



Escobedo, Rachel Miranda

A00434480

Last, First Middle

Student ID

**TRANSFER CREDIT:**

Start	End	Credits	Title
09/2018	12/2018	4	<b>Brookdale Community College</b>
09/2018	12/2018	5	<b>Brookdale Community College</b>
01/2019	06/2020	45	<b>Middlesex County College</b>
05/2024	06/2024	12	<b>Consortium - University of Oaxaca (UABJO)</b>

**EVERGREEN UNDERGRADUATE CREDIT:**

Start	End	Credits	Title
01/2022	03/2022	4	<b>Climate Foundations: Political Ecology and Political Economy</b> 4 - <i>Climate Action and Justice</i>
03/2022	06/2022	7	<b>Rivers of Clay</b> 3 - <i>Introduction to Ceramic Art and Design</i> 4 - <i>Introduction to Freshwater Ecology</i>
03/2022	06/2022	4	<b>Processing Our Wool: Relating with Indigenous and Modern Fibers</b> 4 - <i>Visual Arts</i>
06/2022	09/2022	8	<b>Animal Writes: Interspecies Poetics</b> 4 - <i>Literature and Animal Studies</i> 4 - <i>Writing</i>
09/2022	12/2022	16	<b>Beautiful Ideas: The Art and Science of Music and Biology</b> 4 - <i>Seminar: Beauty in Philosophy and Literature</i> 6 - <i>Introduction to Scientific Thinking</i> 6 - <i>Introduction to Music Fundamentals</i>
09/2022	12/2022	1	<b>Figure (Oil) Painting Weekend Intensive</b> 1 - <i>Oil Painting</i>
01/2023	03/2023	16	<b>The Spanish-Speaking World: Cultural Crossings</b> 6 - <i>Beginning (First Year) Spanish Language</i> 4 - <i>History of Latin America after 1900</i> 4 - <i>Literature of Latin America after 1900</i> 2 - <i>Community-Based Learning</i>
09/2023	12/2023	9	<b>Reinterpreting Liberation: Decolonial Feminist Futures</b> 3 - <i>Latin American Studies: History, Culture, Political Economy</i> 3 - <i>Middle East and South Asia Studies: History, Culture, Political Economy</i> 3 - <i>Decolonial Theory and Feminist Studies</i>
01/2024	03/2024	14	<b>Objects of Memory: Ambiguity and Cognition in Psychology and Fiction</b> 4 - <i>Cognitive Psychology</i> 3 - <i>Structures of Cognition</i> 4 - <i>Literary Studies</i> 3 - <i>Fiction Workshop</i>
06/2024	09/2024	8	<b>Adventures in Archaeology</b> 8 - <i>Archaeology</i>



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**EVERGREEN UNDERGRADUATE CREDIT:**

Start	End	Credits	Title
01/2025	03/2025	8	<b>Climate Policy and Action: Policy Analysis and Advocacy</b> <i>4 - Politics of Climate Change (Certificate Sequence)</i> <i>4 - Policy Analysis and Advocacy (Certificate Sequence)</i>
01/2025	03/2025	4	<b>Spanish - Second Year II</b> <i>4 - Spanish Second Year II</i>

**Cumulative**

165 Total Undergraduate Credits Earned



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In my collegiate journey thus far, attending Evergreen turned out to be a great decision. Going to Evergreen has helped me with securing internships that might lead to future work opportunities. It has also been a school where I did a lot of hands-on learning and a good portion of this learning occurred through working with communities that are directly tied to the subjects I am learning about. For example, my Spanish class did an intercambio with an ESL evening English class. My main passions are learning about climate policy and Spanish, even as I have taken a wide range of classes in different subjects.

While my academic work has encompassed a broad scope, the connective through-line has always been analyzing the ways that humans affect change, whether that is through the lens of a history class or a climate policy class. This is a fascinating topic to me, not only because I enjoy learning about the human psyche, but because climate policy isn't just a numbers game of statistics and regulations. It is an emotional appeal to those of us living in the Anthropocene who want to better the planet for future generations to enjoy. If taking classes in cognitive psychology and eco-poetics helps Future Rachel work with others in a field that is full of red tape and doubt, I think the framework of cautious optimism and respect for all of Earth's living beings will come in clutch. Maybe writing poems about worms is one way of accessing my inner eco-warrior.

In addition to all the intellectually stimulating classes I have taken at Evergreen, with my emphasis being on climate policy classes and Spanish language learning, I have worked at the college as well. Most notably, I was the Info-desk Coordinator for the Clean Energy Committee (CEC) and later worked as an intern for the Center for Climate Action and Sustainability (CCAS). These experiences helped segue into my current internship contract with Thurston Climate Action Team working on education and outreach around their portable heat pumps pilot program. This has been an amazing extension of the Climate Action and Policy classes and certificate I am currently enrolled in, because it is a real-world application of the content I am learning about in that class on the issues of climate and heat resilience.

Another way my education was enhanced by learning outside of the traditional classroom model was when I studied abroad in Oaxaca, Mexico in Spring Quarter of 2024. This immersion learning experience improved my Spanish to an intermediate level of speaking and writing. The cultural learning from the art and history of Oaxaca was a secondary focus for me, but still I appreciated that aspect. I felt awed by the coincidence that while I was there studying a foreign language, history was made with the election of Mexico's first female president, Claudia Sheinbaum. It was an incredible feeling to be in the country during that historic moment for their nation. It made me feel proud to be a Chicana woman, and it pushed me to want to connect with my cultural roots. When I returned, I continued taking Spanish classes to improve my language skills for both personal and professional reasons.

I feel incredibly grateful for and supported by this college's staff and my fellow students. In the different realms of learning that I experienced while at this college, I increased my knowledge of not only academic subjects, but also the cultural and personal experiences and perspectives of others. I felt my ideas and perspectives were also respected. This helped me learn more effectively, because I felt that my views were worthwhile and helped further the seminar by speaking up about my thoughts. I didn't feel ashamed for asking "silly questions" because the professors affirmed that there is no such thing as that. When students and educators can come together with open dialogue and minds, that is something worthwhile. As for me, I received a quality educational experience and I'm excited to see how far this degree will take me in my future career.



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**January 2025 - March 2025: Spanish - Second Year II**

4 Credits

**DESCRIPTION:**

Faculty: Hugo Flores

Spanish Second Year II was designed as a contextual review of grammatical topics that included: uses and differences of pretérito- imperfecto; presente perfecto; imperativo; and introduction and uses of subjuntivo presente with different verbs. In-class drills and homework assignments were used to provide the contextual review of the grammatical topics. In addition to this, students wrote several informal compositions, and read selected chapters of *La historia del español: The Story of Spanish* by Jean-Benoit Nadeau and Julie Barlow and had small seminar discussions. Students prepared and presented a 5-7 minute final project in Spanish to the class.

**EVALUATION:**

Written by: Hugo Flores

Rachel had a good quarter and completed all the required work. She gained a strong understanding of the grammatical topics and used them properly during the different homework assignments and drills in class. Rachel is developing good conversational skills and communicates her needs with ease and can engage in a conversational situation readily. Also, her comprehensive skills are improving as she showed this in her informal essays and responding to questions related to the reading materials. Rachel presented: "Mi abuela Laura." She shared with the class a portrait of her grandmother using specialized vocabulary and grammatically correct sentences. She did a great job. Rachel was a very good student and it was a pleasure to work with her.

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

4 - Spanish Second Year II



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**January 2025 - March 2025: Climate Policy and Action: Policy Analysis and Advocacy**  
8 Credits

**DESCRIPTION:**

Faculty: Anthony M Levenda, PhD

Building from the basics of climate science and policy responses reviewed in Climate Policy and Action: Science and Policy Basics, this program explores different ways to analyze public policies and advocate for particular climate actions. We will review climate change mitigation policies, technologies, governance, and actions that Washington state, Evergreen, and cities in North America have adopted, what impact these have had, and how we can create the most effective solutions. We will learn about the policy process, different approaches to policy analysis, and discuss strategies for policy advocacy. Students will analyze different approaches to climate solutions, weigh the costs and benefits of these different approaches, and develop skills in policy analysis and advocacy. We will take a critical approach to policy analysis and research, reviewing different actors' influences on the policy process. Centrally, we will unpack the various dimensions of social life that climate policies can affect, and vice versa. Critical approaches are essential to understand how intersecting systems of power influence policy approaches. We will work together to evaluate existing and proposed public policies for climate impact using different frameworks and ideological bases. Students will design a policy and mini advocacy campaign to help visualize climate policy implementation. Learning objectives include: Basic knowledge and understanding of climate policy and politics; Review and critique of frameworks for analyzing climate policies; Understand the role of science, politics, community, and institutions in the policy process across multiple levels of government; Identify and evaluate different approaches to policy advocacy; Effectively communicate in writing the issues and debates around the human dimensions of climate change and climate justice. This class is a part of a series of courses that comprise the Climate Policy and Action Certificate sequence.

**EVALUATION:**

Written by: Anthony M Levenda, PhD

This program helped Rachel engage with concepts and theories in policy analysis, policy advocacy, and climate politics and then apply them through written reflections, seminar discussion, and a final policy project including a historical, power, and stakeholder analysis and advocacy strategy. Rachel is a good student who completed all required coursework in a comprehensive and thoughtful way. Rachel excelled in class seminar discussions often bringing insightful comments and critical commentary. Rachel is interested broadly in climate and environmental issues, especially as they related to issues of social justice. Rachel's final group project focused on advocacy for community solar in Washington state. Rachel's final group project identified key decision-makers in the Washington State Legislature as well as key supporters of a policy change that would make community solar more accessible and abundant. Rachel helped provide historical background on community solar and stakeholder analysis demonstrating how different parties would support and benefit from such a policy proposal, and an advocacy strategy to think through ways to engage these stakeholders to make the policy a reality. Beyond this, Rachel was a collegial and supportive member of the learning community. Rachel demonstrated professionalism in the final presentation and in all written work. Rachel's work shows preparation for advanced programs moving forward.

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

- 4 - Politics of Climate Change (Certificate Sequence)
- 4 - Policy Analysis and Advocacy (Certificate Sequence)



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## **June 2024 - September 2024: Adventures in Archaeology**

8 Credits

### **DESCRIPTION:**

**Faculty: Ulrike Krotscheck, Ph.D.**

This program introduced students to the science, methods, and theories of archaeology, both globally and locally. For the global component, we examined the material remains of past civilizations, including architecture, artifacts, mortuary remains, and written sources. Primarily, we explored how the remains of past civilizations provide archaeologists and historians with clues that unlock the secrets of ancient societies. Students were expected to gain a broad understanding of global prehistory and history, the rise and fall of civilizations, and human impact on the environment throughout history. This course also considered the history of the discipline and the ethics of archaeological inquiry.

The local component of this offering included work with local archaeologists, archaeological sites, and museums: multiple field trips included a behind-the-scenes trip to the Burke Museum, the Squaxin Museum, the Lewis County museum, and two field trips to working archaeological projects. Students met archaeologists who work for universities, museums, state agencies, and private companies, and were introduced to the variety of careers archaeologists occupy.

Student work included regular attendance and participation in class and on weekly field trips, keeping detailed field trip notes, and completing regular readings from Muckle and Camp's *Introducing Archaeology*, as well as other selected sources. Students were also expected to participate in group workshops, which included: observing and recording geologic stratigraphy, research question formation, fake archaeology, archaeological recording, dendrochronology, and an artifact workshop on historic glass identification. Students also completed an online, open-book midterm and final exam on the textbook. A research presentation tailored to students' specific interests was the capstone of this program, and students handed in a three-page summary and bibliography along with their presentation. Success in this program was comprised of regular attendance and completion of all assignments.

### **EVALUATION:**

**Written by: Ulrike Krotscheck, Ph.D.**

Rachel completed very strong work in this program, with almost perfect attendance, and fulfilling or exceeding all academic expectations. Rachel participated regularly in class discussions large and small. These contributions demonstrated solid engagement with course material, including assigned readings, discussion topics, and workshops, and always enhanced the quality of our conversation. This was also true for our many visits by guest lecturers and interactions with tour guides: it was always clear that Rachel was deeply interested in the information they were presenting.

Rachel completed all work on time, including four field trip notebook entries and the six group workshops described above. Rachel showed great skill at working in groups on projects that required collaboration. Rachel's field trip notes were generally detailed and thorough, and always fulfilled expectations of the assignment. Especially the notebook entry for our visit to an active archaeological excavation was remarkable in its superior quality, thorough description and discussion, and thoughtful analysis. Rachel's performance on the midterm and final exam, with perfect scores, showed excellent comprehension of the concepts, topics, and methods covered in our textbook.

For the final project, Rachel chose to give the class an introduction to the book *Ancient Oaxaca* by Richard E. Blanton et al. Almost all associated assignments were turned in on time, including a proposal, a summary paper, and presentation slides. Rachel's three-page summary paper was succinct but still thorough, an impressive achievement given the page limit imposed. The paper covered the contents of



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the book, including the main city of Monte Albán, and the history and archaeology of this culture. It also included reflection on Rachel's own recent visit to the site and museum. It was well written and organized. Rachel's final presentation was thorough, well-illustrated, and extremely clear. The presentation slides included not only information on the book, but also on the ancient Oaxacan culture, its location, and the site of Monte Albán, including its current use as a center of tourist activity. In the Q&A period, Rachel ably answered questions beyond what a ten-minute presentation could cover.

In sum, Rachel has met all expectations of this program and has turned in excellent work, and is well-equipped to continue intermediate and advanced college level studies in the humanities and social sciences.

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

8 - Archaeology



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## **January 2024 - March 2024: Objects of Memory: Ambiguity and Cognition in Psychology and Fiction**

14 Credits

### **DESCRIPTION:**

Faculty: Ada Vane M.A. and Miranda Mellis, M.F.A.

In this first-year program participants cross-pollinated studies in cognitive psychology with the art of fiction at an introductory level to discover together how these domains of knowledge and practice illuminate and animate each other. The program explored our capacity for language, thought, reading, writing, and cognition with an interdisciplinary approach.

The psychology module of the program used Andrade & Walker's textbook *Cognitive Psychology* as a backbone to explore mental processes, that is, how the brain cognizes the vast ocean of information from inside and outside the self. Students learned the building blocks of perception and attention and were introduced to perspectives in cognition psychology on language problem-solving, knowledge, memory, imagery, and decision-making. Students cultivated a knowledge base and critical thinking skills that are relevant to many professions and fields but will be particularly helpful in social and human services. Lectures, scientific articles and podcasts helped contextualize the program textbook. Students used written and other media formats to create short reflections in response to the program material. Students took weekly quizzes that allowed them to revisit the material, and used coloring pages each week to supplement the text and "engage the hand" with the structures of cognition. At the end of the quarter, students prepared a poster presentation that addressed a critical program theme.

In the literature seminar participants read a range of texts that engaged critically and creatively with uses of memory and ambiguity as they pertain in fictional forms, with particular interest in indeterminacy, interpretive multiplicity, and imaginative possibility. The seminar centered on stories that draw upon memory as source material and deploy ambiguity as an aesthetic technique. The range of authors studied included Jorge Luis Borges, Franz Kafka, Ursula Le Guin, Lyn Hejinian, Joe Brainard, Lewis Hyde, Moniru Ravanipur, Clare Boyles, Ricardo Piglia, Vajra Chandrasekera, Lynne Tillman, Robert Gluck, Philip K. Dick, Norman Lock, Peter Elbow, and others. For seminar, students prepared written inquiries that interrogated our seminar texts in a range of ways. In the creative writing portion of the program, students explored fiction as a practice by drafting, developing, workshopping, and revising a short story over the duration of the quarter. Their stories were seeded and developed by means of over 25 creative and analytical writing exercises done in and outside of class.

### **EVALUATION:**

Written by: Ada Vane M.A.

Each week, students used a variety of media to reflect on and express their understanding of key terms, concepts and theories discussed in cognitive psychology lectures and textbook readings. Additionally, they took weekly quizzes to revisit key concepts, and turned in coloring pages to engage with the structures of cognition. Rachel completed most of the reflections, which expressed a comfortable facility with that week's material. These reflections typically took the form of essays. Rachel completed all the weekly quizzes. Performance on these quizzes demonstrated satisfactory understanding of main concepts and supporting details covered. Rachel turned in all the coloring pages centered around the structures of cognition, and the quality of the pages was generally good.

To conclude the quarter, Rachel created a final poster project to summarize and synthesize content from cognitive psychology material. Rachel's final synthesis presentation demonstrated good understanding of the program's central themes. The presentation showed significant thinking around one of our program's





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central questions: what processes go on in your head, and why? Rachel took this opportunity to interact with other presenters in our virtual conference discussion board.

Rachel's perspective on cognitive psychology broadened and deepened significantly over the course of the quarter. Rachel is leaving this program with a solid background for further studies in the field of psychology.

Written by: Miranda Mellis, M.F.A.

For the literary arts segment of Objects of Memory students read fiction and literary critical texts, engaged in seminar discussion, attended craft talks, did writing exercises to develop as creative writers and critical thinkers, and worked in small groups to critique and revise a short story developed in the class. Students also wrote 'agendas' focused on interrogating the texts at hand to think at once broadly about them as a whole and specifically about them at the level of the sentence. These written inquiries prepared students for discussion and trained them in critical literary analysis. Rachel Escobedo's participation in and preparation for seminar was uneven, but very good, demonstrating a capacity for lucid critical thinking, original inquiry, and clear writing. Rachel created a short story draft that was a strong beginning centered on an accident and a concussion. Rachel deployed narration in this piece in a way that conveyed tone, character, and fragmented states of mind in brief gestures: "My body feels like a Lego set taken apart and then shoved back together again by an impatient toddler." Rachel is a highly engaged and responsible student who overcame many obstacles to participate in Objects of Memory this quarter.

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 14**

- 4 - Cognitive Psychology
- 3 - Structures of Cognition
- 4 - Literary Studies
- 3 - Fiction Workshop



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## **September 2023 - December 2023: Reinterpreting Liberation: Decolonial Feminist Futures**

9 Credits

### **DESCRIPTION:**

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

This program examined liberation movements of the Global South, from anti-colonial struggles for independence to new social movements afoot today. In fall, we explored the question, "What does liberation mean in specific cultural, historical, political, and economic contexts of Latin America, the Middle East, and the Indian subcontinent?" We studied the 1950s-70s "Third World project," movements attempting to reconceptualize an alternative, anti-imperialist, and anti-racist worldview. We looked at revolutionary movements in Egypt, India, Algeria, Cuba and Chile, their linkages to feminism, as well as the role of U.S. foreign and economic policy in suppressing resistance. Through the disciplinary lenses of literature, cultural studies, political economy, feminist and decolonial studies, this program explored how various ideas of liberation have emerged and expanded over time to include possibilities for global justice, solidarity, and social transformation.

Students gained skills in historical and political economic analysis, analytical and creative writing. They wrote weekly seminar papers and discussion responses, a personal narrative and field trip reflection, and two synthesis essays. Weekly class sessions included 6 hours of lecture/workshop, 2 hours of film, 5 hours of seminar discussion and synthesis work. Activities also included guest presentations by Joe Kadi and Anita Fernández, and a 3-day field to Seattle/Tacoma to engage with the work of local Latinx, Asian American, and African American communities.

Readings included Vijay Prashad, *The Darker Nations: A People's History of the Third World*; Mahatma Gandhi, *Hind Swaraj*; Frantz Fanon, *The Wretched of the Earth*; Vilma Espín, et al, *Women in Cuba: The Making of a Revolution within the Revolution*; and numerous articles and chapters by scholars and writers including Aurora Levins Morales, Maria Mies, Cherrie Moraga, Eduardo Galeano, María Lugones, Edward Said, Leila Ahmed, Jamila Buharayd, Heidi Tinsman, Pedro Lemebel, Macarena Gómez-Barris, and others, as well as primary sources from Fidel Castro, Salvador Allende, the US State Department, and others. Film viewings included *Even the Rain*, *Umm Kulthum: A Voice Like Egypt*, *Gandhi*, *The Battle of Algiers*, *Black Skin, White Mask*, *Portrait of Teresa*, *The Battle of Chile*, and *How Cuba Survived Peak Oil*.

### **EVALUATION:**

Written by: Alice A. Nelson, Ph.D.

Rachel Escobedo had a successful quarter in *ReInterpreting Liberation: Decolonial Feminist Futures*, showing steady engagement with our program activities. Rachel completed most assignments with care, worked hard in the seminar to interpret historical, literary, and theoretical texts, and made many perceptive contributions to our class discussions. Rachel also produced thoughtful writing in a range of genres, and through this work, gained a deepened understanding of the liberation movements comprising the "Third World Project" (Prashad). It has been great to work with Rachel again this fall.

Rachel engaged with our materials on decolonizing movements in the Global South-- particularly case studies of Egypt, India, Algeria, Cuba, and Chile-- through involvement in our seminars and through written interpretation of our texts. In our discussions, Rachel played the important role of pointing out how many exploitative structures make no inherent sense, and so should be open for changing. Rachel also co-facilitated a productive discussion of texts by Ahmed and Mies, successfully leading us to new understandings of ways feminism can intersect with-- or contest-- dominant structures of colonialism and capitalism. Although Rachel inconsistently completed seminar posts and replies to classmates, Rachel



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did pose salient topics for our consideration, such as a question about how Mies links to coloniality and resistance, or how the 1973 military coup in Chile impacted every aspect of Chilean society.

This fall, Rachel also completed solid writing in a range of genres: a personal narrative, a poem, a fieldtrip reflection, and an analytical synthesis essay. Rachel's well-crafted personal narrative offered vivid details and a wonderful sense of voice to map family religions in all their complexity, while Rachel's poem conveyed a vulnerable moment and the strength it engendered, with a touch of sly humor. For the field trip reflection, Rachel offered powerful, perceptive comments about why engaging the art and music that emerge from hard histories (Wing Luke Museum, Chile 50 years) matters for opening "alternative realities" and possibilities of change. Drawing on Levins Morales, Prashad, and the film *También la lluvia*, Rachel's synthesis essay explored an important topic: what Levins Morales calls "curandera history," or stories from underrepresented groups that open non-dominant perspectives. While Rachel's essay needed a thesis to frame and put forward an argument, further definition of terms, and stronger transitions, it was clearly written, and offered some wonderful insights on these sources, with emphasis on ways the colonial past is alive in the present. I encourage Rachel to keep working on analytical writing, building on this strong foundation, and to nourish the love for creative writing that Rachel's work demonstrated this quarter.

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 9**

- 3- Latin American Studies: History, Culture, Political Economy
- 3- Middle East and South Asia Studies: History, Culture, Political Economy
- 3- Decolonial Theory and Feminist Studies



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## **January 2023 - March 2023: The Spanish-Speaking World: Cultural Crossings**

16 Credits

### **DESCRIPTION:**

Faculty: Alice A. Nelson, Ph.D.; Catalina Ocampo Londoño, MFA, Ph.D.; Hugo Flores, MES

In this program, students engaged in 8 quarter hours of intensive Spanish language instruction and 8 quarter hours of a history-culture seminar for which the reading was in English. Each week consisted of six hours of Spanish language class, a two-hour lecture in Spanish, a three-hour workshop in English, five hours of seminar discussion in English, and community-based learning during some weeks.

**History and Culture Component: (Winter quarter)** The program began with 19<sup>th</sup>-century struggles for independence in Latin America, then turned to the 20th and 21st centuries, examining the roles that cultural forms play in posing complex questions about representation, collective memory, and self-determination. Topics included: Gloria Anzaldúa's epistemologies of borders/borderlands; the early 20th century Mexican Revolution; revolutionary movements and poetry in Cuba and Nicaragua; dictatorship and transitions to democracy, resistance, and memory in Chile; violence and commemoration in Colombia. In each case, we explored how cultural production and the political imagination impact processes of social change, with particular attention to the roles of literature, photography, and public art.

**Writing Assignments: (Winter quarter)** eight seminar responses (rubric notes); six "commonplace" creative responses to quotes from texts; one historical vignette (1-2 pages); one reflection piece (Shelton field trip, 2-3 pages); one integrative essay (5-7 pages); one portrait poem with "prelude" (2 pages); independent book project (proposal, summary/response, reflection, 4-6 pages); final "commonplace" installation piece.

**Seminar Materials: (Winter quarter)** Eduardo Galeano, *Memory of Fire: Faces and Masks* (selections); Jeffrey Belnap and Raúl Fernández, introduction to *José Martí*; José Martí, "Our America"; Gloria Anzaldúa, *Borderlands/La Frontera*; Eduardo Galeano, *Memory of Fire: Century of the Wind* (selections); Carlos Monsiváis, "When Gender Can't Be Seen Amid the Symbols: Women and the Mexican Revolution"; Ana Castillo, "Who Was Juana Gallo?"; Nellie Campobello, *Cartucho* (selections); Cassasola collection photographs of *soldaderas*; Nancy Morejón, *Images of Cuba* (bilingual selection); Daisy Zamora, *Clean Slate: New and Selected Poems* (bilingual selection); Margaret Randall, *Sandino's Daughters* (selection); Elizabeth Quay Hutchison, et al, *The Chile Reader* (selections); Waleska Pino-Ojeda, "Gay Proletarian Memory: The Chronicles of Pedro Lemebel"; Pedro Lemebel, selection of chronicles; Winifred Tate, "Mapping the Eternal Crisis"; Interview with Jesús Abad Colorado, "The Memory that Walks with the Victims" plus photos by Jesús Abad Colorado; María del Rosario Acosta López, "From Aesthetics as Critique to Grammars of Listening: On Reconfiguring Sensibility as a Political Task"; Erika Diettes, *Memento Mori* (selections); Nelly Richard, *The Insubordination of Signs* (selection); Cecilia Vicuña, *About to Happen*; Mariana Mora, *Kuxlejal Politics* (selection); Zapatista comunicués + stories; Boaventura De Sousa Santos, *Epistemologies of the South* (selection); and an additional book of the student's choosing. Films: *Precious Knowledge* (Dir. Ari Palos); *Retrato de Teresa* (Dir. Pastor Vega); *La batalla de Chile (Parte 2): El golpe de estado* (Dir. Patricio Guzmán); *El testigo* (Dir. Kate Horne).

**Spanish Language:** Finally, each student studied the Spanish language at the appropriate level, in this case Beginning Spanish. The "Principiantes" section used the fourth edition of the textbook *Plazas - Lugar de Encuentros* textbook (Hershberger et al.) and additional drills and exercises prepared by faculty. **Winter quarter**, the class covered materials included from Capítulo 5 to Capítulo 8. Students worked on drills and in-class activities to reinforce, practice, and review last quarter's grammatical points which included: uses of *ser-estar*, present tense regular and irregular verb conjugations, and direct-



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indirect object pronouns. Differences between preterite and imperfect tenses were introduced at the end of the quarter. Students presented a final oral narrative exercise to the class on a topic of their choice.

### **EVALUATION: Narrative**

Written by: Alice A. Nelson, Ph.D. and Hugo Flores, MES

Rachel (Teddy) Escobedo has had a very successful quarter in *The Spanish-Speaking World*, showing steady engagement with all aspects of our program. Teddy entered as a new student in the winter, and approached our work with inquisitiveness, commitment, and care. Teddy thoughtfully completed all assignments, made earnest contributions to class discussions, and produced insightful writing in various genres. Teddy also brought prior listening comprehension skills in Spanish, and joined the second quarter of Beginning Spanish, gaining further skills in grammar and conversation at that level; Teddy deserves special recognition for speaking up in program lectures in Spanish - the only Beginner consistently to do so! Teddy was also an enthusiastic participant in community-based learning, through performing an original song at the collaborative *peña*, making a welcome card in Spanish and English for all tables, and helping think through how to make the event accessible and welcoming for all. It has been a pleasure to work with Teddy in this program.

### **Seminar and Writing:**

Teddy engaged with Latin American history and culture through involvement in our seminars and though written interpretation of literary and historical texts. Teddy carefully read our materials, came to class prepared to grapple collectively with the texts, and was an active participant in our discussions. Teddy's seminar preparation assignments brought forward key themes and issues, and posed salient topics for our consideration, such as how photography and poetry worked together in the Rogovin-Morejón collaboration to center Afro-Latina voices, or how we could glimpse roles of women in the Colombian conflict through our various sources. Teddy also collaboratively led a successful seminar inviting reflection on ecological and feminist themes in Vicuña's *About to Happen* that enriched our collective understanding of the text. In the integrative essay, Teddy drew on Anzaldúa, Galeano, and the film *Precious Knowledge* to explore how all three both expose and contest attempted linguistic, historical, and cultural erasures of Latinx communities. Teddy worked hard in successive drafts to more fully center Latinx agency and to establish meaningful connections between the approach of these authors and the issues they discuss. Teddy continues to work on staying sufficiently grounded in the texts, and made progress in this essay discussing relevant textual examples to support the arguments.

Teddy also did solid work with the independent book project, choosing to read and think through Ernesto Cardenal's *The Gospel in Solentiname*. Through affinity group discussions, an engaging summary/response handout, and in-class "book fair" conversations, Teddy shared important tenets of liberation theology and its relationship to revolution in Nicaragua. Teddy's enthusiasm for the book (and artwork also made in the Solentiname community) was contagious, and gave additional context to our study of social movements this quarter.

Teddy also demonstrated talent writing and creating in a variety of genres. Teddy showed particular dedication to the weekly "commonplaces," an assignment inviting creative responses to themes and images in our materials. Over the weeks, Teddy wrote six original songs, each recorded with sampled background sounds in a kind of collage, and performed one, "La mar," a tribute to the Chilean artist-poet Cecilia Vicuña, at our community *peña*. Teddy's message of impending ecological doom was a call to action, her voice clear and beautiful atop the sound of the sea and a beating heart: a very successful performance! Teddy's historical vignette, on the murder of George Floyd, represented significant learning and inspired an important discussion about the possibilities and limits of cross-community



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representation. Finally, Teddy's portrait poem, created in dialogue with Morejón, offered a sweet meditation on what home means in a lifetime of moves and resettling - a sense of comfort and acceptance. Riffing on Morejón, Teddy concluded: "Home is like that."

Clearly, Teddy had a solid quarter, gaining knowledge of Latin American history, literature and public art, while expanding writing and Spanish language skills.

### **Beginning Spanish:**

Rachel Escobedo attended class on a regular basis and completed all the required work and participation in the different class activities. Teddy has good language skills and communicates basic needs using complete and grammatically correct sentences. In addition to this, Teddy is developing a good sense of pronunciation while reading aloud. Although at times Teddy feels behind the rest of the class, this is not the case at all; Teddy has proven during the different in-class drills and homework assignments to be up to the level of classmates. Teddy's final presentation: "La receta de la señorita Peacock" was a narrative about a recipe from a grandmother and the story behind it. It was well written and orally presented to the class. Teddy is a very good student and a pleasure to work with.

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

- 6- Beginning (First Year) Spanish Language
- 4- History of Latin America after 1900
- 4- Literature of Latin America after 1900
- 2- Community-Based Learning



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**September 2022 - December 2022: Figure (Oil) Painting Weekend Intensive**

1 Credits

**DESCRIPTION:**

Faculty: Lauren Boilini, MFA

This weekend intensive workshop served as an introduction to oil painting through an investigation of the figure. Emphasis was placed on developing technical skills through observational painting, while focusing on color theory. Paintings were done from a live model in the studio on campus. We met for 20 hours over the course of a single weekend. This workshop was designed for students who have a strong work ethic and self-discipline and who were willing to work long hours in the studio on campus in company with their fellow students. We completed four paintings: one standing figure, one seated and two foreshortening poses. No prerequisite was required.

**EVALUATION:**

Written by: Lauren Boilini, MFA

This fall of 2022 I had the pleasure of having Rachel, who goes by Teddy, Escobedo as a student in my oil painting weekend intensive workshop. Teddy established interest in this class as someone with previous experience painting, looking to build skills with oils. Teddy successfully achieved some of the learning objectives for this course attending half of our sessions, completing two of our required four paintings: one standing figure and one foreshortening pose.

Teddy was particularly open to feedback, always willing to hear constructive criticism from both peers and myself, asking thoughtful questions while in attendance.

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 1**

1 - Oil Painting



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## **September 2022 - December 2022: Beautiful Ideas: The Art and Science of Music and Biology**

16 Credits

### **DESCRIPTION:**

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

Does the universe embody beautiful ideas? Can the experience of beauty inspire a renewed search for truth? These questions by authors Frank Wilczek and Elaine Scarry served as the basis of our interrogation throughout this program. We considered the concept of beauty through the writings of a diverse group of thinkers from antiquity to the present as we examined principles that connect the beauty of scientific structures, musical structures, and our perceptions of truth and beauty.

Studies in music fundamentals included pitch and rhythmic notation, major/minor scale construction, and triads. Readings and exercises to support our work in all areas of music theory were assigned from *Music Theory for the 21st-Century Classroom* by Robert Hutchinson. Chapters from W.A. Mathieu's *Bridge of Waves: What Music Is and How Listening to It Changes the World* provided a framework for deeper consideration of the balance between our experience of music as a physical force and as a means for exploration and communication of ideas. Guided listening workshops and assignments provided opportunities to move musical concepts from technical discussion to the realization of ways in which they are experienced. Student learning was assessed through workshop participation, worksheet assignments, mid-quarter quizzes, and week 10 small group presentations in which students prepared listening experiences of a musical composition as a vehicle to synthesize and discuss concepts examined throughout the program.

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; music and emotion. Background reading came from chapters of *Sensation and Perception*, Fifth Edition by Jeremy Wolfe et al.; *Biological Science*, Sixth Edition by Scott Freeman et al.; and *Musicophilia: Tales of Music and the Brain* by Oliver Sacks. Students collaborated in workshop groups to solve problems that applied 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 participation in lecture and workshop discussions, weekly pre-lecture assignments on background reading, two mid-quarter quizzes which contained questions similar or identical to workshop problems, and laboratory notebook.

Finally, we examined the treatment of the theme of beauty by reading Elaine Scarry's *On Beauty and Being Just*, Frank Wilczek's *A Beautiful Question*, Yukio Mishima's *Temple of the Golden Pavilion*, and Mary Shelley's *Frankenstein*. Students completed brief writing assignments every week in preparation for discussion of these texts in seminars.

### **EVALUATION:**

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

Rachel Escobedo, who preferred to be called Teddy, entered *Beautiful Ideas* with a passion for musical performance and an interest in learning more about the sciences. Teddy was a conscientious student who worked hard and devoted careful effort to her assignments, although she was persistently tardy for class.





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In seminar, Teddy came to class prepared, having read and reflected on the texts, and eager to share her views and insights. Teddy was a careful reader, who often made good contributions in both small and large group discussions. Teddy completed all eight seminar assignments, consistently demonstrating strong comprehension of the texts by offering fairly detailed summaries. Two of Teddy's strongest essays examined the theme of beauty in *The Temple of the Golden Pavilion*, making thoughtful connections to philosophical ideas expressed by Scarry and Wilzek in their writings.

In the biology component of the program, Teddy made some progress learning the concepts introduced over the quarter. Teddy attended all the lectures and included detailed notes in her biology portfolio. Teddy was an active participant in the workshop discussions, although many of the workshop problems in her portfolio were not completely answered. Teddy submitted all six pre-lecture assignments, providing good to very good answers to questions on the background reading. In a weak first quiz, Teddy showed some familiarity with the anatomy of the human ear and the brain, although her comprehension of ossicle evolution in the mammalian ear and the quantitative behavior of sound waves could have been strengthened. In a fair second quiz, Teddy demonstrated familiarity with functional groups and a basic grasp of the chemical behavior of fatty acids. Teddy participated in two of the four lab sessions.

In the music portion of the program, through written work and quizzes, Teddy demonstrated understanding of pitch notation in both treble and bass clef, major/minor scale construction, rhythmic notation, harmonic structures, and applied practices intended to heighten awareness of embodied cognition. Teddy was an enthusiastic contributor to music workshops both as a performer and as an attentive supporter of the work of other students. Teddy's contributions to a week 10 group presentation of portions of Berlioz's *Symphonie Fantastique* further demonstrated efforts in grappling with elements of larger musical structures as well as skill with communicating points of entry into the listening experience.

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

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



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## **June 2022 - September 2022: Animal Writes: Interspecies Poetics**

8 Credits

### **DESCRIPTION:**

Faculty: Miranda Mellis, M.F.A.

In Animal Writes: Interspecies Poetics participants read and wrote about animals, exploring interspecies kinship by means of poetics exploring ways of creating, co-creating, being, thinking, acting, and knowing that might allow us to enter imaginatively and with empathy and care into interspecies kinship. Our writings and readings found us exploring common ground (and air, and water!) towards an eco-poetics of interspecies relations, as well as respectfully encountering incommensurability: a premise for solidarity. Our interspecies solidarity and kinship was, on this view, not premised upon sameness, but rather on radical openness to the unknown, not just between beings, but also within ourselves. In this sense, poetry and poetics were central to our explorations, as was a contemplative, receptive disposition, and a quiet ability to listen ethically for, and sense into, all manner of species-being without judgement, without acquisitiveness, and with care and in friendship. In this time of the sixth great extinction, acknowledging that human life-ways are destructive of habitats and ecosystems, our writing and reading was intended to explore ways to act on, respond to, contribute to, and inspire participation in the global work of remediation of ecosystems, and the protection, defense, restoration and healing of habitats with respect for the rights of nature.

Animal Writes: Interspecies Poetics built on art and scholarship in the humanities, arts, and sciences to explore past and present relations between human and non-human animals through writing, reading, and contemplative practices indoors and outdoors. The class explored human-animal relations from a range of disciplinary and interdisciplinary perspectives with a focus on literary arts, creative writing, contemplative practices, and ecological humanities. Participants also engaged in contemplative, phenomenological practices towards honing our capacity to attune to the more-than-human world, interdependency, and animal life.

### **EVALUATION:**

Faculty: Miranda Mellis, M.F.A.

In Animal Writes: Interspecies Poetics, Teddy Escobedo (whose first name is listed as Rachel in the record) excelled. Teddy is a competent writer who developed a range of new approaches to writing by completing all of the numerous exercises given in multiple genres (including fiction, poetry, personal nonfiction, and experimental cross-genre), organized broadly under the sign of interspecies poetics.

Authors Teddy read and responded to with care and thoughtfulness included Thalia Field, Judy Grahn, Alexis Pauline Gumbs, Villem Flusser, and Ursula Le Guin, among others. The program was remote, and entailed an immersion in synchronous class meetings followed by asynchronous, self-paced time. Synchronous class sessions included lecture; seminar; generative writing exercises; contemplative practices; and workshops where participants give and receive feedback from each other on works-in-progress. Teddy's participation was outstanding in all of these modalities. Asynchronous, self-paced learning practices included reading, writing, revision, and self-paced contemplative and observational practices. Teddy made excellent use of asynchronous learning time, revising rigorously and turning in a complete portfolio full of carefully crafted writings, and interestingly illustrated and designed, that reflected strong engagement with the class content and demonstrated new growth, particularly with regards to sharing original writing with peers. Teddy leaves the class with a deepened conceptual understanding of, and practical practice in what may be learned by the practice of perspective-taking (imagining our way into the being of others) through writing and contemplation. Teddy's engagement



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reflects their passionate commitment to taking a kin-centric lens that can enable cooperative, reparative actions to heal and nourish the more-than-human world.

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

4 - Literature and Animal Studies

4 - Writing



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**March 2022 - June 2022: Processing Our Wool: Relating with Indigenous and Modern Fibers**

4 Credits

**DESCRIPTION:**

Faculty: Susan Pavel, Ph.D.

All peoples have an original calling to fulfill, a gift that is meant to be shared within the circle. We consider people from many viewpoints, which include fungi, plants, animals, and humans. During our course of *Processing Our Wool: Relating with Indigenous and Modern Fibers* we will be introduced to the various fibers, whose gifts we will begin to understand and synthesize onto themselves and our connections to others. These fibers were and are materials used to create Coast Salish Wool Weavings, the Native regalia of our region. Our course will identify indigenous plant and animal fibers as well as pick, clean, card, mix, and create finished rolags. These finished rolags can then be used to spin into yarn. The materials will either be sustainably harvested, provided for during our course, or made available for purchase.

**EVALUATION:**

Written by: Susan Pavel, Ph.D.

Rachel, who prefers Teddy, consistently came to class and actively engaged with the coursework. She asked probing questions of both the faculty member and the guest speakers. Her enthusiasm for the class material was demonstrated through her participation and final product. She also shared that "I have found I am looking at plants and animals in a more nuanced way lately and am enjoying nature more than I had been before this class." Given one of the objectives was to acknowledge and recognize plant and animal fibers as teachers, her nuanced way of enjoying nature beautifully reveals this. She also attended optional open studio time that gave her access to the Fiber Arts Studio equipment, whereby she voluntarily chose to do more fiber preparation. She was an asset unto herself as well as to the class as an active community member.

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

4 - Visual Arts



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## **March 2022 - June 2022: Rivers of Clay**

7 Credits

### **DESCRIPTION:**

Faculty: Evan Blackwell, MFA, and Carri J. LeRoy, Ph.D.

This program was co-taught by a ceramic artist and a river scientist. We delved into the similarities between artistic and scientific processes of inquiry while learning about the practical applications of ceramic art and stream ecology. We explored the complicated relationships between rivers and clay – how each can help to create and shape the other. We learned about how rivers work and the diverse organisms that call rivers home. Several lab and field experiences provided students with hands-on work with microscopes, compasses, densimeters, hydrometers, and other lab and field equipment. Students learned about ceramic art making practices, ceramic art history and learned to create pieces of ceramic art from start to finish. Students also learned the basics of clay chemistry: the physical and chemical structure of clay and its mineral elements.

To support this learning, students engaged in field activities, lab activities, and in three-dimensional visual artwork in ceramics. Field trips to local environments gave students opportunities to learn about natural history, examine and collect sources of clay, and to implement a variety of field methods in stream ecology. Student learning was supported by the textbooks: "Clay: The History and Evolution of Humankind's Relationship with Earth's Most Primal Element," by Suzanne Staubach; "Ceramics," by Philip Rawson and Wayne Higby; and "Freshwater," by E.C. Pielou; and excerpts from "Streams: Their Ecology and Life," by Colbert Cushing and J. David Allan. Students kept a portfolio of reading notes, a glossary of unfamiliar terms, and lecture/workshop notes throughout the quarter.

Students drafted weekly reports on their lab and fieldwork in introductory freshwater ecology summarizing their learning, making connections to the readings, and providing opportunities for close observations, data collection, skills development, and scientific illustration. Topics included: freshwater micro-organisms, aquatic insects, freshwater non-insect invertebrates, riparian plants, mammals, amphibians and fish, and field work in hydrology, plant identification, and soil and clay characterization.

In ceramics, skill-building and art appreciation was a focus through weekly ceramics workshops and lectures. Students were introduced to a variety of forming processes, including hand building, and throwing as well as different types of clays, low and high-fire glazing, surface treatment techniques with slips and stains. Students were asked to complete 5 weeks of skills assignments, one research-based theme project, and a final portfolio of their ceramic artworks. They were encouraged to create a range of functional and sculptural pieces and asked to link their ideas to form, material and process. Technical demonstrations, group discussion, reflective writing, and individual assistance supported learning new skills and techniques while investigating the relationships between rivers and clay.

### **EVALUATION:**

Written by: Evan Blackwell, M.F.A. and Carri J. LeRoy, Ph.D.

Rachel (who goes by Teddy) did strong work this quarter, keeping lecture notes and workshop notes organized in a comprehensive binder. The final binder included most required components and reflected attention to detail, engagement with the material, and met overall learning objectives. Teddy could work to improve engagement with readings, taking reading notes, and keeping track of unfamiliar words in a glossary.

Teddy demonstrated proficiency in the introductory freshwater ecology material by showing a strong capacity to improve writing weekly lab/field reports summarizing goals, methods, ecological context, observations, data collection, and making connections to the textbook readings. Teddy did particularly



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strong work on three lab/field reports, one observing aquatic insects using dissecting microscopy, and two field reports characterizing a stream based on hydrology and morphology and describing riparian plants. Teddy's ability to illustrate organisms through making close observations increased dramatically over the course of the quarter. Teddy also did a fantastic job of staying engaged during lectures and workshops and asking detailed questions that benefited the whole class.

Teddy was mostly engaged and productive in the studio work in ceramics. Teddy accomplished basic beginning skills, gaining a basic introductory understanding of various forming and glazing techniques. At the start of the quarter, Teddy was tentative about the ceramic work but Teddy was persistent in addressing challenging new skills and working through inevitable failures as well as successes. Teddy's ambition and confidence grew with each project, progressing toward developing a design process that was responsive to the technical demands of ceramics. Throughout the quarter, Teddy struggled with meeting assignment deadlines and taking work to full completion, but by the end of the quarter Teddy learned how to plan and manage time better.

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 7**

- 3 - Introduction to Ceramic Art and Design
- 4 - Introduction to Freshwater Ecology



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## **January 2022 - March 2022: Climate Foundations: Political Ecology and Political Economy**

4 Credits

### **DESCRIPTION:**

Faculty: Krishna Chowdary, Ph.D. and Shangrila Joshi, Ph.D.

Winter quarter of Climate Foundations extended work started in fall quarter. Students who joined in winter quarter were assigned excerpts from key fall quarter texts to get a sense of the scientific basis and structural drivers of climate change (including colonialism, capitalism, and patriarchy), as well as how they are being challenged and resisted in the United States and beyond. In winter, the program structure shifted to focus on climate justice, climate action, library research methods, and specialty work either in qualitative research methods or climate action projects.

Our program guiding questions included: What economic, historical, scientific, and socio-political processes have led us to the climate crisis? What are the complexities surrounding the climate crisis in the current moment? How might we transform our systems to emerge as a more resilient and equitable global society?

Program activities and assignments supported students in: understanding the root causes of the climate crisis from multiple disciplinary lenses; developing a sophisticated understanding of the complexities and the multi-faceted nature of the social dimensions of climate change, and particularly the emerging discourse of climate justice; developing critical thinking skills to evaluate the effectiveness of various mitigation and adaptation solutions proposed to combat climate change and climate inequities in local and global contexts; synthesizing and integrating classroom learning with lived experience and other learning in the 'real world'; developing skills and capabilities in collaborative learning and learning across significant differences; and developing public speaking and leadership skills through participation in seminar discussion and presentations.

Weekly activities typically consisted of two lecture/discussions, a library research methods workshop, a workshop associated with climate action readings, a seminar on climate justice readings, and posting to discussion forums. Students attended a guest lecture by Pasang Sherpa (University of British Columbia). Students also chose a specialty track, either in qualitative research methods or working on climate action projects, and met weekly for associated work.

Students were evaluated: on general learning and participation in program activities, particularly in weekly workshop and seminar; nine seminar tickets; nine weekly writing assignments; nine online discussion forum contributions based on recorded lectures or films; two sets of synthesis and argumentative essays; and a major research paper and associated presentation. Students in the qualitative research methods specialty track were evaluated on nine assignments that involved coding and analysis of various forms of qualitative data that were provided or gathered by the student for their research paper, based on learning from *Qualitative Research Methods in Human Geography* (selections, ed. Hay, Ch. 6, 14, 3rd ed.). Students in the climate action project specialty track were evaluated on weekly written and oral progress reports, a final summary essay of work, and completion of the self-paced online Mastering En-ROADS training course from Climate Interactive.

Students read: *A Field Guide to Climate Anxiety: How To Keep Your Cool on a Warming Planet* (Ray); *All We Can Save: Truth, Courage, and Solutions for the Climate Crisis* (ed. Johnson, Wilkinson); *Regeneration: Ending the Climate Crisis in One Generation* (Hawken); *The Drawdown Review: Climate Solutions for a New Decade* (Project Drawdown); *Environmental Justice* (Mohai, et al 2009); *Environmental Justice: Concepts, Evidence and Politics* (Walker, Ch. 1, 3); *The political ecology playbook for ecosystem restoration: Principles for effective, equitable, and transformative landscapes* (Osborne et



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al 2021); Who speaks for the future of Earth? How critical social science can extend the conversation on the Anthropocene (Lovbrand et al 2015); "How can experience of local residents be "knowledge"?" Challenges in interdisciplinary climate change research" (Yeh 2015); "A plural climate studies framework for the Himalayas" (Chakraborty et al 2021).

Students watched: Climate Justice and Resilience Speaker/Event Series (Joshi-Climate Justice in Global Context; panel-Sami Perspectives on Green Colonialism: Response to Climate Change; Whyte-Making Kin with Climate Change and Grossman; Mendez-Climate Change from the Streets; Leguizamon-Environmental Injustice and Genetically Modified Soybeans in Argentina); Climate Justice post-COP26 (Albert); Beyond the Green New Deal (Atkins); Building a Climate Resilient Food System - SFC Food Justice Encuentro (panel); Gather (dir. Rawal); Living Landscape videos; Washington Climate Assembly Learning Session 7.

### **EVALUATION:**

Written by: Krishna Chowdary, Ph.D. and Shangrila Joshi, Ph.D.

A transfer student, this was Rachel (Teddy) Escobedo's first quarter at Evergreen after taking a break from community college. Teddy struggled with the transition back to school and full time rigorous academic work. Teddy was clearly engaged in the learning community and enthusiastic about the material; that engagement and enthusiasm did not translate into consistent assignment completion.

Teddy was able to complete the Mastering En-ROADS training course from Climate Interactive and offer some support for planning the Climate and Justice Teach-In. Through some assignment completion and class participation, Teddy was able to demonstrate some beginning understanding of ideas and concepts in climate action.

Through two sets of synthesis and argumentative essays, Teddy showed overall good understanding of the multifaceted discourse of climate and environmental justice by learning to distinguish between different conceptual and epistemological frameworks. Teddy's preparation for weekly seminars was mixed. Regardless of preparation, Teddy participated enthusiastically in seminar discussions. Often this meant that while engaged, contributions were not informed by seminar texts. Teddy showed leadership skills by facilitating one of these seminars.

Overall, Teddy demonstrated perseverance and a commitment to remain an engaged member of the learning community. Teddy will be well served with continuing with introductory material while developing process and support skills and addressing factors which interfered with success this quarter.

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

4 - Climate Action and Justice





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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.