education has been used by settler colonial societies as a tool for cultural erasure while also learning how mid-20th century indigenous movements sought to assert educational sovereignty by developing their own community teachers, linguistic and cultural sustaining curriculum, and community-center and indigenous-led schools. Students read *Survival Schools: The American Indian Movement and Community Education in the Twin Cities* (Davis, 2013); watched an episode from the 2009 PBS documentary *We Shall Remain* focusing on the AIM occupation of Wounded Knee; made connections to intergenerational land and language learning through the bilingual (English/Nlaka'pamux) picture book, A



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Day with Yayah (Campbell and Flett, 2017); and made connections to Evergreen by listening to a 1977 archival recording of AIM national chairman John Trudell speaking on campus. In addition, students took a live-remote tour of the Squaxin Island Museum, led by guest teachers Charlene Krise, Jeremiah George, and Ruth Whitener.

Through the history of the 1968 East Los Angeles 'Blowouts' and their aftermath, students learned how Chicano high school students and teachers organized protests, walk outs, and sit-ins to force one of the largest school districts in the country to recognize the need for culturally sustaining curriculum and community teachers. Students read *Blowout!: Sal Castro and the Chicano Struggle for Educational Justice* (Garcia and Castro, 2014); watched an episode of the 1996 documentary *Chicano!*; and examined archival evidence related to student demands for systemic change. While East LA students won significant victories and grew their own political consciousness, their struggle for culturally sustaining education continued. Students in the Community Teaching program followed this struggle into the schools of Tucson, Arizona through the 2011 documentary *Precious Knowledge*, and into school districts throughout the West Coast via Zoom conversations with teacher educator Dr. Lorena Guillén (UCLA), Ethnic Studies teacher Ana Talavera (Olympia School District), and fifth grade community teacher Juan Córdoba (Highline School District). Students also read and discussed *Alma and How She Got Her Name* (Martinez-Neal, 2018), a picture book that connects young Alma to the talents, wisdom, and experience of her ancestral namesakes.

Finally, by studying the history of educational activism in Chicago over the past half-century, students explored how Black teachers, students, families, and cultural workers sought to secure Black academic achievement through a variety of political and policy means: school desegregation, community control of schools, independent Black institutions, and charter schools. Students read *A Political Education: Black Politics and Education Reform in Chicago Since the 1960s* (Todd-Breland, 2018); learned about the Great Migration to Chicago through excerpts from *The Warmth of Other Suns* (Wilkerson, 2010), MOMA's digital gallery of Jacob Lawrence's The Migration Series, and the film-adaptation of Lorraine Hansberry's *A Raisin in the Sun*; and learned about the importance of Chicago's Bronzeville neighborhood through the picture book *A Song for Gwendolyn Brooks* (Duncan, 2019). Students then examined the influence of late 20th century Black political educational activism on the Chicago Teachers' Union (CTU) response to 21st century neoliberal educational policies (e.g. standardized testing, school closures, magnet and charter schools). The CTU's 2012 strike galvanized community teachers across the country to organize around political-economic and racial justice issues. In addition, students learned about the Seattle Education Association's (SEA) racial equity focus in recent contract negotiations, from the Director of its Center for Racial Equity, Marquita Prinzing.

Each week throughout the quarter, students also read chapters of the YA book *This Book is Anti-Racist* (Jewell, 2020) and engaged in personal reflections about self-identity, family history, privilege and power, calling out and calling in, and taking a stand for justice. These reflections took the form of journal responses, autobiographical essays, small group discussions. Much of this important self-reflection work figured into students' final projects.

EVALUATION:

Written by: Michael Bowman, Ph.D.

Amidst a global pandemic, a contentious election season, and the challenge of remote learning, Isadora rose to the occasion. Isadora was a consistent and valuable participant in synchronous meetings, often asking questions and making connections in both whole class and small group discussions. They also took on leadership roles in the program by creating and encouraging participation in a program Discord channel, a service which won them many accolades from students throughout the quarter.



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In their weekly seminar papers, Isadora consistently identified and grappled with the big ideas of program texts. Isadora often grappled with the role of schools as oppressive institutions that replicate social injustices and cause trauma and the possibilities of turning schools into institutions of reparation, healing, and community power. From the outset, Isadora considered the tensions between reforming schools from the inside versus creating separate, revolutionary spaces outside of those institutions. This was an issue that appeared in the program's first text, but Isadora fruitfully carried the tensions with them throughout the quarter. They paid close attention to strategy: the purposeful labor of love of AIM's survival school educators who tried to heal intergenerational trauma of assimilationist schooling by reconnecting youth to indigenous cultural practices and language; the political coalitions formed in Harold Washington's Chicago; and the decentralized networks of grassroots movements like Black Lives Matter. But Isadora consistently kept their critical eyes open and rightly claimed that "even community teachers sometimes have blind spots that we need to identify and confront." This was particularly apparent for Isadora in Sal Castro's approach to teen pregnancy in the schools of East Los Angeles, but they also observed "a lot of infighting within groups and a strong purity culture in leftist circles." Isadora's final question in their final seminar paper seems like a question to pursue further: How do we use the resources we have to change education for good?

In week 4, Isadora collaborated with two other students to lead a Socratic Seminar on the first half of Julie Davis' *Survival Schools: The American Indian Movement and Community Education in the Twin Cities*. Isadora facilitated a group of seven students and began their session with an adaptation of seminar norms that recognized the remote nature of it. Isadora and colleagues crafted a series of interpretive and evaluative questions related to the big ideas of the text: settler colonialism, assimilation, and the restorative practices of survival schools.

Isadora also completed weekly journal submissions that were related to asynchronous work, program questions, and the identity work in *This Book is Anti-Racist*. Instead of one journal, Isadora kept four, with each journal allowing for different types and forms of reflection. As one example, Isadora used their sketch journal to depict and describe three identity archetypes in the United States (the traveller, the escapee, and the shell-shaped mind), while identifying themselves and their aspirations in the process.

Isadora carried their artistic talents and some of the big ideas of the program into the final project by authoring and illustrating a spectacular graphic novel about their experience in Catholic school and their evolving efforts to develop education to love and heal. In their artist statement, Isadora makes a connection to the survival schools, but is rightly careful not to claim equivalence.

I decided to focus my autobiographical project on my experiences with my Catholic education after reading and identifying with the stories of Native children who were forced to attend boarding schools that suppressed their spirituality and expression of their human nature. I was uncomfortable making that connection at first, because I'm white and my experiences lacked the historical racial and cultural oppression that American Indians have faced. I never have and never will experience that kind of trauma. However, I *do* understand the fear involved with having a belief system forced on you and having your worth be judged on a faith that you don't hold.

The art itself was created in MS Paint ("I liked the irony and rebellion of making a comic about [the experience in expensive Catholic schools] with a software that's essentially free.") and tells the story of Isadora learning to distance themselves from the black and white morality of their Catholic education. As the story progresses, there appears more grays on the palette, until the final page where there is a splash of yellows and pinks surrounding two clasped hands above the text: "we can do it together." Isadora presented and published this "Community Teaching Autobiographical Project" on a WordPress site, further developing a digital skill that they had learned in a previous program.



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As faculty, it was our hope that students would take the openness of the final projects and communicate their thinking and learning in a mode and medium that felt appropriate to the subject. Isadora's work exceeded our expectations. It demonstrated deep engagement with the program's identity work as well as the themes of program texts and discussions.

Based on Isadora's work throughout the entire quarter, we have no doubt that they will continue the journey (the travelling) towards community teaching. We celebrate their work this quarter and look forward to their work ahead. It was a true pleasure to have Isadora in our program.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Community Teaching
- 4 - Philosophy of Education
- 4 - History of Education
- 4 - Storytelling/Children's and YA Literature



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March 2020 - June 2020: 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 Zoom breakout rooms, and in weekly practicum sessions in the remote Olympia and Tacoma Writing Centers. 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:

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

Isadora completed the requirements for the course. Her writings reflect the learning that she crafted from her experiences. Isadora's writing process essay demonstrates that she has developed the vocabulary for recognizing the stages of the writing process. Her weekly written reflections also supported increasing awareness of critical elements of progressive tutoring like active listening, non-directive encouragement, and cultural competency. These illuminations are evidence that Isadora learned the baseline elements of liberatory tutoring.

Isadora was engaged in and prepared for class during a tumultuous, pandemic quarter. She referenced readings in discussions and asked questions about how to apply tutoring theories into actual practice with writers. Isadora exhibits the patience and empathy to relate to writers across significant differences, and with increased confidence and commitment, she has the capacity to become a stellar peer writing advocate. I look forward to welcoming her to the Writing Center staff in the fall of 2020 where she will be able to enact daily what she learned in Cultivating Voice.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 2

2 - Liberatory English Composition Theory and Practice



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March 2020 - June 2020: Animating the Sea: Motion, Light and Eyes

16 Credits

DESCRIPTION:

Faculty: Ruth Hayes, MFA and Pauline C. Yu, Ph.D.

Animating the Sea: Motion, Light and Eyes was a full-time program in spring 2020 that examined marine life from the perspectives of science, human-animal relationships, and the visual and media arts. Students in the program integrated their learning of animation, scientific illustration and marine biology, to research, write and represent the species they studied in their final monograph project. The program was designed for lower division students, but provided upper division science and art students ways to increase interdisciplinary breadth.

A typical week included 3 hours of lecture, 3 hours of drawing/animation workshop, 1.5-3 hours of science demonstrations, 2 hours of seminar discussion, and 3 additional hours of critique, group work and metacognitive reflection. Due to the pandemic, most content was presented in synchronous Zoom sessions, with additional lab exercises, film screenings, readings and creative assignments completed asynchronously. To that end, students drew on their own resources to set up DIY lab and studio situations at home in which to complete this work.

Faculty lectured on optics, water and wave behavior, scientific illustration in Western art history, the evolution of vision, philosophical toys, motion perception and flicker fusion, nonfiction animation, ecomedia, swimming and crawling locomotion, anthropomorphism, feeding behaviors, artists as environmental activists, bioluminescence and fluorescence, and collaborations between animators and scientists. Readings included excerpts from Helmreich's *Alien Ocean*, Cubitt's *EcoMedia*, and Raffles' *Insectopedia*, and articles spanning primary scientific literature, mainstream media and academic essays by Barad, Despret, Haraway, Minter, Nagel, and others. Readings centered on relationships between scientific observation and artistic observation, philosophies of biology (anthrozoology, collection ethics, animal sentience, anthropomorphism), critical theory, and the anthropology of scientists. Students viewed documentaries and experimental and nonfiction animations including Lebrun's *Proteus*, the BBC's *The Deep* (Blue Planet) and shorts by Aardman, Creature Cast, Drew Christie, Juan Camilo Gonzalez, George Griffin, Jane Aaron, Jim Trainor, Lynn Tomlinson, Pareja & Chavez, Carolyn Leaf, Mirai Mizue, Winsor McCay, Samantha Moore, and Yuri Norstein and others. Students demonstrated comprehension of readings and posed questions for seminar discussion in nine written responses to readings. They wrote four learning essays to document and reflect on their integration of program content. They also wrote screening journal entries for each film viewed, developing skills in critical analysis of the films' thematic, formal and technical elements.

In the science portion of the program, students were introduced to topics in physics (ray optics and wave behavior), and in organismal biology (anatomy of vision and light sensing capacities, feeding modes and locomotion). Due to the nature of remote instruction, physics and anatomy exercises incorporated online simulations and demonstrations of different phenomena and laboratory work. Exercises in the study of animal behaviors were centered around motion analysis via observation of documentary video online (and in a few instances, of published kinematic diagrams), with an emphasis on moving and static images from biomechanics research or footage of live animals from the campus aquarium when available.

In the program's studio portion, students gained or strengthened skills in observational drawing and basic scientific illustration techniques. They practiced introductory animation skills using analog techniques captured digitally, producing two animated optical toys, a drawn metamorphosis, and two sequences of cut-out animation using replacement and articulated puppet techniques. Students applied their illustration and animation skills to representations of organisms studied in the final project, with the option to use



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digital tools if they had access to them. An introduction to WordPress gave students a basic understanding of web authoring and experience in integrating illustrations and animation with the written word.

Students were assigned a final project monograph that consisted of several components with illustration, animation and a technical essay. Students were required to select one or two organisms to research using scientific literature and produce the writing in iterative assignments: a proposal with bibliography, a rough draft, a full draft and a published WordPress blog post. As part of their writing assignment, students were also assigned to speculate on the *umwelt* of their organism(s), and illustrate that idea. Their research essay was an accompaniment to their two scientific illustrations and their animation for the overall monograph assignment. Students worked in teams to identify common ecological and behavioral themes among their organisms and composed summary paragraphs on that shared theme (as "Categories" for the WordPress site). The culmination of the monograph assignment was that each student composed a blog post incorporating their writing and artwork, ultimately published as the Animating the Sea 2020 WordPress website.

EVALUATION:

Written by: Pauline C. Yu, Ph.D.

Isadora has met with distinction the requirements of this program. Isadora did an outstanding effort at adapting to the remote learning environment. Her attendance record was excellent. Isadora's engagement in her own learning is consistent and strong, and Isadora's engagement in helping classmates with learning is consistent and strong. Isadora immediately started out the program by establishing an online forum in which students could socialize, collaborate and discuss classwork; classmates routinely expressed their gratitude and admiration for Isadora's contributions.

Isadora was a frequent participant in seminar, and her participation in collaborative activities was frequent. She was an effective and active co-facilitator in the one session. She completed 8/9 weekly seminar paragraph question (SQP) writing assignments. Isadora completed all 8 screening journal assignments and consistently demonstrated fully her learning in media analysis; her analyses were witty, savvy and full of analytical insight from production to affect. Isadora completed all 4 learning essays and consistently demonstrated well her metacognition and synthesis; her essays each did a solid job of combining class material with her learning process and contemplation of larger issues. Isadora did not write on the concept of *umwelt* in the monograph project but an illustration was featured. Isadora's writing skills were consistently excellent.

Isadora demonstrated an overall strong understanding of the presented concepts in marine science. She completed most observations assignments, and demonstrated a consistently strong ability to observe and describe optical phenomena (simple ray optics, wave behavior), visual and perceptual phenomena (eye anatomy and motion illusions) and movement behaviors in marine organisms (locomotion and feeding behaviors) through completion of assigned notebook observations. Isadora thoroughly completed most simulation and video observation exercises, demonstrating strong engagement with the range of materials. The entries were detailed, well-annotated and were consistently cited as assigned.

Isadora was responsible for researching, writing and blogging on the self-selected topic of "Common Merganser (*Mergus Merganser*)". Her assignment completion on the interim assignments (project proposal and bibliography, rough draft, final draft and blog entry) was complete. The bibliography demonstrated a well-developed understanding of information sourcing, and made strong use of primary and secondary source material. Isadora's final project paper and blog entry did an excellent job of summarizing primary research, presenting concepts and ideas, mostly using correct taxonomic nomenclature formatting, and using proper citation formatting. The research and writing were an



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excellent demonstration of her communication skills and ability to pair the scientific information with her informative illustration work.

On Isadora's work in illustration and animation, her instructor Ruth Hayes had this to say:

Isadora entered the program with solid drawing skills that she applied effectively to stipple and watercolor representations of invertebrates. Her monograph illustrations of the common merganser showed excellent ability to represent color accurately as well as invention in how to portray scale, distinguishing characteristics and swimming locomotion. Isadora easily translated these skills to animation, executing several two-frame devices that revealed a good sense of character design; a fluid metamorphosis; and two sequences of cut-out animation. These all demonstrated her strong grasp of basic animation principles. Isadora's animation for the monograph benefited from good pre-production planning. She created a series of shots that show how a merganser hunts. She made effective use of cut-outs to call viewers' attention to significant aspects of this behavior and timed actions well. Isadora's written reflections on her process and results demonstrated strong observational skills as she noted how differences in media and format affect viewers' perception of the illusion of motion, how to achieve effects from different drawing tools, and creative problem-solving ideas she gleaned from animations viewed for class. Isadora did excellent work in scientific illustration and nonfiction animation overall.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 3 - Seminar in Critical Theory of Media and Anthrozoology
- 3 - Introduction to Scientific Illustration
- 5 - Introduction to Nonfiction Animation
- 5 - Introductory Topics in Marine Biology



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Last, First Middle

Student ID

January 2020 - March 2020: Telling the Story: Business, Digital Marketing, and Ethics

16 Credits

DESCRIPTION:

Faculty: Steve Rowland, Andrew Buchman

This team-taught interdisciplinary academic program combined studies of business, ethics, academic critical thinking, digital marketing, media marketing, media production skills, and drama. Storytelling, one of the oldest arts, plays a huge role in the business and marketing worlds. We studied how companies employ imaginative advertising to tell stories about their organization, employees, social role, and products. Business practices were also contrasted with the ways journalists and consultants work to research and report factual stories.

Weekly assignments using an online textbook and quizzes and successive rounds of an online simulation of digital marketing using ad words and email campaigns acquainted students with contemporary digital marketing practices. Guest speakers included a *New York Times* reporter, a successful entrepreneur, and a digital marketing expert. Short films covered related topics such as principles of media advertising and crafting marketing campaigns for nonprofits using Facebook and Google.

Students studied, seminared together, and wrote essays on topics including new businesses employing digital marketing strategies (the firms Sweetgreen and Pizza), ethical issues around truth and falsehood (Sissela Bok's 1978 book *Lying*), and the uses of big data by both commercial and political marketers (Shoshana Zuboff's 2019 book *The Age of Surveillance Capitalism*). They also read out loud and discussed plays dramatizing contemporary issues with ethical and business related implications such as deindustrialization, unemployment and ethnic strife (*Sweat* by Lynn Nottage), sexual harassment (*Measure for Measure* by William Shakespeare), and gentrification, justice, racism, and poverty (*Jitney* by August Wilson). These studies placed our work on digital marketing skills in some of the larger intellectual and moral frameworks managers charged with major corporate responsibilities must understand and work within.

Working in small groups, students chose a potential client company facing recent ethical crises to study in depth. Each group first presented its research, then as a final project, devised and proposed recovery plans employing digital media campaigns for their client company to the large group for critique. These presentations incorporated thinking about business, ethics, storytelling and media production and gave each student opportunities for group work and public speaking. Related media assignments required students to brainstorm, script, and produce a series of marketing videos from 6 seconds to several minutes in length.

EVALUATION:

Written by: Andrew Buchman

Isadora is a treasure. It's hard to believe this is her first year of college. In many ways she is functioning at an upper-division level already: as a close reader, in seminar and class discussions (where she frequently initiated and/or led terrific colloquies), in her group work (where her gifts as a performer and rapidly developing skills as a filmmaker shone), and in her papers, which were consistently extensive, carefully developed and rewritten before being handed in, original and insightful. In particular, Isadora is already something of a Shakespeare scholar; her knowledge gave extra meaning and weight to our work with *Measure for Measure*, another thing I'm deeply grateful to her for.

Isadora's essay writing is extremely strong: mechanically perfect, thoughtful, complex. How will she keep growing as a writer at Evergreen? She must communicate her expectations for herself to others in her group, especially her faculty. If she wants particular cues, such as due dates, additional assignments (or



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just additional drafts), she can ask for them or begin setting these parameters for herself--the ultimate solution for all serious writers. (A typical strategy for many adult writers is to write first thing in the morning for an hour, while the mind is fresh, then switch to the other tasks of the day, then return to the work of writing at day's end with a fresh ear and eye.)

Isadora's work in digital marketing was also exemplary. Here she put her own high standards into practice; she worked a lot harder at it than she needed to; saving all her data in a separate spreadsheet as she went along, and doing the repetitive testing and tweaking of ad words that is the key to google's advertising ecosystem at present. In the future, AI may do more of this work--but Isadora now knows what the real world of digital marketing looks like today.

For their first media project, Isadora's group created a comedic critique of Amazon's corporate tax avoidance strategies. Isadora created a strong, concise script, handled the camera work, and also directed multiple takes, offering helpful advice to her actors. Tyler edited the video and sound, overcoming obstacles including file incompatibilities that required him to redo some work, which he performed patiently and twice as fast the second time (a lesson in itself). The group also researched and presented some persuasive (and well-sourced) statistics and events, making the audience think as well as laugh. For their second media project, Isadora's group created two brilliant spots employing varied, ear-catching soundtracks and rapid cuts to create interest, even urgency in a simple tale about getting to class on time (with the proper footwear).

In both their mid-quarter and final marketing plan group presentations, Isadora's group created a multi-pronged approach to helping United Airlines move past a series of ethical breaches, particularly internal employment practices that had been abused by internet-savvy workers within the company. They presented detailed plans for recruiting, corporate communications, and media campaigns, including both long-form and bumper media spots using a Shakespearean character to humorously (but effectively) place the company's problems somewhere in the distant past. This approach to media campaigns--creating a memorable character--is often key to creating long-running campaigns that can vary the situations and stories within which the character is set.

I am thrilled that Isadora is at Evergreen. She would excel as a student any place. But here she will be able to grow at her own pace and in her own way. I look forward to following her progress and stand ready to write her recommendations for grad school, jobs, or study abroad whenever those opportunities might present themselves. I am also encouraging Isadora to pursue specialized summer programs that might give her a taste of various possible careers and other pedagogies as well. Brava, Isadora!

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Fundamentals of Digital Marketing
- 4 - Ethics in Drama and Business
- 4 - Business Media Studies
- 4 - Digital Media Production for Business



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September 2019 - December 2019: Madness and Creativity: The Psychological Link

16 Credits

DESCRIPTION:

Faculty: Patricia A. Krafcik, Ph.D.; Carrie M. Margolin, Ph.D.; Albert Lee, M.F.A.

Our program explored the relationship between human psychology and the creative imagination. Students studied abnormal psychology, discussed and analyzed a variety of assigned readings in weekly book seminars, listened to faculty lectures in psychology, film history and theory, as well as literature, and participated in collaborative film production projects based on themes of madness and creativity. Readings included "Ward No. 6" (Anton Chekhov); *Hallucinations* (Oliver Sacks); "The Overcoat" and "The Portrait" (Nikolai Gogol); *The Runaway Species: How Human Creativity Remakes the World* (David Eagleman & Anthony Brandt); *Darkness Visible: A Memoir of Madness* (William Styron); *The Bell Jar* (Sylvia Plath); chapters from *Fundamentals of Abnormal Psychology* (9th ed., Comer and Comer, 2019); and several relevant articles.

To enhance and test their knowledge in connection with our study of abnormal psychology, students worked with online software ("LearningCurve" from Macmillan Publishers). LearningCurve is an interactive, self-paced tutorial on our textbook readings in abnormal psychology. This software requires that students fully master the material. The students' knowledge is assessed through quizzes, and incorrect answers to questions are followed by immediate corrective feedback, with subsequent retesting until a perfect score is achieved.

Students and faculty viewed several films linked with topics in psychology, analyzing them from historical, theoretical, and aesthetic perspectives in post-viewing discussions led by the film faculty. These included both narrative and documentary features, as well as silent and experimental short films, such as *K-PAX*, "La Jetée," *Titicut Follies*, *Hearts of Darkness*, *Black Swan*, *Barton Fink*, *A Page of Madness*, *The Treasure of the Sierra Madre*, "The Red Balloon," *Annie Hall*, *Psycho*, *Adaptation*, *Sunset Boulevard*, *At Eternity's Gate*, *The Punk Singer*, and excerpts from *Night on Earth* ("Paris") and *Akira Kurosawa's Dreams* ("Crows").

In addition to film history and theory, students learned about the practical considerations that inform filmmaking craft, which they applied to digital film production projects shot in small teams of approximately six people. Students were also given the opportunity to gain proficiency in digital video camera operation, nonlinear video editing software, or digital audio recording. They produced a series of graduated digital filmmaking exercises during the fall term—*photo roman* process film, live-action process film or 60-second commercial, and short film adaptation—aimed at demonstrating their ability to apply the same shot-sentence framework that is taught at leading American film schools: "Every shot is a thought. Shots are sentences." For the final fall exercise, students produced short film adaptations and mock trailers based on the films screened in class, using these exercises to examine closely the creative choices made by world-class filmmakers; to experiment with genre and other film conventions; and to enhance their creative problem-solving skills.

Students practiced their writing in weekly seminar commentaries based on the assigned readings, midterm learning plans, written responses to three major controversial issues in psychology (from *Taking Sides: Clashing Views in Abnormal Psychology*, 8th ed., Richard P. Halgin), a major thesis essay in initial and final draft forms based on issues presented in the film *K-PAX*, and a self-evaluation. They were also invited to submit three brief papers in response to the films screened in class, and were encouraged to use these open-format reaction papers for analysis and creative expression, depending on their personal interests and academic goals. In order to promote project-based learning and encourage a thoughtful



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approach to their creative work in collaborative film production, students were also invited to submit reflection papers for the digital filmmaking exercises.

EVALUATION:

Written by: Carrie M. Margolin, Ph.D.

Isadora Colpo was enrolled in the coordinated studies program *Madness and Creativity: The Psychological Link* during fall quarter 2019. She had perfect attendance and did excellent work throughout, earning full credit for it.

Isadora was a regular participant in seminar, and achieved a good balance between speaking and listening. She came to seminars prepared, having read and thought about the material beforehand.

She was a skilled listener, and treated her classmates with respect. She exhibited leadership with her clear sense of respect and professionalism for her peers and the academic environment, and in this way, played an active role in facilitating discussions. She was a strong presence in the group, and appreciated by her classmates.

Isadora participated fully in the writing requirements of the program. She produced online commentaries to all of the seminar texts. Isadora's seminar commentaries contained her insights into the reading, often going beyond the scope of the text at hand. Her papers made appropriate reference to the texts and reflected an excellent understanding of the larger context of readings. She started the quarter with strong writing skills, and improved her writing as the quarter progressed.

On the plagiarism quiz, she showed an excellent grasp of the steps necessary to avoid plagiarizing the work of others.

Isadora did consistent work on the interactive LearningCurve assignments for abnormal psychology, completing most of the chapters. Her work showed a mastery of the covered material. In addition to her work on LearningCurve, Isadora also showed her knowledge of abnormal psychology through her work on the *Taking Sides* analyses. She submitted all of the required analyses. Her analyses revealed that she read and understood the controversial issues and could articulate a reasoned opinion of her own.

In fulfillment of the Film History and Theory requirements for the program, Isadora gave an oral presentation on the film *Willy Wonka & the Chocolate Factory*, arguing in humorous fashion that Gene Wilder's portrayal of Willy Wonka illustrated well the course material on personality disorders. Particularly striking was her re-framing of the film as "Charlie and the Antisocial, Paranoid Hermit," demonstrating her intellectual agility and playful sense of humor. Such creativity was also on display in Isadora's film reaction papers, which included a satirical look at *Barton Fink* and, on a more serious note, a reflective poem that was inspired by the struggles of Vincent van Gogh in *At Eternity's Gate*. Perhaps most impressive of all, Isadora took the time to create a one-minute short film featuring a reading of the poem against a backdrop of her own illustrations.

In fulfillment of the Film Production requirements for the program, Isadora participated in three short films shot by her assigned group and bravely volunteered to play one of the leads for our in-class filmmaking exercise on *(500) Days of Summer*. Particularly noteworthy was her contribution to the Fall Quarter film project, for which she took on a leading role in her group's short film adaptation based on the film *Psycho*. She also took on the added responsibility of playing one of the leads in the final project for another group, a clear indication of the high regard she enjoyed among her classmates. In writing about her filmmaking experiences in a post-production reflection paper, Isadora described the frustrations she had with the first two films, especially since she came to the class with no background in film. But rather than rant about the situation, she took the opportunity to reflect on group dynamics, analyze the problems



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she saw, and identify corrective measures. All of this suggests a certain maturity that should help her tackle similar challenges in the future.

Her group members noted that Isadora was particularly generous with time devoted to the Fall Quarter film, particularly good at facilitating the group process, and was a major contributor to the film. When asked to evaluate her participation, her group judged her work as excellent.

In summary, Isadora was a responsible and conscientious student who took her work seriously and put a great deal of effort and forethought into her work. It was a pleasure having Isadora as a student. The Faculty wish her well in her future academic endeavors.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 2 - Abnormal Psychology
- 2 - Psychology of Creativity
- 2 - Psychology and the Arts
- 2 - World Literature
- 2 - Expository Writing
- 4 - Film History and Theory
- 2 - Film Production



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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.