



Haddad, Carla Ivonne

A00446853

Last, First Middle

Student ID

**Former Name(s):** Estrada, Carla ;

**TRANSFER CREDIT:**

Start	End	Credits	Title
09/2016	06/2018	56	<b>University of California - Santa Cruz</b>
09/2020	12/2020	7	<b>Santa Ana College</b>
09/2021	12/2021	9	<b>Austin Community College</b>
01/2022	12/2022	28	<b>Central Texas College</b>
01/2022	12/2022	5	<b>Central Texas College</b>

**EVERGREEN UNDERGRADUATE CREDIT:**

Start	End	Credits	Title
01/2024	03/2024	16	<b>Translenguadxs: Latinx Poetry and Translingual Practices</b> 4 - <i>Intermediate Poetry Writing</i> 3 - <i>Latinx Studies: Contemporary Latinx Writers</i> 3 - <i>Literature: Contemporary U.S. Poetry</i> 2 - <i>Education: Creative Writing Pedagogy</i> 4 - <i>Advanced Creative Writing: Food Writing</i>
04/2024	06/2024	12	<b>The Journey: Art of Pilgrimage in Writing, Literature, and Life</b> 4 - <i>Literature and History of Travel and Pilgrimage in Culture and Society</i> 4 - <i>Creative, Academic, and Professional Writing, Communication: Theory and Practice--Narratives of Travel, Journey, and Pilgrimage</i> 4 - <i>Fiction Writing and the Literature of Social and Environmental Justice: Short Story and Speculative Fiction</i>
04/2024	06/2024	4	<b>Writing Our Future Histories: Exploring the Boundaries of the Possible</b> 2 - <i>Creative Writing</i> 2 - <i>Literature and Literary Theory</i>
04/2024	06/2024	2	<b>Cultivating Voice: A Writing Tutor's Craft</b> 2 - <i>Writing or Education</i>
06/2024	09/2024	4	<b>Casting Glass from Life</b> 4 - <i>Visual Arts</i>
06/2024	09/2024	4	<b>French Language and Culture</b> 4 - <i>French Language and Culture</i>

**Cumulative**

147 Total Undergraduate Credits Earned



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**June 2024 - September 2024: French Language and Culture**  
**4 Credits**

**DESCRIPTION:**

Faculty: Olivier Soustelle, M.A.

This online 5-week class explored the basics of French grammar and the many cultural identities found in France and the Francophone world. While emphasizing essential elements of syntax for conversations and written communication (including adjectives, the present tense, and simple future tense), the class addressed food, arts, and society to discuss and survey contemporary France. Students created a script using grammar and topics learned and wrote a reflection on specific elements of French language, culture, and identities.

**EVALUATION:**

Written by: Olivier Soustelle, M.A.

Carla had a good summer session in French class. She demonstrated a solid understanding of the grammar structure we learned and honed her ability to sound out the correct pronunciation of words. Although at times a reluctant participant, she pushed herself to contribute verbal responses with increasing confidence. In her end-of-term final project, when students had to partner up to produce a skit in French, despite having been sick for a week she managed to pull together a skit with her partner and meet all the requirements for the assignment. Carla's script was well researched, as was the final reflection paper she produced, in which she made very insightful observations about French secularism and how it presents a challenge for incoming immigrants.

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4**

4 - French Language and Culture



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## **June 2024 - September 2024: Casting Glass from Life**

4 Credits

### **DESCRIPTION:**

Faculty: Mary Van Cline, BFA Fine Arts, MA Ceramics, MFA Glass Sculpture

This class addressed learning multiple processes and materials used in mold making techniques which were then fabricated into glass art objects. With life casting materials, the students cast their faces and objects in their daily lives, organic or inorganic, and followed the subsequent processes of positive and negative concepts through to their final glass art pieces.

Over the course of this fast-paced summer class, the students were instructed through demonstrations of each process step, and then given the opportunity to achieve competency for each different fabrication material. Using different flexible rubber silicones, they created negative molds which were then painted with melted waxes. These positive waxes were then cast into plaster glass molds. After removing the wax by steaming, the addition of multiple sizes and colors of glass frit was added, then kiln fired. Upon completion, the results added to student's competency of using opaque and translucent glass colors within their sculptural artwork.

### **EVALUATION:**

Written by: Mary Van Cline, BFA Fine Arts, MA Ceramics, MFA Glass Sculpture

Carla was a thoughtful and good-natured member of the class with a contemplative demeanor, and approached learning the many technical fabrication processes of mold making and glass casting with seriousness and care. Carla was a good listener, open to suggestions, and responsive to instruction, and a quick learner. Carla was fully engaged and productive in her studio work, and accomplished skills with progress toward content development and visual research. I hope to see Carla continue her artistic skills as she has much talent to offer.

### **SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4**

4 - Visual Arts



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**April 2024 - June 2024: Cultivating Voice: A Writing Tutor's Craft**

2 Credits

**DESCRIPTION:**

Faculty: Ansley Clark, MFA

This course integrates a seminar and a practicum to prepare students to become writing tutors. Students engage with various writing center and composition theories and learn effective practices centered on linguistic justice, universal design, and student-centered frameworks.

Readings include Vershawn Ashanti Young's *Should Writers Use They Own English*, Romeo García's *Unmaking Gringo Centers*, and Kenneth Bruffee's, *Collaborative Learning and the Conversation of Mankind*. Readings also included excerpts from Peter Elbow's *Writing Without Teachers*, Audre Lorde's *Sister Outsider*, and Shanti Bruce's *ESL Writers: A Guide for Writing Center Tutors*. Students wrote weekly reflections and two longer writing projects, participated in weekly seminars, and completed a weekly practicum that required them to observe and tutor their peers in the Writing Center.

**EVALUATION:**

Written by: Ansley Clark, MFA

Carla successfully completed all required components of the course and was a fully engaged member of our learning community. Carla completed all required homework assignments. Carla submitted an excellent, final writing portfolio that masterfully braided theory, praxis, and personal reflection. It demonstrated an understanding of how topics covered in class connected to each other and how to collaborate with, and support, diverse learners. Carla showed up in seminar, practicum, and written work as a mature, thoughtful, and respectful scholar. Carla was a pleasure to have in class.

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 2**

2 - Writing or Education



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## **April 2024 - June 2024: Writing Our Future Histories: Exploring the Boundaries of the Possible**

4 Credits

### **DESCRIPTION:**

Faculty: David Wolach

This course challenged students to write the world that does not yet exist. Each week we worked individually and collaboratively on writing experiments—prose, poetry, creative non-fiction—that critique and advance beyond our own assumptions about what is socially possible or probable and that do so by paying careful attention to the rhythms of past and current events. As a basis for this creative production, we engaged critically with writers whose work exists at the point where the border between politics and art, future and past, ruptures. Weekly meetings consisted of seminars, lectures, and "language labs" (times for brainstorming, rehearsing, and trying out language experiments). Each week students worked individually and collaboratively on writing experiments. As a basis for this creative production, students read and seminared on the work of published writers. Students also completed and revised longer form creative projects that were shared within feedback groups and with the class as a whole.

### **EVALUATION:**

Written by: David Wolach

Carla is a very smart, academically and political-ethically engaged student, offering thoughtful analysis of assigned readings. As they mentioned early on in the quarter, as a student whose dominant language at home and in the community is not English but Spanish, Carla has their antennae up for hearing how dominant—often colonial—languages such as English subsume voices and perspectives, hence diversity of perspective and experience, in everything from curricular design in schools to everyday ways of being perceived, treated, seen. Hence, a lot of their work in this course explored some of these themes, all while Carla, as they mentioned in a mid-quarter office hours session, took the leap of faith to try their hand at creative writing (particularly poetry) for the first time at school. Admirably, several memorable and compelling experiments resulted from Carla's courage to self-challenge their own work. The only thing I'd say when it comes to applying themselves to such a writing course in the future is to find ways to sustain that level of engagement throughout the whole of the quarter—since Carla lost some steam, including keeping up attendance and engagement with peer work, later on in the quarter as we began to crescendo with final projects. That said, I appreciate Carla's efforts to better themselves while offering their vital perspective to our classroom.

### **SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4**

2- Creative Writing

2- Literature and Literary Theory



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## **April 2024 - June 2024: The Journey: Art of Pilgrimage in Writing, Literature, and Life** 12 Credits

### **DESCRIPTION:**

Faculty: Rebecca A. Chamberlain, M.A.

In this upper-division program, students explored how life is a pilgrimage as one travels through a changing world. What are inspiring stories of journeys in, culture, literature, and history? What are the practices of writing, walking, observation, and imagination that cultivate meaning from personal and collective narratives and experiences? What are the cultural, social, ecological, and creative impacts of pilgrimages past and present?

Traditionally, pilgrimages focused on journeys to sacred sites or community events, including mountains, rivers, natural wonders, food gatherings, and religious or historic sites. Modern journeys include visits to astronomical or stargazing sites, ancient observatories, or pilgrimages such as the one many took to see the solar "Eclipse Across America" on April 8, 2024—a rare opportunity. Other travels include cultural, arts, sports, or political events—or natural history and ecological adventures such as observing birds in Costa Rica, caribou in the Arctic, salmon in the Northwest, or other sites.

Inspired by the "Eclipse Across America," and other events, this program explored how pilgrimage could be an act of intellectual and creative discovery, of observing the patterns, seasons, and cycles of the natural world, of participating in diverse cultures and communities, and an opportunity to understand complex systems in a changing world. Students related these studies to creative and critical practices, including writing, storytelling, communication, literature, history, natural history, cultural studies, science and arts education, leadership, public programming, and developing personal and collective connections to inspiring places.

Students read texts, short stories, poems, essays, and references on writing style and usage. Common readings developed the skills to "read like writers and storytellers" as students considered what makes effective writing, and developed critical and creative writing, reading, and thinking skills. Students led discussions and seminars on the readings and program themes and participated in a collaborative mid-term examination. They responded to regular writing and storytelling prompts and workshops to support creative and academic work. Students were required to be motivated and capable of working independently, as well as being committed to working in peer-editing groups as they contributed to a learning community and collaborative work to develop projects and give major presentations

As an upper-division program, assignments were adjusted to meet students at different stages in their academic journeys. Activities included seminars, field trips, lectures, and workshops on writing, literature, citizen journalism, cultural traditions, natural history, astronomy observations, and field studies. Students attended workshops and meetings with the instructor and worked in peer groups to collaborate and develop drafts of writing, projects, and presentations. Studies included work in the academic fields of leadership, literature, writing, cultural studies, arts, environmental, science, indigenous education, media, public programs, and communication.

Students attended classes, seminars, workshops, meetings, and collaboration in peer-groups to develop writing, projects, and presentations. Students developed their study of writing, literature, and storytelling related to pilgrimage, and to develop effective writing and reading skills connected to a sense of culture and place. They completed a "Writing and Walking, Pilgrimage and Practice" Journal, essential readings, synthesis essays (300 words), and a "Writer's Choice" project (3-5 pages). Final presentations included an anthology of writing, in an anthology of collected works through a WordPress publication, public presentations, performances, films, art installations, music productions, etc.



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Assignments Included:

1) Attendance and Participation and completion of in-class workshops; 2) Writing and Walking: Pilgrimage and Practice Journal; 3) Learning Goals; 4) Weekly Readings and Reflection Essays; 5) Writer's Choice Protect (three drafts); 6) A major Independent Study Project and Presentation that included: a) a project proposal; b) project work and learning logs; c) a bibliography; d) a final synthesis essay; e) final presentation and 9) Program Evaluations and Conferences.

Texts included:

1) Phil Cousineau, *The Art of Pilgrimage: The Seeker's Guide to Making Travel Sacred*; 2) William Zinsser, *On Writing Well: The Classic Guide to Writing Nonfiction*; 3) Jean Giono, *The Man Who Planted Trees, 20th Anniversary Edition*; 4) Andrew, Elizabeth, *Writing the Sacred Journey*. 5) "Journeys: The Art of Pilgrimage in Writing, Literature, and Life Program Reader," by R.A. Chamberlain, an anthology of essays, short stories, poems, films, podcasts, cartoons, animations, chapters from books, stories, and world mythology, screenplays, curriculum and resources in environmental and Indigenous science education, leadership, and program management, the arts, culture, history, and society that included: Linda Hogan, "Walking;" Henry David Thoreau, "Walking," "Civil Disobedience, and other essays;" Dr. Martin Luther King, Jr. "Tough Mind, Tender Heart;" Robin Wall Kimmerer, *Braiding Sweetgrass*, and essays; David Whyte, "Crossing the Unknown Sea;" John Francis, *Planet Walker*, Rebecca Solnit, *Wanderlust*; Gtsan?-smyon He-ru-ka and Lobsang Phuntshok Lhalungpa. *The Life of Milarepa*; Terry Tempest Williams, Gary Snyder, Annie Dillard, "Total Eclipse," Carl Sagan, "Voyagers" Linda Hogan, "Voyagers, Shariff Abdullah, *Creating A World That Works for All*, "Chapter 5, The Story;" Gary Paul Nabhan, "What Stories Do We Tell Ourselves?" Chamberlain, R.A. "Power of Story: Liberating Voices," and "Native Songs and Food Gathering Traditions with Jeanette Timentwa;" David Korten, *The Great Turning*; JoAnna Macey, *Active Hope*; Toni Morrison, *Nobel Prize Lecture*, Thich Nhat Hanh. *Peace Is Every Step: The Path of Mindfulness in Everyday Life*; Tyler E. Nordgren, *Sun, Moon, Earth: The History of Solar Eclipses, from Omens of Doom to Einstein and Exoplanets*; and others.

Films included:

Joseph Campbell, *Part 1: The Heroes Adventure*, with Bill Moyers; Lisa Theriot; *Eclipse Adventure*, Saloman Freeski, 2015; Phillip Noyce, *Rabbit Proof Fence*, and Nancy Duarte, *The Secret Structure of Great Talks*.

Field Trips and Guest Speakers Included:

Travis Johnson, MFA, "The Journey: The Art of Pilgrimage in Art, Ancestors, Activism through Words and Images" and "Artists Journey to Marfa TX;" South Sound Glacial Prairie Preserve, Intertribal Camas harvest; Mima Mounds, with Nathan Kuan Uhlmer, M.E.S.

**12-Credits--Individual Learning Contract:** Students participated in program activities plus developed and completed a 4-credit in-program Individual Learning Contract (ILC) Internship, or capstone project. Project proposals went through a rigorous approval process to be finalized and approved. The content of the ILC project was related to program themes and was designed to develop students' knowledge, skills, and abilities. To earn 12 credits, students were expected to work 15 hours a week on their ILC (150 hours over the quarter) and 350 hours total in the program. Students were required to document their activities in a "Time and Learning Log," provide a research log, bibliography, post drafts of their ILC project, and give a presentation along with their coursework. Credits were based on the focus and demonstration of work.



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**EVALUATION:**

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

Carla proved to be a thoughtful, self-directed, hardworking student who demonstrated solid academic skills in this upper-division writing and literature program. They excelled in creative writing, showed good comprehension, interpersonal, leadership, and organizational skills, contributed to class discussions and workshops, gave feedback and critique in writing and peer groups, and supported other students' understanding. They demonstrated focus, organizational, and time management skills in meeting deadlines, producing quality writing, presentations, and work in person and online, and giving honest assessment and feedback on their work and the work of others.

They earned 96.72% on their online work, attended 13 out of 16 classes, and demonstrated good participation and engagement in class and online. They developed and met thoughtful learning goals, reflecting on their progress throughout the quarter. For the core of their academic work, they completed weekly readings and wrote five reflective essays that offered a thoughtful critique, feedback, and analysis of program topics, themes, and issues. They kept a thoughtful "Writing and Walking Journal" throughout the quarter, and managed administrative documents for the program. Carla was passionate about learning to write effectively and evidenced a critical and creative understanding of how to construct fictional and nonfictional stories and narratives through writing and storytelling. They were articulate in discussing themes around creative writing, speculative fiction, social justice, education, issues facing first-generation college students, the challenges and difficulties of immigration, the importance of culture, identity, and community, and how stories can shape and document identity, meaning, and purpose.

For their major writing project, Carla developed a short story and work of speculative fiction. Carla framed the narrative as the travel journal of an immigrant family crossing the border into America. Written in the voice of a first-person narrator, it tells devastating stories of sacrifice, struggle, survival, resiliency and life and death choices and decisions. It is a heartbreaking and powerful work of fiction in which she was able to tell historical stories through the lens of speculative fiction. These stories could be told through memoirs or personal essays, but by telling the stories as fictional accounts, she was able to blend ideas, events, and perspectives to tell a deeper truth with out being bound to the constraints of a non-fiction essay. This gave Carla the freedom to press into the art and craft of fiction writing and to shape her characters and events in response to narrative structures, challenges, and opportunities in a breathtaking narrative of challenge, choice, and resilience.

For their Individual Learning Contract (ILC/4 credits), "Another World," Carla did research on issues around border crossings, immigration, and studying the art and craft of fiction and non-fiction writing. Through reading various fictional stories, community interviews, and the texts, *Simple Steps to Write a Fictional Book for Teens or Young Adults*, by Abby Bradley, and Luma Mufleh's memoir, *From Here*, Carla deepened her understanding of the border and challenges of immigration between Mexico and the United States. Her work provided the foundation to create a fictional short story based on real-life experiences. Carla's work was to understand how to write memoirs, short stories, and create podcasts to retell stories based on personal experiences and the cause and effect of the border crisis. Through this work, Carla demonstrated mastery, clarity, and knowledge of different genres, and of speculative fiction in particular, as they read, researched, and wrote a short story and created a podcast. As part of their work, Carla developed a detailed time and learning log that documented 101 hours, an extensive bibliography of readings and resources, and produced a remarkable research project and work of fiction. Carla gave an inspiring and concise presentation to feature their writing, thinking, research, and work.

In closing, Carla was an exemplary citizen of the program and was a thoughtful writer, leader and collaborator. They showed initiative, reliability, and personal responsibility for their learning and the learning community. They raised the quality of class interactions, offered excellent insights, demonstrated a complex understanding of the material, and made important contributions to all aspects





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of the program. They met each intellectual challenge and academic opportunity as a writer, and scholar and community leader.

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12**

- 4 - Literature and History of Travel and Pilgrimage in Culture and Society
- 4 - Creative, Academic, and Professional Writing, Communication: Theory and Practice--Narratives of Travel, Journey, and Pilgrimage
- 4 - Fiction Writing and the Literature of Social and Environmental Justice: Short Story and Speculative Fiction



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## **January 2024 - March 2024: Translenguadxs: Latinx Poetry and Translingual Practices** 16 Credits

### **DESCRIPTION:**

**Faculty:** Catalina Ocampo Londoño, MFA, Ph.D.

**Program Description:** In this one-quarter creative writing, literature, and Latinx studies program, students explored the concept and practice of “translanguar/ translanguage,” or what linguist Ofelia García describes as the use of one’s “full linguistic repertoire.” Students learned about translingual practices through readings on translanguaging and by reading Latinx poets and other writers of color, reflecting on how these authors move across languages, navigate English-dominance in the United States, and bring intersecting identities into their writing. Students also developed creative writing skills through poetry and personal narrative assignments, and experimented with forms of writing that engaged their full linguistic repertoire, including multiple languages, various linguistic registers, and many Englishes. Scaffolded work on a craft essay helped students learn how to identify, describe, and articulate elements of craft used by poets, how to apply these elements of craft to their own writing, and teach them to others. Through guest speakers, readings, and developing their own mini-lesson, students learned how poetry and translingual practices can be used in educational contexts to support multilingual communities and expand multilingual writing in the United States. In addition, students in the 16-credit version of this program participated in a projects module that allowed students to read and present on an additional poet of their choice, and develop an extended writing project building on explorations in the program core (an additional 3-4 poems or 5-10 pages of prose), presented in a public forum at the end of the quarter. Each week consisted of a 2-hour lecture, five hours of seminar discussion, a 2.5-hour generative writing or peer review workshop, two hours of guest speakers or special events, and a 2-hour projects module session for check-ins and peer review.

**Readings and Program Materials:** Gloria Anzaldúa, *Borderlands/La frontera* (selection); Elba Rosario Sánchez, "Cartohistografía: Continente de una voz / Cartohistography: One Voice's Continent"; Patricia Smith, "Keepers of the Second Throat"; Ofelia García, et. al. "Rejecting Abyssal Thinking in the Language and Education of Racialized Bilinguals"; Ofelia García and Maite T. Sánchez, "The Making of the Language of U.S. Latinxs: Translanguaging Tejidos"; Francisco X. Alarcón, *Snake Poems: An Invocation*; Natalie Diaz, *Postcolonial Love Poem* (selection) and "A Poetry Portfolio: Featuring Five of Our Country's Finest Native Poets"; Ofelia Zepeda, *Where Clouds are Formed*; Highest Aspirations, "Embracing Spanglish as Translanguaging in the Classroom with Alexandra Medrano" (podcast); Vershawn Ashanti Young, "Should Writers Use They Own English?"; Chen Chen, "Craft Capsule on Nightmares"; Poetry Unbound episodes on Ofelia Zepeda and Natalie Diaz (podcasts); Roque Raquel Salas Rivera, *x/ex/exis: poemas para la nación / poems for the nation*; "SOFT BOY: Rafael Soldi in conversation with Luisebastián Sanabria"; Solmaz Sharif, "The Near Transitive Properties of the Poetical and the Political"; Paul Hlava Ceballos and Quenton Baker, *banana [ ] / we pilot the blood*; Reyna Grande and Sonia Guiñansaca, eds. *Somewhere We Are Human* (selection); Linda Christensen and Dyan Watson, eds. *Rhythm and Resistance: Teaching Poetry for Social Justice*; as well as poetry by Ada Limón, Carmen Giménez Smith, Brenda Cárdenas, Zeina Hashem Beck, Claudia Castro Luna, Brian Dang, Jehan Osanyin, Don Mee Choi, Sonia Guiñansaca, Cecilia Vicuña, Victoria Chang and spoken word by Elizabeth Acevedo and Denice Frohman.

**Assignments:** seven 1-2 page weekly seminar reflections; one "Inspiration" or reflection on poems and prompts for writing; one 4-6 page personal narrative (draft and final version); three poems and reflections on each poem; two revisions of poems; one 4-6 page craft essay (draft and final versions); one lesson plan and 20-minute craft talk or mini-lesson, presented to classmates; presentation of one poem read out loud during our final poetry reading; two proposals (one for the project and one for the "Choose-Your-Own-Poet" assignment); a 2-3 page reflection on a poet of their choice; three "stepping stones" with



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material for ongoing projects; final project (draft and final versions); and a presentation of the final projects during the poetry reading at the end of the quarter.

**EVALUATION:****Written by:** Catalina Ocampo Londoño, MFA, Ph.D.

Carla did very good work in the program "Translenguadxs: Latinx Poetry and Translingual Practices," and was an active and engaged participant in program activities, often taking a leadership role in the program. Carla came to the program with previous knowledge of Latinx communities and an interest in teaching, and enriched our program with perceptive observations of the histories, contexts, and texts we were reading while expanding teaching skills. Carla also showed significant talents as a poet and storyteller, which grew and blossomed over the course of the quarter: Carla was somewhat new to poetry writing, and expressed some hesitation at the beginning of the quarter but soon showed a keen eye for lyrical detail, musicality, and powerful storytelling, and this quarter wrote moving poems, strengthened through hard work, a willingness to experiment, and careful revision. A strong poet on the page, Carla was equally captivating on stage, as evidenced by the powerful spoken word performance during our final poetry reading, which Carla also supported as MC. The poems Carla wrote and performed this quarter made excellent use of translanguaging practices, intimately understood, and were enriched by Carla's close attention to the poets we read in class and a willingness to apply lessons learned from their poetry. This was evident in Carla's well-written craft essay, which showed how the use of translingual strategies in poetry can affirm the languages and vernaculars of communities of color and support linguistic justice for racialized people and communities. Through deep engagement with program readings, lectures, and guest speakers, Carla expanded understanding of translanguaging practices and contemporary Latinx poetry, with particular insight into the craft of poetry and its role in affirming the value of multilingualism. Carla has demonstrated strong foundation in Latinx Studies and poetry writing, and is ready for advanced work in both fields.

**Seminar Preparation and Participation:**

Carla's came to seminar well-prepared, ready to discuss readings and make connections between readings, classmates' comments, and information from lectures and guest speakers. Carla's seminar reflections showed engagement with program materials, and posed authentic reactions to texts and speakers. Some reflections were somewhat brief and would have benefited from more in-depth discussion, specific quotes from the text, and questions about texts coming up for the following week. Nevertheless, the reflections raised good observations, including ways Hlava Ceballos and Diaz use elements like repetition and statistics in their poems, or the effects of linguistic power dynamics that devalue certain languages and vernaculars, and what this means for linguistic preservation and recuperation. In seminar, Carla engaged actively in small group discussions, and became more vocal in large group discussions as the quarter progressed, offering valuable contributions that deepened our collective understanding. Carla played an important role supporting students who were having a difficult time and naming complex dynamics within the group, calling people in with firm and gentle invitations that helped others see blind spots and keep growing. Carla also helped facilitate an engaging seminar discussion of *Rhythm and Resistance* with another classmate: given the focus on teaching that week, Carla and fellow co-facilitator invited students to engage others in writing activities laid out in the book, successfully seeding the field for more in-depth lessons that students would lead the following week. For that mini-lesson, Carla focused on uses of translanguaging in writing, and created a well-constructed lesson plan with engaging activities that highlighted the rich linguistic repertoires of students in the program. The lesson reflected Carla's growing skills as a teacher, particularly in the realm of writing and translingual practices.

**Writing:**



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Carla showed impressive talent as a writer and storyteller in both poetry and prose, and put significant effort into revisions, leading to significant growth in writing skills. Carla's personal narrative "The H in Haddad is Silent" made excellent use of anecdote and specific detail to reflect on the complex history of Carla's name and the way it reflects relationships to heritage and language. That essay was a good introduction to the poems that followed, which used rich sensory language, sophisticated uses of translingual practices, and poetic tools like repetition and the use of letter-poems to explore connection to place, language, and the past. Carla's poem "BrownTown" was especially well crafted, and went through significant revision before arriving at the final version included in our program chapbook: energized by fierce pride and rich descriptive language, the poem immerses us in the sounds, sights, and languages of Santa Ana, CA, illuminating the class and racial tensions in gentrifying neighborhoods and ambivalent relationships to home. The poems also explored the difficulties often faced by multilingual individuals and communities, and reclaimed the power and virtue of bilingualism through sophisticated use of translingual practices. This became the topic of Carla's craft talk, which focused on texts by Zepeda, Alarcón, and Young, showing how each of these poets use translingual practices to combat the devaluing of racialized languages and vernaculars, reclaiming Black and Indigenous modes of expression in a broader struggle for linguistic justice. The essay was well written and demonstrated excellent understandings of program texts and of the concept and practice of translanguaging.

### **Project:**

As part of the projects module, Carla chose to pursue an independent project that connected food, storytelling, and cultural reclamation, and did excellent work for this part of the program, working steadily to arrive at the final goal: a cookbook that included recipes from Latinx people and stories connected to those recipes. In order to carry out the project, Carla interviewed friends and community members about favorite foods, cooked them, recorded recipes, gathered photographs, and wrote down stories told by the interviewees about each of the foods. Carla then gathered up recipes and stories in a final cookbook showing ways that food holds memories, both painful and nourishing, and helps Latinx communities sustain connection to culture, language, and home. The stories, tender and moving, were told in colloquial but poetic language, informed by the inflections of conversation and memory-sharing, and brought the recipes to life. The cookbook reflected the diversity of Latinx culture and through storytelling revealed some of the challenges faced by interviewees who had experienced racism, the devaluing of Spanish, and the loss of loved ones while continuing to celebrate resistance, cultural resilience, and joy. The cookbook concluded with a poem titled "My Favorite Customer," rich in sensory detail, which again reflected Carla's poetic talents. Carla did striking work in the projects module this quarter, and is ready to take poetry to the next level through advanced work in poetry writing. It was a pleasure having Carla in class this quarter.

### **SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16**

- 4 - Intermediate Poetry Writing
- 3 - Latinx Studies: Contemporary Latinx Writers
- 3 - Literature: Contemporary U.S. Poetry
- 2 - Education: Creative Writing Pedagogy
- 4 - Advanced Creative Writing: Food Writing



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Student Self Evaluation for Translenguadxs: Latinx Poetry and Translingual Practices  
01/2024 - 03/2024

Winter of 2024 was my first quarter as a student at Evergreen and even though I had been to advisors and done the school tour, I still had no idea how this school worked. This doesn't mean that I chose a class at random and hoped for the best, I was actually very meticulous about the first class I would take in my first quarter at this new school. I chose Transleguadxs because it was a poetry class centered around different languages. I want to be an English teacher and poetry is definitely not something I am comfortable with or have even explored, so what better time than to explore it now. What I didn't realize was that this class would give me much more than just learning how to write poetry.

In Transleguadxs I learned that translanguaging doesn't just mean different languages, it means different vernaculars and different ways of speaking. Reading Vershawn Ashanti Young's article I learned that having a different way of speaking translated into your writing doesn't make you dumb or lesser than everyone else. "Academic" writing is another form of oppression and a barrier used to not let cultures shine through works of BIPOC people. Heavy discussions were had in our classrooms this quarter. Through my writing and classroom participation I was able to not only share my thoughts, but also speak up for other students who aren't as confrontational. This isn't something that comes easily and if you ask Catalina Ocampo, the professor who taught Transleguadxs, she'd probably say it was a natural thing she saw in me. This class didn't just teach me how to read, write, and breathe poetry, it also allowed me to find my voice and to use it to speak up against things that aren't okay.

This is only the start of my teaching career and I am so grateful for everything I've learned. I am now confident that I am going to be a great teacher because of the tools I've gained in this class. I also know I will be using these tools in future classrooms and educational situations.



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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](http://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.