



Tottenham, Pearl Jade

A00340155

Last, First Middle

Student ID

**Former Name(s):** Tottenham, Pearl ;

**CREDENTIALS CONFERRED:**

Bachelor of Arts

Awarded 11 Jun 2021

**TRANSFER CREDIT:**

Start	End	Credits	Title
09/2017	12/2017	13	Central Washington University

**EVERGREEN UNDERGRADUATE CREDIT:**

Start	End	Credits	Title
01/2018	03/2018	15	<b>Countercontextual Ecologies: Eco-Music</b> 4 - <i>Environmental Humanities</i> 4 - <i>Eco-Music</i> 4 - <i>Performance Studies</i> 3 - <i>Independent Research Project</i>
04/2018	06/2018	16	<b>Slavic and Celtic Folklore: Heroic, Spiritual, Practical</b> 4 - <i>Celtic Studies</i> 4 - <i>Slavic Studies</i> 4 - <i>Folklore and Mythology</i> 4 - <i>Expository Writing</i>
09/2018	12/2018	16	<b>Theme and Variations in Music and Biology</b> 6 - <i>Introduction to Scientific Thinking</i> 3 - <i>Music Fundamentals</i> 3 - <i>Applied Music</i> 4 - <i>Seminar: Beauty in Literature and Philosophy</i>
01/2019	03/2019	8	<b>Not a Melting Pot: American Identities, Migrations, and Places</b> 2 - <i>History of U.S. Immigration</i> 2 - <i>American Studies</i> 2 - <i>Ethnic Studies</i> 2 - <i>Expressive Culture: Music, Folklore, and Foodways</i>
04/2019	06/2019	16	<b>Student-Originated Studies: Music</b> 8 - <i>Songwriting</i> 4 - <i>Applied Music</i> 4 - <i>Music Fundamentals</i>
09/2019	03/2020	32	<b>Music and Mythology</b> 6 - <i>Tonal Harmony</i> 6 - <i>Applied Music</i> 6 - <i>Global Music History</i> 6 - <i>World Myth</i> 4 - <i>Classical Myth</i> 4 - <i>Songwriting</i>



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**EVERGREEN UNDERGRADUATE CREDIT:**

Start	End	Credits	Title
03/2020	06/2020	16	<b>Student-Originated Studies: Music</b> <i>4 - Tonal Harmony</i> <i>4 - Music Composition</i> <i>4 - Applied Music</i> <i>2 - Western Music History</i> <i>2 - Seminar in Sustainable Creative Practices</i>
09/2020	03/2021	28	<b>Dangerous Reading: Foundation in the Humanities and Arts</b> <i>4 - Music Literature</i> <i>4 - Literature: Modernist French Fiction</i> <i>4 - History: Early Modern and Modern Europe</i> <i>4 - Poetics</i> <i>4 - Introduction to Musical Narrative</i> <i>2 - Literature: Homer in Translation</i> <i>2 - European History: World War I to the French Algerian War</i> <i>4 - Topics in 20th Century Intellectual History</i>
03/2021	06/2021	12	<b>Student-Originated Studies: Music</b> <i>4 - Song Writing</i> <i>4 - Applied Music</i> <i>4 - Audio Technology</i>
03/2021	06/2021	8	<b>Audio Recording Studio</b> <i>8 - Audio Recording Internship</i>

**Cumulative**

180 Total Undergraduate Credits Earned



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I have always been an inquisitive person, a fast learner, and an enthusiastic student. However my time in the educational system has not been easy, as I have faced significant challenges due to my struggle with mental health. My depression and severe anxiety held me back from my full potential as a student all through high school and into college. However my transfer to The Evergreen State College was a significant turning point for me. Since becoming a "Greener" I have found my strength as a student and a self motivated learner, and over time as Evergreen allowed me to figure out what style of learning works for me, my mental health became less of a strain on my academic performance. Evergreen's interdisciplinary methods allowed me to surround my love of music with endless perspectives, helping me to better connect to anything I could possibly want to learn; both in and outside of Evergreen.

As a freshman transfer student, I began my time at The Evergreen State College with a background in classical theory based music studies, and I was thrilled at the opportunity to explore the freedom of being a musician and artist at Evergreen. While still placing an emphasis on technique and theory, I began to truly experience music in connection with the world around me. I discovered a lot about myself as a performer, stepping outside of my musical comfort zone by working and collaborating with my peers. As I moved through Evergreen, my interests grew and flourished. Although music remained the facilitator for my learning, I found a keen interest in the humanities and the arts in a broader sense.

One of the things about my college education I am most grateful for is the space I was given to create substantial work as a part of my learning. I was able to study and research music and other subjects, all while writing and recording music, and creating pieces of art, all of which are meaningful to me and enriched my learning immensely. Aside from being a beneficial learning experience, this also gives me a selection of work that I am proud of now, and can continue building on later. One of the things Evergreen has taught me is that your learning does not end when you leave a program or a class, or even when you leave the school.

Evergreen has allowed me to focus on my area of emphasis: music, while also trying my hand at such a wide variety of subjects such as ecology, folklore, biology, poetry, literature, history, art, mythology, anthropology, and more, through the lens of music. I've had the opportunity to be a part of the interdisciplinary programs Evergreen is known for (working with multiple faculty members of different disciplines in large sixteen credit classes), as well as multiple independent Student Originated Studies, and an Internship Learning Contract. My years in this academic institution have not only taught me simply about the subjects of my classes, but how to be a better learner. Thanks to my time at Evergreen and the experiences it allowed me access to, I feel now that I can thrive in an academic, creative, or professional environment regardless of the field or subject.



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## **March 2021 - June 2021: Audio Recording Studio**

8 Credits

### **DESCRIPTION:**

Faculty: Andrea Gullickson, DMA

Through this Internship Learning Contract titled **Audio Recording Studio** Pearl Tottenham served as an intern at the Anacortes Unknown studio under the supervision of Nicholas Wilbur. Specific learning objectives proposed through this contract included: mic placement, signal flow, dynamic processing, frequency analysis and drum tuning.

### **EVALUATION:**

Written by: Andrea Gullickson, DMA

Pearl Tottenham's main focus through this internship was to learn audio recording techniques in a professional studio setting. Pearl presented samples of work in progress throughout the quarter. Nicholas Wilbur, the owner of the Anacortes Unknown studio and Pearl's internship supervisor wrote the following evaluation:

"Overall Pearl did a great job. Alongside coming in for sessions to shadow, they spent a good amount of time recording their own project. The hands-on experience really helped. I was also very impressed with their ability to problem solve issues when I wasn't around. Which is a huge part of recording. They have a good grasp of microphone placement, gain staging, using pro tools, and making their way in a patchbay. I was very impressed by their use of the recording console. Usually the console is very intimidating to interns but the first time using it on their own they had no issues. I feel like Pearl has a good handle on the basics of recording in a recording studio. We also touched on EQing, using effects, recording onto tape, and compression. They were very attentive and eager to learn. They showed up on time and had good communication skills."

### **SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8**

8 - Audio Recording Internship



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## **March 2021 - June 2021: Student-Originated Studies: Music**

12 Credits

### **DESCRIPTION:**

Faculty: Andrea Gullickson, DMA

Students developed individual projects in music technology, composition, history, theory, sound studies, and/or performance as the central component to their studies in this program. Independent work was supported by weekly seminar discussions, performance workshops and theory/composition workshops. Students wrote essays synthesizing concepts from the all-program reading assignments with those from their own project bibliographies, and regularly submitted in-progress composition and performance work for review. Mid-quarter conferences and end-of-the-quarter presentations and papers demonstrated the successful progress and completion of proposed projects.

### **EVALUATION:**

Written by: Andrea Gullickson, DMA

Pearl Tottenham entered this program with a desire to dedicate time to writing, recording and performing original songs. Pearl took good advantage of the flexible structure of this program to fully engage with continued skill development, explore philosophical considerations associated with the concepts of musical beauty and authenticity across a broad range of musical styles and apply these skills and ideas to an impressive set of recordings of original music that served as a capstone project to Pearl's undergraduate studies at Evergreen. Texts that supported Pearl's work included Barry Shank's *The Political Force of Musical Beauty* and Patsy Rodenburg's *The Second Circle*.

Pearl's essays and participation in program seminars demonstrated good engagement with concepts presented in program texts and skill synthesizing these concepts with information from program workshops and independent project work. Pearl's essay considering the concept of intimate publics was particularly impressive and reaches to the core of interest expressed in the import of musical communities. Pearl made thoughtful and insightful contributions to performance workshops both as a presenter and respectful respondent to the work of other students indicating careful attention to the movement of program concepts from theory into practice. In workshops Pearl demonstrated a serious commitment to performance practices and applications. Pearl's success in achieving the goals set out for the quarter was in clear evidence during the final presentation in which Pearl shared recordings of original songs that paired emotionally evocative song writing skill and engaging vocal style. Pearl's music made a powerful impact on our entire learning community.

Pearl Tottenham is an artist of substance who creates compelling songs of authenticity and musical beauty. Pearl has proven to be a conscientious and dedicated musician willing to push beyond the already substantial level of accomplishment achieved and continue to learn from a multiplicity of styles and approaches. It has been a pleasure and an honor working with Pearl and I have no doubt that Pearl will continue to thrive in the world of music well beyond the walls of this academic institution.

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

- 4 - Song Writing
- 4 - Applied Music
- 4 - Audio Technology



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## **September 2020 - March 2021: Dangerous Reading: Foundation in the Humanities and Arts**

28 Credits

### **DESCRIPTION:**

Faculty: Stacey Davis, Andrea Gullickson, Leonard Schwartz

This program was an interdisciplinary exploration of history, music, and literature, with a focus on the history of reading and the relationship between writing and sound. Students completed six short essays, a history workshop, a poetics workshop, and a series of music workshops, exercises and performance sessions. In addition, each student was responsible for posting a weekly synthesis response on the canvas site, as well as two responses to other students pieces. Students participated in discussions on questions of aesthetics and history, and drew from multiple lectures on the history of reading for their own writing and thinking. After initial exploration of genre-inscribing classical Greek and medieval texts, historical inquiries focused on the possibilities for individual, social and political transformations from the advent of the age of print culture in Western Europe from the Reformation through the French Revolution, to the long 19th century, the shock of modernism and the Second World War. Readings included Ted Gioia's *Music: A Subversive History*, the poetry of Sappho's in *If Not Winter*, St. Augustine's *Confessions*, Lynn Hunt's *The Family Romance of the French Revolution*, Robert Darnton's *The Great Cat Massacre*, Alice Notley's *The Descent of Alette*, and Marcel Proust's *Swann's Way: In Search of Lost Time*. Music studied included Berlioz's *Symphonie Fantastique*, Beethoven's 5th Symphony, Debussy's *Prelude to the Afternoon of a Faun*, Messian's *Quartet for the End of Time*, Chopin's *Nocturn in E Minor*, Schubert's "The Ehrking," and Stravinsky's *Oedipus Rex*.

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

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

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

### **EVALUATION:**

Written by: Andrea Gullickson, DMA



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In spite of the challenges presented in this virtual classroom setting, Pearl Tottenham demonstrated consistent engagement with all program texts, lectures and workshops, through thoughtful contributions to program discussions, synthesis posts and essay submissions during the fall quarter.

Through the first quarter of this program Pearl continued the fine academic work begun in previous programs and enthusiastically embraced new challenges which resulted in ever greater skill with close reading and analysis of poetic prose and music scores. Pearl's written work indicated a good understanding of important points from texts and lectures and success in synthesizing concepts from across the full range of program studies. Pearl's contributions to music workshops, both as a presenter and as an astute responder to the work of program colleagues, provided evidence of consistent effort and attention to the movement of concepts from theory into practice.

Unexpected challenges, outside of program confines, kept Pearl from engaging with academic work during the winter quarter to the degree they are capable. Even so, Pearl's final written exam demonstrated reasonable understanding of: the concepts of Eros and Thanatos as presented by Freud and was able to use these concepts in discussion of Strauss's *Salome* and Homer's *The Iliad*; the use of simile in metaphor in the work of Homer; use of patterns and the ways they are used to shift perspectives in John Adams' *Doctor Atomic*.

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 28**

- 4 - Music Literature
- 4 - Literature: Modernist French Fiction
- 4 - History: Early Modern and Modern Europe
- 4 - Poetics
- 4 - Introduction to Musical Narrative
- 2 - Literature: Homer in Translation
- 2 - European History: World War I to the French Algerian War
- 4 - Topics in 20th Century Intellectual History



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## **March 2020 - June 2020: Student-Originated Studies: Music**

16 Credits

### **DESCRIPTION:**

Faculty: Andrea Gullickson, DMA

Students developed individual projects in music technology, composition, history, theory, sound studies, and/or performance as the central component to their studies in this program. Independent work was supported by weekly seminar discussions, performance workshops and tonal harmony workshops. Students wrote essays synthesizing concepts from the all-program reading assignments with those from their own project bibliographies, submitted weekly composition exercises and made video recordings of performance work. Mid-quarter conferences and end-of-the-quarter presentations and papers demonstrated the successful progress and completion of proposed projects.

### **EVALUATION:**

Written by: Andrea Gullickson, DMA

Pearl Tottenham entered this program with an interest in continuing her work with songwriting, music performance, and examining "the way we use music to create a space that transports the audience". While the restrictions that resulted due to the COVID-19 pandemic interfered with some of Pearl's original plans for creating music for specific places, she was successful in restructuring her approach by creating and pairing original artwork with her musical compositions. Texts that supported her work included: *How Music Works* by David Byrne, *The Story of Music from Babylon to the Beatles* by Howard Goodall, *The Creative Habit* by Twyla Tharp, and *The Harmonic Experience* by W.A. Mathieu.

Pearl's dedication to development in her understanding of tonal harmony with a focus on chord progressions and their application to her skill as a songwriter and performer positively impacted her already substantial skills in these areas. She took excellent advantage of workshop opportunities to present and refine her performance and composition skills. Pearl's contributions to program seminars, on-line discussion threads and synthesis essays made clear her serious engagement with program texts and her efforts in developing her understanding of concepts from across all areas of study in this program.

Pearl's final program presentation of three original music compositions in conjunction with her original visual art works, demonstrated her success in meeting the goals she set for herself in this program. Her work with harmonic progressions, voice leading, melodic contour and texture was in clear evidence.

Pearl demonstrated continued growth in her work with phrasing, dynamic expression and metric understanding.

Pearl Tottenham is a skillful and captivating performer that has continued to dedicate substantial efforts to creating sustainable creative practices that will serve her well into the future.

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

- 4 - Tonal Harmony
- 4 - Music Composition
- 4 - Applied Music
- 2 - Western Music History
- 2 - Seminar in Sustainable Creative Practices





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## **September 2019 - March 2020: Music and Mythology**

32 Credits

### **DESCRIPTION:**

Faculty: Andrea Gullickson, DMA

In the *Music and Mythology* program we examined music and myth with origins in Ancient Mesopotamia and followed the ways stories, musical instruments and structures were disseminated, adapted and transformed in cultures along the pre-silk road and the silk road. We also worked with music fundamentals, tonal harmony and applied music in a performance setting. Texts supporting this work included *World Myth* (Powell), *Towards a Global Music History* (Hijleh), *The Odyssey* (Homer/Fagles edition), *Music Fundamentals* (Takesue), *Tonal Harmony* (Kostka/Payne), *Circe* (Madeline Miller), *Orpheus: The Song of Life* (Ann Wroe) and selections from Ovid's *Metamorphosis*.

Students demonstrated their understanding of program materials through integrative essays, exams, seminar discussions, independent research projects/papers/presentations, and participation in weekly lectures, theory practices and applied music workshops.

### **EVALUATION:**

Written by: Andrea Gullickson, DMA

Pearl Tottenham's commitment to her studies was evident through her thoughtful contributions to program discussions, written work and workshop participation. Her efforts have resulted in demonstrated growth in her understanding of tonal harmony, world myth, classical myth, global music history, the connection of each to contemporary artistic creations (poetry, novels, music) and the application of concepts examined to strengthen her already significant music creation and performance skills.

Pearl's seminar and workshop contributions made clear her thoughtful engagement with important concepts from across program texts, and lectures. Her fascination with the power of liminal spaces was a significant contributing factor to her own artistic and intellectual growth. Her music theory studies included work with diatonic chords, including seventh chords, in major and minor keys, principles of voice leading with exercises in first species counterpoint and root position chord connections. Her performance on the tonal harmony written examinations was outstanding.

Pearl took good advantage of performance workshop opportunities. Her engaging performance style continues to develop with increased vocal strength. She also demonstrated advanced understanding of the ways musical space is created through dynamics, phrasing and shaping of musical architecture. Pearl did exceptional work in demonstrating the seriousness and depth of her consideration of program themes both through her own performance work and the insightful perspectives generously offered to her program colleagues.

Pearl focussed her independent winter quarter project on further study of liminality and liminal spaces. Her efforts resulted in a successful in-program presentation and performance of three original songs - two in recorded format and one performed live. Her artistic work incorporated natural soundscapes, elements of our work in tonal harmony, creative re-imaginings of the orpheus myth, a nod to the reappearance of the themes of *The Odyssey* in the work of Tolkien, and a discussion of creative energies of liminal spaces. Her presentation was marked by sincerity, enthusiasm for her subject matter, and skill with clear articulation of complex ideas.

Pearl Tottenham's work was outstanding in all areas of this program.



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**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 32**

- 6- Tonal Harmony
- 6- Applied Music
- 6- Global Music History
- 6- World Myth
- 4- Classical Myth
- 4- Songwriting



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## **April 2019 - June 2019: Student-Originated Studies: Music**

16 Credits

### **DESCRIPTION:**

Faculty: Andrea Gullickson, DMA

Students developed individual projects in music technology, composition, theory and/or performance as the central component to their studies in this program. Independent work was supported by weekly meetings with students in each area of study, seminar discussions and performance workshops. Students wrote weekly essays synthesizing concepts from the all-program reading assignments with those from their own project bibliographies. Mid-quarter conferences and end of the quarter presentations and/or papers demonstrated the successful progress and completion of proposed projects.

### **EVALUATION:**

Written by: Andrea Gullickson, DMA

Pearl Tottenham dedicated her studies in this program to strengthening her skills as a songwriter and performer. She created a constraint based writing approach intended to expand her understanding of musical variation through creative use of timber, chord inversions, rhythmic patterns and tempo.

Additionally, she presented her progressing performance work in program workshops throughout the quarter. Texts that supported this work included: *The Harmonic Experience* by W.A. Mathieu, *The Music Lesson* by Victor Wooten, *How Music Works* by David Byrne, and *How Music Works: The Science and Psychology of Beautiful Sounds From Beethoven to the Beatles and Beyond* by John Powell.

Pearl's dedicated approach to her studies was apparent in each of our weekly seminars and performance workshops in which she consistently demonstrated careful exploration of program concepts and techniques that contributed to her rapidly developing skill with creating and performing engaging musical lines to support her powerful and expressive lyrics. Pearl's exceptional work with phrasing and vocal production continues to enhance her beautiful vocal quality and captivating musical performance style.

Pearl's final presentation included 6 songs composed, prepared for performance, and recorded throughout the quarter which demonstrated successful completion of her proposed project as well as significant growth in all areas of musical development - composition, theory, vocal/guitar technique, and performance. Pearl also generously contributed, as vocalist, to the performance of a blues composition created by one of her program colleagues. Her work in the jazz idiom successfully showed a vocal versatility that was a delight to experience.

Pearl has gained the confidence necessary to continually challenge and expand the understanding of her musical craft. Through her conscientious attention to this process she is rapidly developing her already substantial musical skills. It has been a great pleasure working with Pearl Tottenham.

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

- 8 - Songwriting
- 4 - Applied Music
- 4 - Music Fundamentals



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## **January 2019 - March 2019: Not a Melting Pot: American Identities, Migrations, and Places**

8 Credits

### **DESCRIPTION:**

Faculty: Patricia Krafcik, Ph.D., Bradley Proctor, Ph.D., and Sean Williams, Ph.D.

This one-quarter upper-division program had as its focus the history of immigration to the United States, primarily in the 19<sup>th</sup> and early 20<sup>th</sup> centuries. Examining the material through lenses of identity and authenticity, the students explored what it means to be an American over time and across ethnic groups, regions, and cultures. Program materials considered both voluntary and involuntary migrations analyzed as history, woven into story, and remembered in song and print, language and cuisine. Migrations included the involuntary transatlantic slave trade from Africa and internal Native American forced marches, including the Cherokee Trail of Tears; the waves of millions of immigrants from all over Europe; and the arrivals of Asians and Mexicans. By disentangling the complicated web of what immigration has meant to Americans – as both homeland heritage and vague threat, depending on the ethnic group and the decade – the class interrogated issues of race, class, and gender in multiple configurations.

Readings included historical analyses of immigration, first-hand memoirs, and fictional depictions; students also viewed and discussed relevant documentaries and feature films. In addition to lectures, workshops, and seminars, students participated in a field trip to the Chinese Reconciliation Park and the Washington State History Museum in Tacoma. For their writing assignments, students produced a heritage essay, an analysis of historical immigrant sheet music, and a final integrative essay on a subject of their choice, as well as weekly analyses of historical newspaper articles that offered evolving views on a number of topics from over a century of journalism. In the last week of class, students created a digital poster version based on an aspect of their final essay, and presented it in printed form to their peers and faculty in a poster exhibit.

### **EVALUATION:**

Written by: Patricia Krafcik, Ph.D.

Pearl was a welcome member of our program this quarter. As an active participant in seminars based on weekly readings, she had an opportunity to share ideas and listen to others in small groups each week exploring issues related to our study of immigration to the US and internal migration within the US. These issues included, among others, factors that motivated and continue to motivate immigrants to make the journey; both voluntary and involuntary immigration, in particular the African slave trade and the brutal experience of the Middle Passage; how immigrants dealt with adjustment to life in the US; and what constitutes American identity or identities. Besides seminar, students engaged in writing assignments during the course of the term in the form of essays and weekly commentaries based on research and reading of newspaper articles linked with our topics from the 19<sup>th</sup> century through the beginning of the 21<sup>st</sup> century.

One essay required students to explore their own family's roots by interviewing family members and then crafting a narrative to convey the immigrant journey of past members or the migration of family from one part of the US to another. Pearl produced a delightful story based on interviews with her grandmother. Rather than seeking roots in the distant past, she focused on the more recent past with her paternal grandmother's arrival to the US from Canada. The respect and admiration she has for this individual is great, and she described in detail her grandmother's adjustment to life in the US, including what she missed and did not miss from her home based in Canada. Pearl demonstrates that her grandmother's migration story is one of great courage and ambition.



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Another essay was intended to focus attention on the ways in which the 19<sup>th</sup>- and early 20<sup>th</sup>-century songs of immigrants can express specific ideas about values, identity, and what was important about the era. Pearl chose to examine the Irish-American song, "Too-Ra-Loo-Ra-Loo-Ral," exploring the background of Irish-American popular music, citing the topics that appear in the songs, and noting the importance of building an idealized vision of the homeland. Her essay was quite strong, and its organization was seamless.

For her newspaper commentaries, Pearl wrote with good detail and was inspired by the articles she read to ask tough questions about their contents. Overall, in her essays and newspapers commentaries, Pearl's writing is clear and straightforward, and also flows well.

It was a pleasure to work with Pearl, and the program faculty wish her the best in her future academic and career pursuits.

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8**

- 2 - History of U.S. Immigration
- 2 - American Studies
- 2 - Ethnic Studies
- 2 - Expressive Culture: Music, Folklore, and Foodways



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## **September 2018 - December 2018: Theme and Variations in Music and Biology**

16 Credits

### **DESCRIPTION:**

Faculty: Andrea Gullickson, D.M.A. and Donald Morisato, Ph.D.

Theme and Variations in Music and Biology examined foundational components (musical notes, motives, sound waves, neurons, molecules, ideas) and the ways they are realized in larger structures within and across the disciplines of biology, music, and literature. The study of music began with work directed at developing fluency with musical notation and an understanding of its use as a tool to guide and strengthen listening skills. Each week students read and worked through exercises provided in Sumy Takesue's *Music Fundamentals: A Balanced Approach* to prepare for in-program lectures and workshops where we applied those concepts to a broad range of musical works and individual student performance skill development. Specific musical works studied included: Beethoven's Symphonies 1 and 5; Schumann's *Overture to Manfred*; Tchaikovsky's *Variations on a Rococo Theme*; Saariaho's *Ciel d'Hiver*; Mahler's *Adagietto* from Symphony 5; Debussy's *Prelude to the Afternoon of a Faun*. Students also read *Spirit Rising: My Life, My Music* by Angélique Kidjo to further their understanding of the value of listening and learning across cultures and genre and its import in the creation and performance of music. Student learning and skill development was assessed through written examinations and performance workshop presentations.

In building a framework for understanding the sensory perception of music, biology lectures introduced the theory of evolution by natural selection; physical properties of sound waves; organization of the central nervous system; anatomy of the ear and brain; structure of proteins and lipids; action of ion channels and membrane potentials during neuronal signaling; auditory processing pathways and the perception of music. Background reading was assigned from selected chapters of *Sensation and Perception*, Fifth Edition by Jeremy Wolfe et al. and *Biological Science*, Sixth Edition by Scott Freeman et al. Workshop sessions were aimed at reviewing biological concepts, chemical principles, and quantitative reasoning skills. To complement classroom learning, four laboratory sessions introduced students to the behavior of sound waves, dissection of the mammalian brain, analysis of complex sounds, and microscopy of neurons. Student learning was assessed by two exams and the contents of their program portfolio, including a lab notebook.

Finally, we examined the treatment of the theme of beauty in three works sharing a creative kinship, in part to examine the nature of literary variation. We read the philosophical essay *On Beauty and Being Just* by Elaine Scarry, the novel *On Beauty* by Zadie Smith, and the novel *Howards End* by E. M. Forster. Students completed brief writing assignments every week in preparation for discussion of these texts in seminars.

### **EVALUATION:**

Written by: Andrea Gullickson, D.M.A.

Pearl Tottenham continues to demonstrate a dedicated approach to her academic and creative pursuits. Through her written work, contributions to program discussions, workshop/laboratory participation, and performance presentations it was clear that Pearl was taking good advantage of the educational opportunities offered and successfully making connections across the disciplines of music, biology, and literature. Pearl's seminar essays were consistently thoughtful and well-constructed. As the quarter progressed her attention to supporting and developing important points was clearly in evidence and a pleasure to read.

Pearl entered this program with a good background in music fundamentals and her mid and end of quarter exams demonstrated her thorough understanding of notation of pitch and rhythm, key signatures,



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circle of fifths, and major/minor scale construction as well as a high level of skill with interval recognition and melodic and rhythmic dictation. What was most impressive with Pearl's engagement in this area was her drive to continually further her understanding of music materials through application to her song writing and performance. Her workshop performance at the beginning of the quarter showed strong improvement since our last program together and her impressive development continued throughout the quarter. Her eagerness to embrace suggestions to further her skill with and understanding of the subtleties of tone production, meter, subdivision, and phrasing in effective communication positively impacted her growth and was an inspiration to students across the program.

Assessing her work this quarter in biology, my colleague Donald Morisato, Ph.D., wrote: "Pearl made progress in her learning over fall quarter. She was a serious participant in workshop discussions. Her mostly complete portfolio contained good lecture notes and brief answers to the workshop questions. In the midterm exam, Pearl showed familiarity with the processes involved in human hearing, as well as some knowledge of the location and function of important structures in the ear and brain. Her understanding of the evolution of the mammalian ear could have been solidified. In the final exam, Pearl demonstrated a good grasp of auditory processing in the brain, and some aspects of neuronal signaling in hair cells. Her understanding of chemical principles, structure of amino acids and proteins, and the organization of phospholipids in biological membranes could have been strengthened. Her well-organized reference sheet reflected conscientious preparation in some areas. While Pearl was a serious worker in the laboratory, her lab notebook could have been strengthened by including explanations of the scientific context and providing analysis and interpretation of the results.

It is a great joy working with Pearl Tottenham. Her thoughtful approach toward her work and her care and support of her program colleagues make her a valuable member of our learning community.

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

- 6- Introduction to Scientific Thinking
- 3- Music Fundamentals
- 3- Applied Music
- 4- Seminar: Beauty in Literature and Philosophy



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**April 2018 - June 2018: Slavic and Celtic Folklore: Heroic, Spiritual, Practical**  
16 Credits

**DESCRIPTION:**

Faculty: Patricia Krafcik, Ph.D. and Sean Williams, Ph.D.

This one-quarter all-level program explored folkloric traditions of the Slavic and Celtic peoples from the earliest known texts to the present. Students began the quarter with a focus on the nature of folklore and its many ways of expression, followed by an examination of early epic traditions from each region. The middle section of the quarter emphasized the importance and variety of folktales, and the program came to a close with sections on ethnomusicology, the uses of folklore for nation-building purposes, and folk melodies in classical music composition. Throughout the quarter students learned about such diverse subjects as foodways, clothing, dance, religious practices, songs, film, archetypes, motifs, and cultural issues associated with folklore. Student activities included seminars, dancing, drawing, writing, films, singing, listening to lectures, and cooking. They wrote several short essays and one longer research essay about folklore of the Celtic and Slavic regions.

**EVALUATION:**

Written by: Sean Williams, Ph.D.

Pearl Tottenham was a welcome member of the Slavic and Celtic Folklore program this quarter. As a participant in seminars, Pearl shared ideas and listened to others in small groups each week, with a chance to explore challenging issues in folklore such as the links between traditional and contemporary stories, the complications of determining cultural identity, and the importance of the number three. In addition to writing weekly seminar papers in response to each week's readings, Pearl developed two short essays and one longer essay. Pearl's first essay had as its focus the idea of liminality in folklore. In the essay, Pearl was successful at exploring the *domovoi* of Slavic culture, and their prevalence and importance in accessing the Otherworld. In the second essay, about the nature of the hero, Pearl developed the idea that heroes succeed only with considerable help, comparing a folktale type from Slavic and Celtic cultures, respectively. For the third and final essay, Pearl examined multiple sources in support of a research paper on three different versions of the folktale, "Angus and Bride." In this paper, Pearl deftly argued that stories such as these are created to help make sense of the natural world, in all its chaos and unpredictability. In the final week of class, students were involved in poster presentations based on the subject of their final essays. Pearl's digitally-produced poster was a lovely collection of seasonal images in connection with the Scottish folktale of Angus and Bride, and highlighted the connection between the story and happenings in the natural world. During the final-week poster exhibit, Pearl both asked and answered questions about her poster and the posters of others in an interactive session in which everyone learned about everyone else's research. It was a pleasure to work with Pearl, and the program faculty wish her the best.

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

- 4 - Celtic Studies
- 4 - Slavic Studies
- 4 - Folklore and Mythology
- 4 - Expository Writing





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## **January 2018 - March 2018: Countertextual Ecologies: Eco-Music**

15 Credits

### **DESCRIPTION:**

Faculty: Andrea Gullickson, DMA

CounterTextual Ecologies: Eco-Music took a multi-disciplinary approach to interdisciplinary community-based learning. Through shared lectures and readings with the political ecology, eco-poetics, and gastropoetics tracks of CounterTextual Ecologies we considered questions of environmental consciousness and its discontents.

In the eco-music portion of this program students were encouraged to interrogate the rich history of music as a vehicle to develop a greater capacity for understanding the inter-relatedness of components inherent in complex systems including those that are both naturally and artificially created. This work began with the introduction to writings of 6th c. philosopher Boethius and 19th c. writings of Immanuel Kant as discussed in Ferdia Stone Davis's *Musical Beauty: Negotiating the Boundary Between Subject and Object*. The writing of John Luther Adams, "In search of an Ecology of Music" provided the grounding to move our work into the 21st century and David Rothenberg's *Thousand Mile Song* offered opportunities to challenge our understanding of ways that we "other" as well as find commonality.

R. Murray Shafer's *Soundscapes: The Tuning of the World* moved students from the classroom into independent research/composition/recording projects into, or in consideration of, the natural environment. Music examples from the 12th c. (Hildegard von Bingen) to the present (Liza Lim) were presented to elucidate specific music elements/techniques and approaches to listening. Major works discussed included Mahler's *The Song of the Earth*, Gorecki's *Second Symphony*, George Crumb's *Vox Balaenae*, Messiaen's *Quartet for the End of Time*, Schubert's "Erlking" and an overview of the works of John Luther Adams with an emphasis on *Become Ocean*. Students in the eco-music track also worked with music fundamentals to develop skill with notation, composition and aural skills and explored program concepts through regular performance workshops.

Through the lens of political ecology, students explored a range of contemporary topics including forest protection in the Indian Himalayas and in the Pacific Northwest, endangered species restoration in the Pacific Northwest, and invasive species discourse in the United States, with an eye for critically examining the ways in which dominant environmental narratives can be imbued with unequal power dynamics at various scales. Texts included William Dietrich's *The Final Forest: Big Trees, Forks, and the Pacific Northwest*, Haripriya Rangan's *Of Myth and Movements: Rewriting Chipko into Himalayan History*, John Vogler's *Climate Change in World Politics*, and a chapter from Sarah Jaquette Ray's *The Ecological Other, Environmental Exclusion in American Culture*.

During the fall quarter the Eco-Poetics portion of the program engaged texts, with a view to the ways in which language frames questions concerning the relationship between Nature and Culture. We considered the idea of epic by way of Alice Notley's contemporary feminist epic *The Descent of Alette* and the roots of lyric, by way of a reading of the fragments of Sappho, in Anne Carson's translation. In the winter quarter program students read Martin Buber's *I and Thou* as well as writings of Marx ("Estranged Labour") and Kojève (Introduction to the reading of Hegel).

In the gastropoetics track, students had opportunities to taste the mouthfeel of a series of complex relationships among words and foods that alternately corresponded with—and countered—text-based ways of knowing. The oscillation between somatic experience and symbolic mediation rendered dichotomies such as nature/culture, mind/body, into a series of ecological systems derived from just how, when, and according to what measure one eats the other. Contextualized by Gertrude Stein's gustatory sonics, which were recycled through Harryette Mullen's critique of the commodification of eating-words,



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students tasted and named the mouthfeel of different varieties of tomatoes, popcorn, roses, chocolate, and oysters. Texts included selections from: Joan Retallack's *Gertrude Stein: Selections*; Harryette Mullen's *S\*PeRM\*\*K\*T*, and Heide Hatry's *Not a Rose*.

**EVALUATION:**

Written by: Andrea Gullickson, DMA

Pearl Tottenham has much to be proud of for all that she accomplished during her first quarter at Evergreen. She quickly picked up on the rhythm of the work in progress from the fall quarter and her engagement with program work was evidenced through a good record of attendance of program meetings, submission of written work, contributions to program discussions, workshop participation and successful completion of an independent research project. Her efforts with performance workshop were particularly strong and indicated her willingness to consider new approaches and ways of thinking about both song writing and performance.

Pearl's independent research project focused on creating a musical composition using the melodic patterns of birds and whales as she heard them from on-line field recordings. Her research included studies of the music of John Luther Adams, Olivier Messiaen, and Alexandre Desplat. For the presentation of the project she created a computer generated version of the work that she scored for recorder, piccolo, flute, clarinet, cello and contrabassoon.

It has been a pleasure working with Pearl Tottenham. She had a solid quarter of achievement and was a consistently positive contributor to our learning community.

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 15**

- 4 - Environmental Humanities
- 4 - Eco-Music
- 4 - Performance Studies
- 3 - Independent Research Project



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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.