



Wheeler, Gavin David

A00415584

Last, First Middle

Student ID

CREDENTIALS CONFERRED:

Bachelor of Arts

Awarded 11 Jun 2021

TRANSFER CREDIT:

Start	End	Credits	Title
01/2014	05/2016	26	College of Western Idaho

EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2018	03/2019	32	Business Entrepreneurship Fundamentals 4 - Statistics 4 - Marketing 4 - Strategic Planning 4 - Business Leadership 4 - Business Fundamentals 4 - Management Science 4 - Cost Accounting 4 - Internet Marketing
04/2019	06/2019	16	Don't Make a Cake-- Redesign the Kitchen! Experiments in Theater and Music 8 - Performance Projects 4 - Theater Readings and Seminar 4 - Music Readings and Seminar
09/2019	03/2020	32	Music and Mythology 6 - Music Fundamentals 6 - Applied Music 6 - Global Music History 6 - World Myth 4 - Classical Myth 4 - Music Composition
09/2019	12/2019	4	Audio Recording I 4 - Audio Recording
01/2020	03/2020	4	Audio Recording II 4 - Audio Recording
03/2020	06/2020	16	Student-Originated Studies: Music 4 - Audio Technology 4 - Songwriting 4 - Independent Research: Autobiographical Survey 4 - Seminar in Sustainable Creative Practices
03/2020	06/2020	4	Audio Recording III 4 - Audio Recording



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EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2020	03/2021	32	Dangerous Reading: Foundation in the Humanities and Arts <i>4 - Music Literature and Fundamentals</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>4 - Literature: Homer in Translation</i> <i>4 - European History: World War I to the French Algerian War</i> <i>4 - Topics in 20th Century Music History</i>
03/2021	06/2021	12	Student-Originated Studies: Music <i>6 - Music Composition</i> <i>4 - Orchestration</i> <i>2 - Expository Writing</i>
03/2021	06/2021	2	The Evergreen Singers <i>2 - Vocal Improvisation</i>

Cumulative

180 Total Undergraduate Credits Earned



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In my search for a school that would provide me with the best educational experience, I knew that I wanted to work in a heavily collaborative and interdisciplinary setting. Evergreen provided that and, in fact, allowed me to explore artistic and creative paths that I might not have without the teachers and students I was able to meet and build relationships with. Previous to my time at Evergreen, I fell head first into the world of performance and songwriting, even having the incredible opportunity to have my music placed on international television; over my last three years, I have developed those skills and gained the knowledge and confidence to continue working and learning in the subjects of literature, mythology, music theory, music composition, and music performance.

Throughout my Evergreen career, the most impactful experience has been the ability to collaborate with students and faculty in the process of synthesizing my studies into effective projects based in the music discipline.

During my program "Don't Bake A Cake, Redesign the Kitchen", I successfully worked with instrumentalists and a visual artist to help compose and perform a live stage production of an experimental multi-media project that was attended by students, faculty, and family. The following year in "Music and Mythology", fellow students and I composed a twenty-minute long multi-instrumental musical suite based upon the mythological basis of the crossroads. Later that year while in the 2020 "Music Student-Originated Studies" program, I conducted interviews with performers, promoters, audio engineers, and music teachers and synthesized the results to create a road-map of ways to succeed within local music scenes during an isolating event, such as the 2020 COVID-19 pandemic.

My senior year at Evergreen marked a shift to a year-long cohesive capstone project, in which my goal was to complete an orchestrated and notated composition utilizing what I had learned about traditional and non-traditional musical structures over the course of my Evergreen education. Along with my studies of history, literature, and the political impact of music in the program "Dangerous Readings", I independently grew my competency of music notation and tonal harmony, creating my first fully-notated piece in the form of a string quartet. This served as practice and a proof-of-concept for what I would work with in the 2021 "Music Student-Originated Studies" where I composed a 17-part musical suite for an orchestra of instruments I selected because of my analyses of texture, style, and timbre of classical and contemporary orchestrations. This piece was widely enjoyed by classmates, collaborators, and friends.

Because of the collaborative nature of Evergreen programs and classes, I have been able to utilize communication strategies, work delegation, and technological resources learned to not only be a better team-member, but an effective leader. My extracurricular work has directly benefitted from these skills, as I have been able to streamline processes in the collaborative groups I am a member of.

The tools I have been able to receive and maintain from my time at Evergreen have shifted the way I think about the creative process and the different methods of achieving success in disciplines even outside music, the area of my main focus. I continue to find new ways to move forward in both my understanding of concepts I continue to research and the possibilities pathways to reach objectives.



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March 2021 - June 2021: The Evergreen Singers

2 Credits

DESCRIPTION:

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

Students in The Evergreen Singers this quarter studied vocal improvisation and scat-singing. They documented their home practice with weekly reports. Students worked with *Scat!* by Bob Stoloff, both the book and accompanying audio recordings, and with Rhiannon's interactive audio text *Flight*. Working within the limitations of Zoom online meeting software, they improvised with each other in class. For their final individual performance, each student improvised for at least eight bars over a pre-recorded accompaniment track.

Students also sang the Evergreen school songs on individual video recordings for the Commencement Virtual Choir.

EVALUATION:

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

Gavin Wheeler had a perfect attendance record and submitted eight of nine assigned practice reports. Gavin's practice reports show him working hard to maintain a consistent practice routine and to improve his vocal skills. Gavin strongly supported the Virtual Choir project by agreeing to sing the bass part on his video. For his final performance, Gavin sang mostly traditional scat syllables over an up-tempo jazz accompaniment track.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 2

2 - Vocal Improvisation



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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

Gavin Wheeler's objective in this program was to further develop skills in music composition with a primary focus on scoring and orchestration. Gavin took good advantage of the flexible structure of this program to fully engage with continued skill development, explore philosophical considerations associated with the concept of musical beauty across a broad range of musical styles and apply these skills and ideas to a highly successful, fully orchestrated musical composition that served as a capstone project to Gavin's undergraduate studies at Evergreen. Texts that supported Gavin's work included Barry Shank's *The Political Force of Musical Beauty* and Patsy Rodenburg's *The Second Circle*.

Gavin's essays and participation in program seminars demonstrated good engagement with concepts presented in program texts and skill synthesizing these concepts with program workshops and independent project work. Gavin made thoughtful contributions to performance and composition 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 Gavin demonstrated a serious commitment to compositional practices and applications. Specific techniques examined this quarter included secondary dominants, pivot chords and enharmonic modulations. The success of Gavin's dedicated approach was in clear evidence during the final presentation in which Gavin shared recordings of work completed throughout multiple quarters and discussed the path from earlier work to the creation of this quarter's impressive orchestral composition. Gavin's music and presentation of his journey made a powerful impression on everyone in attendance.

Gavin Wheeler 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 Gavin and I have no doubt that Gavin 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

6 - Music Composition

4 - Orchestration

2 - Expository Writing



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

32 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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Gavin Wheeler attended all program activities on time and fully prepared throughout the fall and winter quarters. In spite of the challenges presented in this virtual classroom setting, Gavin demonstrated consistent engagement with all program texts, lectures and workshops, through thoughtful contributions to program discussions, synthesis posts, essay submissions and final written examination.

Throughout the program Gavin embraced new academic challenges and developed his skill with close reading and analysis of poetic prose and music scores. His written work indicates a good understanding of important points from program texts and lectures and success in synthesizing concepts from across the full range of studies. In addition to required program work Gavin began composing a quartet and notating it in score form during the fall quarter. His winter quarter work on this quartet project demonstrated skillful integration of musical techniques introduced in this program and his advancing understanding of harmonic and rhythmic possibilities.

Gavin's book review project indicated a growing understanding of the relationship between classical music and politics in the 20th century and his final examination provided additional evidence of attention to the numerous lenses through which program texts were analyzed as well as his skill with thoughtful integration of work from across the breadth of our program studies.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 32

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



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March 2020 - June 2020: Audio Recording III

4 Credits

DESCRIPTION:

Faculty: Zenaída Vergara

Students will continue to learn and apply the tools of modern recording and sound/music production in this third quarter sequence of audio production. With this course taught remotely, students will utilize portable recording equipment, audio editing software, and online materials to complete projects. Weekly listening exercises followed by discussion questions are assigned in connection with a highlighted podcast series. Students will also have weekly recording assignments based on skill-building, interview techniques, and using online collaborative formats. This course is designed to study and critique interview techniques and content creation for digital storytelling. Music composition is also a component in the creation of background and support music for storytelling. The only prerequisite is an interest in creating audio content and learning about sound production.

EVALUATION:

Written by: Zenaída Vergara

Gavin Wheeler completed the third audio production sequence with a focus on digital storytelling, audio processing, and field recording techniques. Gavin participated in all remote classes, discussions, and completed weekly assignments.

Gavin completed a sequence of recording exercises that developed the recording and interview techniques essential to successful field production. Gavin's work exceeded expectations and reveals his capacity to connect with his subjects and conduct meaningful conversations even in times of hardship. Gavin utilized open-ended and follow-up question techniques that proved valuable in producing expressive, candid, and creative stories. Gavin's midterm project captured the experience of a family who is dealing with the hardships of quarantine during COVID 19 that was very powerful and provided valuable insight into the human experience during the current pandemic of 2020. Gavin's final assignment consisted of a remote interview focused on the subject of student experience during the COVID 19 pandemic. Gavin interviewed with a list of questions that were used strategically in post-production to develop a throughline in telling the story of a college student while experiencing quarantine and the sudden move to online learning. Gavin's work revealed a candid and personal story that was rich with content. Gavin also wrote, performed, and produced a composition that sits in the spaghetti western genre. Once again, Gavin produced a beautiful and impressive piece of work that reflects his talent as a musician. Gavin has built an impressive and balanced skillset this year as a competent musician, producer, and engineer.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Audio Recording



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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, theory 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

Gavin Wheeler entered this program with a desire to further his work in the areas of collaborative music creation and performance. Limitations created because of the COVID-19 pandemic necessitated a shift from his original plans and turned the focus to a survey of the effects of social distancing closures on individuals in a range of music professions. Texts that supported this work included: *The Harmonic Experience* by W.A. Mathieu, *The Story of Music from Babylon to the Beatles* by Howard Goodall, and *The Creative Habit* by Twyla Tharp.

Gavin was a thoughtful contributor to program discussions and workshops. He engaged with tonal harmony exercises with a focus on chord progressions, including inversions and seventh chords. He was generous with his perceptive commentary in support of the work of his colleagues and as the quarter progressed, found solutions to more fully engage with his songwriting and performance work.

His end-of-quarter presentation and performance contribution to the program montage, demonstrated his efforts to find a path for his creative work despite the limitations imposed during the COVID-19 pandemic. The undertaking and completion of this work also required that Gavin draw on skills and knowledge from across his undergraduate studies - no small feat and something that Gavin can rightfully be proud for having accomplished.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Audio Technology
- 4 - Songwriting
- 4 - Independent Research: Autobiographical Survey
- 4 - Seminar in Sustainable Creative Practices



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January 2020 - March 2020: Audio Recording II

4 Credits

DESCRIPTION:

Faculty: Zenaida Vegara

Audio Recording 02 is the second in a two-quarter sequence in which students continued to work with analog and digital audio recording. Major topics included: multi-track digital audio production, recording techniques, signal processing, editing, and microphone applications. Students became proficient in the API 1608 studios learning signal routing and outboard application. For the lab experience, each student completed two multi-track recording projects for their midterm and final productions.

EVALUATION:

Written by: Zenaida Vergara

Gavin Wheeler completed all required audio exercises and his work demonstrated comprehension of the class objectives. Gavin completed his proficiency in the advanced API 1608 studio and completed two multitrack productions using the orchestral hall and advanced studio. Gavin's technical skill set expanded greatly this quarter with his commitment to working in the studios and enthusiasm for learning new recording techniques. Gavin experimented recording in different acoustical spaces and developed a critical ear to how sound behaves while using it creatively to form a unique and naturally reflective sound for his projects. Gavin's projects showcased his role as a musician, engineer and foundational understanding of audio engineering. For the final project, Gavin collaborated in recording a punk band in the advanced studio using the Neve 5088 console. Gavin learned a lot from the complexities of managing both the creative and technical approaches in managing musicians and capturing a good performance. His mix shows his understanding of instrument separation using equalization, using time-based effects for expansion, and creating well-balanced mixes using amplitude editing.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Audio Recording



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September 2019 - December 2019: Audio Recording I

4 Credits

DESCRIPTION:

Faculty: Zenaida Vergara

This course will introduce students to the process and tools of modern recording and sound/music production. This sequence begins with the study of microphones, portable recorders, and mono/stereo editing. Digital recording, using audio consoles, multitrack software, and mixing/production techniques will be introduced as you gain proficiency in the Audio Lab and the audio mixing benches. Final projects will consist of collaborative production pieces completed in the labs. Classes will consist of lectures, demonstrations, and hands-on workshops. Collaborative skills in studio work will be a focus. This course is designed to provide anyone interested in audio production the fundamental skills needed to use modern technology to create music and other sound pieces. The only prerequisite is an interest in creating audio content and learning about sound production

EVALUATION:

Written by: Zenaida Vergara

Gavin Wheeler successfully passed the Audio Lab Studio proficiency test which assured that he had a basic understanding of block diagrams, microphone techniques, analog mixers, and audio software.

Gavin Wheeler completed all required audio exercises and his work demonstrated comprehension of the class objectives. Gavin's fifth-week soundscape field recording project consisted of sound effects based on the project theme "first week of school." Gavin processed audio files and worked on the arrangement using the multitrack software Audacity. He also included supportive sound effects that provided texture to enhance the story, location, and perspective to engage the listener and magnify the storyline. Gavin recorded and edited a seamless interview that wove its way through the environment with music and the background sounds that continuously altered the focus into close-up and distant spaces.

Gavin's tenth-week multi-track project was a collaborative studio recording that consisted of vocals, guitar, piano, and sampled rhythm tracks. Gavin co-engineered and focused on microphone selection and placement to capture the live performance of the guitar and vocals. Gavin also navigated and applied the necessary routing and recording processes to multitrack, overdub, and provide headphone mixes to the artist. With this experience, Gavin has gained the necessary understanding and skill-set to run a recording session. Each student in the group presented their mix of the project and Gavin's displayed a nice balance of vocal layering and performances with a focus on creating a live performance vibe by keeping the instruments at an even distance in the mix. Gavin's overall mix was well balanced and reflected his developing aesthetic and unique approach to mixing.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Audio Recording



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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

Gavin Wheeler's commitment to gaining depth and breadth of understanding of program texts and materials was evident through thoughtful contributions to workshops and seminars, engaging integrative essays, aural and written examinations in music fundamentals, and independent project presentation. Gavin's consistent efforts have resulted in demonstrated growth in understanding of music fundamentals, global music history, world myth, classical myth, the connection of each to contemporary artistic creations (poetry, novels, music) and the application of concepts examined to his own creative work.

Gavin began this program with significant performance experience and took good advantage of the opportunities provided in performance workshop. Through his own powerful performances, and the perceptive commentary he provided to his program colleagues, it was clear that Gavin was working hard to find ways of moving concepts from theory into practice. His efforts in this area, resulted in demonstrated growth in his understanding of the nuances of dynamics, meter, phrasing and musical architecture in the creation of a performance space where transcendence is possible.

Gavin's integrative essays skillfully identified and synthesized important points from across multiple texts, lectures and workshops, with convincing evidence of application to expanding his own perspectives and skill sets. Additionally, through written and aural examinations, Gavin demonstrated excellent comprehension of scale construction, key signatures, the circle of fifths, and interval and triad construction.

During the winter quarter, Gavin collaborated with three program colleagues in the composition and performance of a musical work depicting Goethe's *Faust* with consideration of its parallels to Haitian myth and the blues. Gavin's program presentation successfully demonstrated the skillful integration of work from across all program areas to further enrich his own creative interests. Throughout this program, Gavin's balanced approach between thoughtful written work and engaged experiential work revealed his dedication and willingness to synthesize new ideas and ways of thinking with his personal goals and artistic/scholarly objectives. His dedicated attention in these areas not only furthered his already powerful and engaging performance skills but also made a significant impact on each member of our program and enhanced our overall learning environment. It has been a great pleasure working with Gavin Wheeler.



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SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 32

- 6 - Music Fundamentals
- 6 - Applied Music
- 6 - Global Music History
- 6 - World Myth
- 4 - Classical Myth
- 4 - Music Composition



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April 2019 - June 2019: Don't Make a Cake-- Redesign the Kitchen! Experiments in Theater and Music

16 Credits

DESCRIPTION:

Faculty: Arun Chandra and Ben Kapp

In this one-quarter, program, students practiced creating musical/theatrical pieces that explored the premises of each field --- the kitchen, so to speak. Through seminars and lectures, students learned about experiments in music and theater over the past 50 years. They were then asked to create their own works, in groups of duos, trios and quartets, where they attempted to implement their ideas within contexts in which they attempted to change the premises of their fields.

The primary focus of the class was to:

- Give students an introduction to and an understanding of the fundamental materials in music and theater.
- Present students with examples of compositions and theater works in which the creators attempted to radically address their chosen media.
- Give students an opportunity to create, in small groups, performances that attempted to address the fundamentals of the fields they were working in.

Students had four performance projects to create:

1. Perform one page of the Christian Wolff piece *For 1, 2 or 3 People*.
2. Create solo compositions for each performer, then rehearse them simultaneously, modifying each to accommodate the others.
3. Following the structural model of a Rube Goldberg cartoon, create a composition in which radical shifts lead from one section to another.
4. Create a composition that shows the five stages of a system: 1) Disorder; 2) Experimental; 3) Speculative; 4) Reflective; 5) Administrative.

In addition, each student had a fifth performance project (solo), to introduce themselves to the class.

In each performance project, students were challenged by learning how to implement a *structure*, given in the assignment, using their creativity and imaginations. The first project addressed varieties of ways of listening to each other and responding to each other in an ensemble. The second project involved bringing independent performances together, and learning how to modify them so that instead of interfering with each other, they support each other. The third project asked them to create a linear sequence of events, in which the events were not otherwise connected to each other. The last project asked student to create and perform a process of gradual decay, moving from an initial state of chaos to a final state of administration.

All of these projects dealt, in some way, with addressing the structural fundamentals of the medium, and how they could be changed.

The class read and discussed the plays: *She Stoops to Comedy* by David Greenspan, *The Investigation* by Peter Weiss, *Love and Information* by Caryl Churchill, *The Designated Mourner* by Wallace Shawn, *Funnyhouse of a Negro* by Adrienne Kennedy, *The Betrayal* by Harold Pinter, and *The Alps* by Bob Perelman. As well, the class listened to compositions by Chaya Czernowin, Helmut Lachenmann, Rick Burkhardt, Herbert Brün, and Luigi Nono, Susan Parenti, Mark Enslin and others. Students were expected to write and post reflections on the readings to share them with the class.



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The class also read and discussed articles on aesthetics and philosophy by: *The Decay of Lying* by Oscar Wilde, *The Art of Risk Taking* and *The Other Tiger* by Chaya Czernowin, *The Function of Time in Art* by Herbert Brün, *Politics and Music* by Rick Burkhardt, *Parataxis and Narrative* by Bob Perelman, *Listening and Unentitled* and *Reindeer Science* by Mark Enslin, *Stop That* by Susan Parenti, *Floating Rhythm and Experimental Percussion* by Christian Wolff, and *History and the Present in the Music of Today* by Luigi Nono.

The class attended the following performances of *The Bewitched* by Harry Partch (University of Washington), *Surrogate Cities* by Heiner Göbbels (Seattle Symphony), and *The Innocence Project* by Allen Otte, a composer and percussionist from the University of Cincinnati.

Students were also expected to post weekly writing assignments on the readings, reflections on the performance projects, and reflections on the group listening assignments.

EVALUATION:

Written by: Arun Chandra and Ben Kapp

In his second performance project, Gavin built a lovely, improvised context on the piano, with an electric guitarist and a percussionist. The pianist set up a very slow descending figure, around which the guitarist built some beautiful jazz chords, using flatted 2nd (super-tonic) movements to chords, and the percussionist made quite, rough sounds in the background. The descending figure returned, and the guitarist moved to playing the guitar with a bow (with similar jazz chords), and improvising a melodic figure in the same key as the pianist's descending figure. The pianist then moved to improvising a melody, and the piece ended with the percussionist playing a final note (the dominant), signaling the ending. It was a very nice improvisation between the three of them, and Gavin showed his melodic, improvising capabilities.

For his final performance, Gavin participated in a quartet (percussion, violin, electric organ, and painter), which combined a painter character with sounds provided by the other three musicians. The painter worked in various stages, from chaotic, to gradually more and more ordered. This was reflected by the changing interactions of the painter and the musicians, and the extent to which the musicians followed the painter, and the painter following the musicians. The piece ended (in its administrative stage) with a pre-made painting on the easel, and the musicians playing a grandiose major chord.

Gavin submitted seven writing assignments over the quarter. His responses to the performance groups were detailed, sensitive to the experiments, and expressive of his interpretations as well — they were among the best written responses in the class, and showed the subtlety that Gavin is capable of, as a musician and a listener. His responses to the readings did not show that much care or sensitivity — I'm unsure from his writings if he actually read the articles he was commenting on.

My colleague, Ben Kapp, wrote the following about Gavin's work:

Gavin was a good participant in the program this quarter. His attendance was good and he was thoughtful about the readings and in response to the music listening sessions. Gavin already possesses significant talent with music, however, the experimental nature of much of the music and theater seemed to challenge his patience. To this challenge Gavin responded well, and consistently stayed engaged throughout the quarter, asking questions and posing critical opinions. Gavin was a good participant in seminar discussions and didn't shy away from disagreement with his classmates. Gavin should consider further studies in the liberal arts and continue to expand his skills with music.



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It's been a pleasure to get to know and to work with Gavin this quarter. He's a good musician, and he's beginning to understand that experiments in music might be worth something other than goofiness. I wish him very well for his future work.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

8 - Performance Projects

4 - Theater Readings and Seminar

4 - Music Readings and Seminar



Wheeler, Gavin David

A00415584

Last, First Middle

Student ID

September 2018 - March 2019: Business Entrepreneurship Fundamentals

32 Credits

DESCRIPTION:

Faculty: Dr. Dion Gouws, C.P.A.; Glenn Landram, Ph.D.

In this introductory two-quarter program, students developed the skills and insight needed to conduct and understand the relationship between business and society and how business practices, such as innovation, quantitative and critical analysis, ethics, sustainability, entrepreneurship, accounting, leadership and management influence outcomes. Factors that are key to business success were explored from different perspectives and stakeholder views. The program included fundamental work in entrepreneurship, leadership, management, marketing, ethics, quantitative work, economics, cost and financial accounting and income taxes. We read texts that will enhance the skills necessary for conducting business, as well as running nonprofits.

In order to develop a solid understanding of entrepreneurship, in Fall quarter students were exposed to the process of developing a start-up business. In lectures, workshops and computer labs, students learned how to formulate a business idea, analyze the competition, and create a competitive advantage. Students also learned how to create and work within a new company structure, issue stock and gained exposure to the tax characteristics of various types of entities. Students learned about sustainability, the triple bottom line and formed social purpose corporations by completing documentation for such entities and held formal organizational company meetings as if to comply with the requirements of the Companies Act. They organized group projects using LivePlan® business planning software and accounting software. They developed the marketing and sales components of a business plan. In addition to the development of business plan components, students learned how to record accounting transactions and create personal financial statements. Students were evaluated based on LivePlan® and accounting assignments, minutes of corporate meetings, presentations, official company documents and their final business sales plan presentation.

In fall our students covered all of the text *Naked Statistics* by Wheelan. This included both descriptive and inferential statistics. The student's study included probability, confidence intervals, hypothesis testing, both simple and multiple regression and contingency tables. Students also covered expected value, and the criteria necessary to show causation. Homework covered problems over all subjects and was supplemented by quizzes, and an end-of-quarter comprehensive final.

In winter our students covered some basics of management science to prepare for the quantitative requirements of business and government. They covered linear programming, forecasting, and queueing theory from the field of management science using the text *Introduction to Management Science* by Hillier and Hillier. Students were evaluated based on their homework and three exams. For business management and entrepreneurship students completed their business plans by using cost accounting to calculate their product or service offering unit costs, designed a competitive advantage and projected financial statements for their project company using cost volume profit analysis. Students considered tax cost by learning tax principles, prepared business and personal tax returns as well as performed payroll tax calculations. They continued work on their business sales plans by designing an internet marketing strategy which was illustrated on a website and performed search engine optimization for organic search rankings on their websites.

Students participated in a weekly seminar with readings covering a range of business and quantitative topics. Texts included: Jim Collins, *Good To Great*, Collin's accompanying monograph, *Good to Great and the Social Sectors*, Stephen Covey, *The 7-Habits of Highly Effective People*, Friedman and Mandelbaum, *That Used to be Us*, Levitt and Dubner, *Freakonomics* along with current articles from the Wall Street Journal. In winter quarter we covered the texts; *The Start UP of You: Adapt to the Future*,



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Invest In Yourself, and Transform You by Reid Hoffman, *Sun Tzu And the Art of Business* by Mark McNeilly, *Think Like a Freak: The Authors Of Freakonomics Offer To Retrain Your Brain* by Levitt and Dubner, *Principle Centered Leadership* by Stephan Covey and *Random Walk Guide to Investing: Ten Rules For Financial Success* by Burton Malkiel.

EVALUATION:

Written by: Dr. Dion Gouws, CPA; Glenn Landram, Ph.D.

Gavin very successfully fulfilled all of the requirements for full credit in the program. He completed his independent and group assignments, effectively engaged the course concepts and readings, earning credit in marketing, business, entrepreneurship, strategic planning, accounting, and quantitative methods while working effectively and participating consistently in our program activities. The student's body of work articulates an excellent understanding of the themes outlined in the program description. Overall, he demonstrated a very strong ability to understand these varied subjects their role in business and society today. Gavin's attendance in the program was near perfect, with only two absences. He was an active listener who consistently presented his ideas in class. Gavin was a strong contributor and clear presenter to the rest of the class on multiple occasions.

In the business planning section of the program Gavin fulfilled the role of Chief Innovation Officer. Gavin made sure his group always submitted assignments on time and he did an excellent job of being a reliable team player and sharing his enthusiasm and ability to present with the rest of his group. Gavin worked with three other students to test an idea and build an initial business model around the idea. They prepared the sales and marketing component of a business plan for a company which they developed from scratch and designed a competitive business strategy for a start-up company named "Rootz Xpress Social Purpose Corporation", a freight and distribution company that specializes in express air freight delivery of high end electronics from SeaTac. They completed all of the corporate formalities of formation with an optimal tax structure for the enterprise and kept thorough minutes of corporate meetings. Their business plan was well formulated and presented and Gavin's contributions to the sales pitch resulted in an excellent presentation. The Rootz Xpress Social Purpose Corporation attained the tenth place out of 11 companies as evaluated by their peers. Gavin's group evaluated his overall performance in the group. The members in his group commended Gavin's ability to organize, collaborate and his oral presentation skills.

Gavin displayed an excellent understanding of our basic statistics material. Working from the narrative-heavy text *Naked Statistics* by Charles Wheelan the material covered included the use of descriptive statistics, hypothesis testing, confidence intervals as well as an introduction to inferential statistics up to multiple regression and exposure to the use of contingency tables. The factors, and difficulty, of causation were also investigated. Gavin worked diligently completing all assignments on time. The work also included the use of statistical procedures and functions in Excel. Gavin did excellent work completing his business tax return and very effectively deployed a Search Engine Optimization strategy.

During winter quarter, Gavin demonstrated a very good understanding of our program's introduction to management science. He demonstrated a good understanding of the formulation and application of linear programming, which included graphically solving two-dimensional problems and the use of Excel's solver software for problems greater than two dimensions. He displayed an excellent understanding of elementary forecasting methods as applied to business. He also displayed a strong understanding of queuing theory and the minimization of the combination of customer waiting costs and service costs. Management Science applications to business and Wall Street Journal discussions better acquainted the student's knowledge of large scale commerce. Gavin's work in management science and business consistently met our program's requirements.



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Overall, Gavin demonstrated promise. His self-motivation bodes well for his future efforts in academics, business and his career. It was a pleasure having Gavin in the program.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 32

- 4 - Statistics
- 4 - Marketing
- 4 - Strategic Planning
- 4 - Business Leadership
- 4 - Business Fundamentals
- 4 - Management Science
- 4 - Cost Accounting
- 4 - Internet Marketing



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EVERGREEN TRANSCRIPT GUIDE

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

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

Educational Philosophy:

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

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

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

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

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

Academic Program

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

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

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

Evaluation and Credit Award:

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

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

Credit is recorded by:

Quarter Credit Hours: Fall 1979 to present

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

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

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

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

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

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

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

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

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