



Gallemit, Denzel Cuevas

A00383403

Last, First Middle

Student ID

**EVERGREEN UNDERGRADUATE CREDIT:**

Start	End	Credits	Title
09/2016	03/2017	32	<b>Illustrations of Character: A Literary and Philosophical Inquiry</b> 10 - Literature: Fiction, Nonfiction, and Drama 10 - Writing: Creative and Persuasive 8 - Philosophy: Ethics 4 - Cultural Studies
09/2016	12/2016	2	<b>TRiO at Evergreen: Student Success</b> 2 - Reflective Writing
04/2017	06/2017	16	<b>The Ethics of Generosity: Community In and Through Creative Writing, 2D Design, and Visual and Literary Theory</b> 4 - Pacific Northwest Indigenous Studies 4 - Pacific Northwest Native Design 4 - Creative Writing, Poetry 4 - Literary Theory
09/2017	03/2018	32	<b>Computer Science Foundations</b> 5 - Introduction to Programming in Java I 5 - Introduction to Programming in Java II 4 - Digital Logic and Computer Organization 4 - Computer Organization and Assembly Language 4 - Discrete Mathematics I 4 - Discrete Mathematics II 3 - Seminar: Problem Solving and Cryptography 3 - Seminar: Ethics and Technology
04/2018	06/2018	16	<b>Writing the Unthinkable: Literary and Philosophical Imaginations</b> 4 - Academic Writing 4 - Creative Writing 4 - Introductory Philosophy 4 - Literary and Cultural Studies
09/2018	12/2018	12	<b>Cities and Suburbs: Advocacy and Writing for Social and Ecological Justice</b> 6 - Community Studies 4 - Communications 2 - Creative Writing
09/2018	12/2018	4	<b>Writing From Life</b> 2 - Creative Writing 2 - American Literature
04/2019	06/2019	16	<b>Writing the South</b> 4 - History of the U.S. South 4 - Topics in Literature: Literature of the U.S. South 8 - Advanced Composition and Critical Writing
09/2019	12/2019	6	<b>Temporality, Word and Image</b> 6 - Creative Writing



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**EVERGREEN UNDERGRADUATE CREDIT:**

Start	End	Credits	Title
01/2020	03/2020	12	<b>Literary Arts Foundations: Texts and Contexts</b> <i>8 - Introduction to Literary Study</i> <i>2 - Creative Writing</i> <i>2 - Colonial and Postcolonial Writing: Shakespeare, Cesaire, and Ramanujan</i>

**Cumulative**

148 Total Undergraduate Credits Earned



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## **January 2020 - March 2020: Literary Arts Foundations: Texts and Contexts**

12 Credits

### **DESCRIPTION:**

Faculty: Eirik Steinhoff, Ph.D.

This intensive, introductory program was designed for students who wanted to discover, develop, and deepen their understanding of literature through critical, creative, and interdisciplinary modes of inquiry. This entailed developing habits of thought that continually integrated reading and writing. No writer can avoid reading; no reader should deprive themselves of the opportunity to write.

Our study of existing literary texts ranged from canonical European writers to as-yet-uncategorized contemporary writers. For instance, we read and responded to texts by Shakespeare and his peers, as well as to texts by Sor Juana, Claude McKay, Aimé Césaire, Kamau Brathwaite, A.K. Ramanujan, and others writing within and against the grain of inherited traditions.

As we read, we considered the ways in which these writers take up, invent, and transform specific literary forms and genres, as well as how these choices relate to historical context. We sharpened our analysis of these texts by familiarizing ourselves with key movements in literary criticism and literary theory (including formalism, historicism, and post-colonialism).

Frequent writing assignments gave students the chance to exercise their writing skills in relation to our reading. Midterm exams allowed students and faculty alike to gauge the learning underway. At the end of the quarter, each student designed and completed substantive independent research projects in consultation with faculty and peers. These projects included critical and creative components and were anchored in and informed by our study of other writers.

Our time in class has been organized around lectures, text-based seminars, exams, writing and reading workshops, research workshops, and peer review. Students developed skills in close-reading, critical inquiry, argumentation, and independent and collaborative research. Students became familiar with a variety of modes of writing as well as with a variety of literary traditions, and learned how to approach literary texts through both historical and theoretical frameworks. Perhaps most important, they came to see their own texts in the context of texts composed by others.

### **ASSIGNED BOOKS**

- Césaire, *A Tempest*
- Culler, *Literary Theory: A Very Short Introduction*
- Ramanujan, *The Interior Landscape*
- Shakespeare, *The Tempest*

### **OTHER READING**

- Rosmarie Waldrop, "Alarms & Excursions"
- M. NourbeSe Philip, "An Island Surrounded"
- Fanny Howe, "Bewilderment"
- Kenneth Burke, "Literature as Equipment for Living"
- texts by Emily Dickinson, J.H. Prynne, J.M. Coetzee, Franz Kafka, & others

### **GUEST SPEAKERS**

- Fatemeh Shams (Iranian poet & scholar)



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A00383403

Last, First Middle

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- McKenzie Funk (investigative journalist)

**EVALUATION:**

Written by: Eirik Steinhoff, Ph.D.

Denzel Gallemit, who goes by Cloe, successfully engaged with the high expectations set for students in this program. Cloe's participation in class and in required online forums demonstrated a dynamic engagement both with assigned texts and also with peers. Due in part to circumstances beyond Cloe's control (including the precipitous incursion of the COVID-19 pandemic at the end of winter quarter), Cloe was unable to participate fully throughout this offering. It is to Cloe's credit that Cloe was able to complete most of the required weekly posts to Canvas, as well as several of the formal writing assignments. Based on these materials it is clear that Cloe is a lucid analytical writer and a creative and critical thinker. Cloe was also an active listener who engaged in class sessions alertly when present. Cloe is poised to continue good work in the area of literary and cultural analysis. I encourage Cloe to seek out and maintain regular contact with faculty, and look forward to learning where Cloe's studies lead in the months and years to come.

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

8- Introduction to Literary Study

2- Creative Writing

2- Colonial & Postcolonial Writing: Shakespeare, Cesaire, & Ramanujan



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Last, First Middle

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## **September 2019 - December 2019: Temporality, Word and Image**

6 Credits

### **DESCRIPTION:**

Faculty: Vuslat Katsanis, Leonard Schwartz

In this program, students studied film, literature, poetry, and theory with focus on how words and images shape and are shaped by our experience of time. Additional genres studied included photography, painting, and literary translation. Among the questions the program sought to address were: How do words and images navigate time differently? What do different conceptions of time reveal about our sense of memory, nostalgia, or futurity? What's in the impulse to slow things down or to speed things forward? How do different languages account for time, and how might they translate from one to the other, as well as from word to image and back again?

To practice critical thinking, comparative analysis, and textual close-reading, students wrote weekly short essays on the films screened in class, in which they sought to make connections between the film and the week's readings in theory and literature.

The term paper consisted of a research-informed comparative analysis of two primary texts. The task of the paper was to establish a clear theoretical framework on some aspect of temporality for composing original readings of two texts in literature and film. Moving between larger theoretical questions to close textual evidence, the paper served to explore how theory and practice are mutually informative in terms of their respective merits and limitations. As a process-driven writing assignment, this paper entailed several rounds of peer-review and revision workshops as well as exercises in self-editing.

A third piece of work was the quarter length construction, in groups, of a new language. For this project students constructed visual, sonic, semantic, mythic, and fictive structures in order to launch new linguistic possibilities for the experience of time. In the quarter's final week each group presented or performed their construction, translating it all back into English as a way of changing or adding to the common tongue.

Lastly students engaged in occasional creative writing exercises and prompts, which challenged students to invent new texts out of old ones and to think about the meaning of translation and linguistic play.

The program also featured a guest lecture from poet Zhang Er, who talked about her book *First Mountain* as well as the translation process from Mandarin into English she collaborated on with poet Joseph Donahue. Zhang Er also lead the class through a translation workshop of a poem by Wang Wei, which it is hoped was helpful for students pursuing their own language-and-translation projects.

Primary readings included Marc Auge's *Non-Places: An Introduction to Supermodernity*, Jean Baudrillard's *America*, Robert Bresson's, *Notes on the Cinematograph*, Albert Camus', *The Stranger*, Kamel Daoud, *The Meursault Investigation*, Lutz Koepnick's *On Slowness: Toward an Aesthetic of the Contemporary*, Marcel Proust's, *Swann's Way*, Gertrude Stein's *Selected Writing*, Zhang Er's *First Mountain*, and Raul Zurita's, *Inri*. Secondary readings in theory included the works of Siegfried Kracauer, Walter Benjamin, Trinh T. Minh-ha, Gayatri Chakrovarty Spivak, Gilles Deleuze, Paolo Virno, Alexandre Kojève, and Paul Virilio.

Films studied included Vera Chytilova's *Daisies*, Patricio Guzman's *Nostalgia for the Light*, Abbas Kiarostami's *Taste of Cherry*, Robert Bresson's *Pickpocket*, Maya Deren's *Rituals in Transfigured Time* and *Meshes of the Afternoon*, Jacques Tati's *Playtime*, Chantal Akerman's *Je Tu Il Elle*, Terrence Malick's *Badlands*, Hou Hsiao-Hsien's *The Flight of the Red Balloon*, and Tsai Ming-liang's *The Walker*.



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A00383403

Last, First Middle

Student ID

**EVALUATION:**

Written by: Vuslat Katsanis

Denzel (Cloe) Gallemit completed this program with some level of satisfaction. Though this was not a good quarter for Cloe, the potential for success is evident.

Cloe contributed to some seminar discussions with keen insight. Especially powerful examples were Cloe's close reading of Baudrillard's description of American deserts as total simulacra, and on another instance, a reading performance of Gertrude Stein's *Tender Buttons*.

While Cloe did not participate in majority of the program's work, the best indicator of potential to succeed is in the group language project. For their term length language group Cloe and colleagues created a language game they called "The Rude Tongue," in which the worst thing you can do is be rude to someone else, though by the structure of the language involved one cannot help but be rude. With a four part structure - "Hypothetical," "Presence," "Silence," and "Scampering" - the group constructed an expressive system that was sonic, visual, gestural and denotative in its various aspects, all of which seemed to be trained in on the need for penance (playfully, of course). The rules of their construct allowed them to generate some very interesting language as they translated it all back into English, with a series of poems on "The Science of Silence" standing out as stellar, insightful, and funny. The group's presentation in the last week of the quarter was delightful, and drew enthusiastic response from the class as a whole. Cloe's particular role was to execute the section on silence. Cloe delivered this part with utmost confidence, professionalism, and clarity, attesting to the deep care with which the group completed this work.

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 6**

6 - Creative Writing



Gallemitt, Denzel Cuevas

A00383403

Last, First Middle

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## **April 2019 - June 2019: Writing the South**

16 Credits

### **DESCRIPTION:**

Faculty: Kristin Coffey, Ph.D. and Bradley Proctor, Ph.D.

Writing the South combined the fields of U.S. history and creative writing to explore the U.S. South. The program was reading and writing intensive. It required a substantial amount of intellectual engagement by students as well as both individual and collaborative work.

In-class program activities included workshops, presentations, and seminars. Workshops introduced students to: existing secondary historical literature on the U.S. South, historical methods and digital repositories of primary sources, methods of drafting critical and creative writing, and strategies to successfully peer-review and revise drafts. Presentations included instruction in literary and craft analysis, discussions of twentieth-century southern short stories, highlights of major literary scholarship of fiction of the U.S. South, and the histories of the antebellum South, the Civil War and Reconstruction, Jim Crow segregation, and the civil rights movement. Students listened to selections by southern musicians, including examples of gospel, blues, jazz, country music, and rap. These selections prompted conversations about major themes related to the program. During all in-class activities, students were encouraged to visually capture the major program themes on our "theme mural."

In-class seminar discussions analyzed the assigned readings. These included the novels: *Absalom!* *Absalom!* by William Faulkner, *Beloved* by Toni Morrison, and *Salvage the Bones* by Jessmyn Ward, as well as the non-fiction historical works *Proud Shoes* by Pauli Murray, and *Ties that Bind* by Tiya Miles. Students also read numerous short stories by authors Peter Taylor, Flannery O'Connor, Alice Walker, Eudora Welty, Zora Neale Hurston, and various historical chapters or articles by scholars W.E.B. Du Bois, Edmund Morgan, Jacquelyn Hall, and E. Patrick Johnson.

Writing assignments were designed to guide students towards a substantial research project. Students were to compile a research portfolio that included an initial proposal, a comparative book review, an annotated bibliography, and an ecoautobiography—a creative non-fictional place-based exploration of their own relationship to the theme of their final project. Final projects were to be grounded in primary and secondary source research about one aspect of the history of the U.S. South. From this research, students were to balance creative and critical historical writing, choosing a dominant genre but including both in their final draft. Each student thus crafted their own integrated essay of 12-15 pages that showcased fictional and non-fictional writing. Students were also required to write a mid-term essay that synthesize the program texts. After completing final papers, students were to create a visual presentation of an aspect of their projects and display them to classmates in a shared gallery. The program concluded with a potluck and final seminar discussion.

### **EVALUATION:**

Written by: Kristin Coffey, Ph.D. and Bradley Proctor, Ph.D.

### **Overview**

Denzel Gallemitt did strong work this quarter in our program, completing a research-based critical and creative piece about country music and southern industrialization. He showed deep engagement with the important themes and concepts of this program in multiple aspects of his work. Denzel was an essential contributor to our learning community.

### **Attendance and Participation**



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Denzel had very good attendance in program activities, which included presentations, workshops, and seminars. Denzel was an occasional participant in discussions, offering excellent contributions to both small group and large class discussions.

Denzel attended and participated in most meetings of his peer writing group, and then submitted most of the required summaries of peer group activities. In so doing he demonstrated constructive engagement with his peers' work.

### Written Work

Denzel completed all of the assignments for the research portfolio, though not all within the assigned deadline. His project proposal provided a strong overview of his project. His research process ended up developing this proposal effectively, which reflected the strength of the preparatory work that went into the original proposal. He wrote a strong comparative book review that compared two books about country music in order to explore ideas about authenticity and southern identity.

Denzel produced a very strong ecoautobiography that explore the location of Tillicum, WA. His submission met the requirements of the assignment, and very clearly served as an entry point towards his switch in topic—rural vs. industrialization. Similarly, Denzel produced a strong midterm paper that responded to the assignment parameters and engaged with the readings of the quarter as well as demonstrated his ability to perform strong craft analysis. Denzel also completed a promising annotated bibliography of primary and secondary sources. This featured solid citations, mostly in appropriate academic formatting, and included sparse annotations that explained sources.

Denzel's first project draft was promising. The program consistently emphasized that writing is a recursive process that requires revision. Denzel embraced this concept with only some hesitation, demonstrating some receptivity to faculty and peer feedback. Denzel's final project explored the history of country music. His final draft included an abstract, a critical historical exploration of the links between southern industrialization and country music, a creative dialogue, and an updated annotated bibliography. The critical historical analysis could have been aided by more direct citation of evidence, as the project was grounded in excellent research, and there were some minor formatting issues. But on the whole there was good critical historical analysis in the draft. His creative portion depicts an interview with a well-known country music artist. Denzel demonstrated strong command of using invention alongside his research, and succeeds at capturing voice and effectively using background story as plot in his piece. In the final week of the quarter, Denzel illustrated a history of early country music on the chalkboard for our program gallery sharing and ably discussed the history with faculty and classmates.

### Summary

Denzel's work this spring quarter was quite good. The faculty were particularly happy to have him as a member of our learning community. We wish Denzel great success and happiness in the future.

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

- 4 - History of the U.S. South
- 4 - Topics in Literature: Literature of the U.S. South
- 8 - Advanced Composition and Critical Writing





Gallemit, Denzel Cuevas

A00383403

Last, First Middle

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## **September 2018 - December 2018: Writing From Life**

4 Credits

### **DESCRIPTION:**

Faculty: Nancy A. Parkes, MFA

This two-tiered course assisted future Prior Learning from Experience Students in writing documentary essays for academic credit, and offered a separate Creative and Effective Writer's group the opportunity to strengthen autobiographical and other writing. One tier of Writing from Life serves as the prerequisite for Evergreen's Prior Learning from Experience program, a sequence of courses with for students with college level professional or community-based experience, to write essays detailing connections between academic theory and their learning through practice. These students wrote a preliminary autobiography to serve as a frame for their collection of learning essays. Finally, they learned to critique and edit their own work and colleague work for clear evidence of Prior Learning academic credit criteria.

Students in the Creative and Effective Writer's (non-Prior Learning) section of the program had previous college writing experience and an expressed ability to work in both structured and independent settings. They participated in program workshops, seminars, and effective writing discussions, in addition to meeting in regular critique groups. This group engaged in a series of extemporaneous exercises turned in at the end of the quarter. Students self-selected writing genres for two major writing drafts and revisions, including essays, fiction, creative non-fiction, and poetry.

Both sections of the course explored various literary techniques for deriving, clarifying, and expressing meaning from life experiences. All participated in a quarter-long series of readings to explore "what makes effective writing," and to gain a foundation in critical reading. Each student offered a presentation on a grammatical or punctuation challenge. Students had regular faculty access, peer critique support, and access to Evergreen's excellent Writing Center. Texts included *The Things They Carried*, by Tim O'Brien; selected essays from *Best American Essays of the Century*; *The Yellow Book of Grammar*; *The Associated Press Stylebook*, Dr. Cheryl Simrell King's essay on adult student working class origins, "What's a Nice Girl Like You Doing in a Place Like This." All students wrote and revised at least two primary pieces during the quarter.

### **EVALUATION:**

Written by Nancy A. Parkes, MFA

Denzel Gallemit this quarter strengthened skills in creative writing, critical reading, and editing. In reviewing his work for the quarter, Denzel was pleased that he had gained greater ability to separate the drafting from the revision process, as well as to become more confident in reviewing which critiques of his work were most relevant to him as a writer. He was most proud of deepening his ability to develop characters in his creative writing that had clear intention and dimension.

Denzel completed and revised two main pieces, and several short pieces, that demonstrated increasing mastery of narrative voice, character development, and dialogue. His story lines are intriguing and pull in the reader. Denzel's literary critiques of our readings demonstrate a strong understanding of several literary techniques, and his ability to deconstruct and apply these. He spent the quarter engaged in reflective listening in seminar. While this was a useful exercise for him, his own observations would have enriched the quality of our discussions.

Denzel noted that writing well is a transferable skill, and that he will be able to use his growth in communication techniques in any professional setting. He looks forward to continuing his focus on stories that provide hope to readers, and will be able to use his refined skills academically, as well as professionally.



Gallemit, Denzel Cuevas

A00383403

Last, First Middle

Student ID

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

- 2 - Creative Writing
- 2 - American Literature



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A00383403

Last, First Middle

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## **September 2018 - December 2018: Cities and Suburbs: Advocacy and Writing for Social and Ecological Justice**

12 Credits

### **DESCRIPTION:**

Faculty: Nancy Parkes, MFA, and Suzanne Simons, MFA

Learning objectives in this 12-credit, one-quarter program included understanding past and present housing inequities and far-reaching ramifications in the U.S.; strengthening one's observational, analytical, and writing skills; critical thinking and reflection on assigned reading; ability to write and revise meaningful piece of creative writing with connections to housing issues; ability to effectively articulate one's own learning; ability to communicate orally and in writing effectively and creatively to engage a public audience in advocating for change. Specifically, students gained skills in research, academic writing, creative writing, community planning, public engagement, and advocacy. Their learning included a foundational, historical overview of housing-related poverty, segregation, homelessness, and service deprivation, and field trips with local experts on housing and houselessness. Students developed the groundwork to research successful best practices that address complex problems rooted to housing, while taking into account the complex needs of a variety of constituencies, and learning how to collaborate in situations of gridlock. Assignments included a vision statement of community design projects, a journalistic article and annotated bibliography, a small group collaborative chapbook of students' poetry connected to program themes, essays on assigned readings, and a memoir on an aspect of students' history with home and neighborhood. Required texts included *Building Suburbia*, Dolores Hayden; *The Color of Law: A Forgotten History of How Our Government Segregated America*, by Richard Rothstein; *Between the World and Me*, by Ta-Nehisi Coates; *Citizen: An American Lyric* by Claudia Rankine; *Fire and Ink: Anthology of Social Action Writing* by Frances Payne Adler, Debra Busman, and Diana García, eds.; and *Breaking Through Gridlock: The Power of Conversation in a Polarized World*, by Jason Jay and Gabriel Grant.

### **EVALUATION:**

Written by: Suzanne Simons, MFA

Denzel convincingly met all program requirements and earned full credit. An active participant and very conscientious student, he was consistently well prepared, engaged in class, and demonstrated a solid grasp of program themes. His critical thinking and writing skills are of upper division undergraduate level.

Following is further reflection of Denzel's skills and contributions to the program and relevant to the classroom, workplace and future education and career goals.

Regarding interdisciplinary study, Denzel demonstrated excellent skills at connecting the many complex issues explored in this program. Specifically, his mid-term examination/reflection was thorough and creative in his approach to the material and problem-solving. His seminar questions and comments on assigned readings were consistently thought-provoking and demonstrated careful reading and reflection on the texts.

Regarding collaborative learning, Denzel demonstrated very good leadership qualities. He was often the go-to person in small group discussions for synthesizing and distilling complex information into thought-provoking questions. He was consistently engaged with, helpful to, and learning from his classmates. In his small group's poetry project, *African American*, Denzel crafted an artistic, multi-dimensional cover that highlighted the theme of the poetry in the chapbook.

In terms of learning across significant differences, Denzel crafted an informative vision statement and journalistic article on homeless populations and shelters, "Will the City of Olympia Be Able to Fund



Gallemit, Denzel Cuevas

A00383403

Last, First Middle

Student ID

Future Homeless Projects?" While he initially was challenged by journalistic conventions, a new genre for him, Denzel's final draft was well-researched, including an interview with a city council woman, and concluded with a thought-provoking observation:

"... 'The nation truly became aware of homelessness the day it spilled over into the middle class [Wolch].' Homelessness is unique to the individual and thus we must construct ways that treat an individual's homelessness as it relates to them and those close to them."

Regarding personal engagement, Denzel was consistently engaged. As a classmate noted, he was a master of close reading. This was foundational to Denzel's critical thinking and writing skills. Specifically, Denzel substantially revised his major assignments, often from an already strong first draft. His willingness to rearrange, add and subtract ideas, and change language led to much more polished and complex writing. For example, in his poem "Blacksmith," Denzel's final draft had greater focus and immediacy:

"Young ingot/still so pure/into the flame/you must go//hot wrought iron boy, you will bend//I'll break you/with my fists/to strengthen/your spirit//with each strike, your edge grows hotter//..."

In linking theory with practice, Denzel's re-design, with a classmate, of an urban area was very impressive. Adapting concepts from program themes, they redesigned a blighted area of Olympia into a multiple use/multi-generational/multicultural area with housing, community medical facility, hydroponics farm, free and high quality day care, among other amenities.

Next academic steps for Denzel are to continue writing multiple drafts of his work, as this allows him to refine his writing craft. He could also challenge himself to be more verbal in large group discussions. This could help strengthen the learning community as the whole class would be able to benefit from his important insights and analysis.

Overall, Denzel was a delightful and dedicated student. From his work in the program, he is well-prepared for more advanced study in the liberal arts.

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

- 6 - Community Studies
- 4 - Communications
- 2 - Creative Writing



Gallemitt, Denzel Cuevas

A00383403

Last, First Middle

Student ID

**April 2018 - June 2018: Writing the Unthinkable: Literary and Philosophical Imaginations**  
16 Credits

**DESCRIPTION:**

Faculty: Vuslat Katsanis, Ph.D. and Joe Tougas, Ph.D.

This full-time (16 credit) interdisciplinary program introduced students to the broad concept of the "unthinkable" as it applies primarily to literature and philosophy, and secondarily to movements in film, art, social theory and creative writing. Students engaged with works from authors such as: Franz Kafka, Haruki Murakami, Jorge Luis Borges, Edgar Allan Poe, Mary Shelley, Julia Kristeva, Michel Foucault, Ursula Le Guin, Colson Whitehead, Eugene Ionesco, and Samuel Beckett. Students confronted such questions as: What does it mean to write the unthinkable? How do we know what we know, and, indeed, what cannot be known? What role does language—and other forms of representation—play in making it possible for us to think things that have not been thought before? How do we represent that which cannot, or should not, exist? How do we account for the realities difficult to fathom? Is there a difference between *thinking* and *feeling* when it comes to *knowing*? We used these and other questions to interrogate those paradoxical gaps between thinking, feeling, knowing, and representing.

The program drew from literary theory and philosophy, as well as a broad range of cultural productions from across the world and different historical contexts, to strengthen students' critical reading, thinking, and writing skills. To that end, we explored the complexity of human emotional and intellectual responses as powerful mechanisms of both story-telling and of non-narrative ways of knowing. We read, wrote, talked, and challenged our own thought systems in order to deepen our understanding of ourselves and of the world we inhabit. We thought about works both contextually and comparatively. Through lectures and seminar discussions we analyzed the metaphysical, transhistorical, utopian, and nonidentitarian impulses displayed by a diverse range of writing (creative and critical, fiction and non-fiction) from around the world, from many time periods, and from across various genres and media (including fantasy, science-fiction, memoir, horror, mystery, film, theater, and performance art).

Students developed their academic and creative writing skills through a series of process pieces, including weekly responses to the readings, contextual reflections on the authors, exploratory writing, draft revisions, and peer review. By the end of the program, students completed two final projects: a piece of creative short fiction, and an essay in concept-based critical analysis.

**EVALUATION:**

Written by: Joseph Tougas, Ph.D.

Denzel completed the expected work for this program with distinction, demonstrating strong personal engagement with the program activities and excellent knowledge of the program content. He had almost perfect attendance and always arrived on time and well prepared.

His participation in class discussions and seminar was exemplary. He was especially skillful at seeing and expressing connections among the program texts and between those texts and the larger philosophical themes of the program. He volunteered twice to co-facilitate seminar. The first time was at the very beginning of the program, and his thoughtful preparation and input helped set a high standard for subsequent facilitators to emulate. The second time he facilitated was at the end of the quarter when we were discussing some especially challenging material, and Denzel stepped forward at the last minute to lead a very successful and reflective session.

Denzel put impressive effort into polishing his already fairly strong writing skills. Key to his success has been a determination to use writing as a tool to address issues and ideas that he genuinely cares about. The topic of his analytic essay was the ways essentialism has been used historically to dehumanize



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A00383403

Last, First Middle

Student ID

people. That essay developed through a series of drafts and careful revisions. The essay makes excellent use of metaphor to enliven the analysis. There remain a few small issues with citation formatting which should be easily corrected with a bit of careful attention. For his creative writing project Denzel chose to create a fictional future Earth within which he set an interesting coming-of-age story that raised questions about agency and rebellion. That story makes very good use of many of the stylistic features of the program texts while expressing an interesting and original perspective and voice. The explorations leading up to that story were extensive and provide rich material for further narrative expansion.

Denzel made good use of the weekly seminar preparation essays to strengthen his general academic writing skills while preparing for seminar discussion, and demonstrating solid understanding of the assigned readings. Similarly, the contextualizing profiles on the authors of the various texts showed his ability to collect and express important information about the background and importance of those authors.

Denzel was an intellectual leader in the program, combining a thoughtful awareness of the social and emotional dynamics within the class with a skillful dedication to supporting all the members of our learning community.

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

- 4 - Academic Writing
- 4 - Creative Writing
- 4 - Introductory Philosophy
- 4 - Literary and Cultural Studies



Gallemit, Denzel Cuevas

A00383403

Last, First Middle

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## **September 2017 - March 2018: Computer Science Foundations**

32 Credits

### **DESCRIPTION:**

Faculty: Richard Weiss, Ph.D., Neal Nelson, Ph.D., Ben Dyer, Ph.D.

In Computer Science Foundations, students engaged in intensive study of introductory and intermediate undergraduate computer science. Students were evaluated on the basis of attendance, participation in program activities, written work (including essays, problem sets, computer programs, and executable logic models), and performance on examinations. Students completed some or all of the various parts of the program described below.

In Introduction to Programming in Java I, students studied the basics of programming and problem solving using Java. This included the basics of data types, conditionals, looping, functions, arrays, classes, and recursion. The text was the e-textbook *iJava* hosted by The University of Massachusetts. Students submitted weekly programming assignments. They also took a midterm, a final and five quizzes.

In Introduction to Programming in Java II, students continued their study of the basics of programming and problem solving using Java. This included class hierarchies, arrays, linked lists, generic classes, object-oriented programming. There were four texts. The e-textbook *iJava* hosted by The University of Massachusetts, was used for interfaces, class hierarchies, file I/O and graphical interfaces. The textbook *Problem Solving with Data Structures* by Guzdial and Ericson was used for working with sound and animation using arrays and linked lists. The text *The Nature of Code* by Daniel Shiffman was used for cellular automata. The text *Java Structures* by Bailey was optional reading for generic classes. There were 1 quiz, a midterm and final exams. The midterm and final included both a written part and a practicum. Students were evaluated on 4 lab assignments, 5 homework assignments, exercises in iJava and a group project.

In Digital Logic and Computer Organization, students studied the organization and logic of simple central processing units from the digital logic level to the instruction set architecture level. Topics included representation of data in binary and hex, combinational logic, sequential logic, register transfer level data path architecture, and the instruction set level architecture. Students attended weekly lectures on fundamental concepts and structures and studied the preliminary textbook, *Digital Logic and Computer Organization* by Neal Nelson, to complete problem assignments and workshops. Students consolidated their understanding of computer organization in weekly labs by building and simulating a graduated series of logic modeling projects using a logic-modeling program (Logisim). The lab work concluded with a complete logic model and simulation of a very simple Von Neumann style computer. Students submitted weekly homework and lab assignments and the final Computer Modeling Project and took two exams.

Computer Architecture and Assembly Programming extended the study of machine organization from the register-transfer level architecture to the instruction set architecture and assembly language level of abstraction using the Java Virtual Machine (JVM) with the Jasmin JVM assembler. Students studied architecture and assembly language programming of the Java Virtual Machine language, covering Chapters 1 to 5 of the draft textbook *Computational Machine Organization* by Neal Nelson. Topics included JVM implementations of Java arrays, records, classes, objects and method calls as well as the usual low-level assembly programming. Students were also introduced to general concepts of computer architecture including register-oriented machine instruction sets, interrupts, the memory hierarchy of caching and virtual memory, and basic IO techniques including direct memory access. There were two examinations, weekly textbook assignments and 8 hands-on JVM assembly language programming laboratory assignments.



Gallemitt, Denzel Cuevas

A00383403

Last, First Middle

Student ID

In Discrete Mathematics I, students learned standard topics in Discrete Mathematics, including propositional logic, predicate logic, methods of proof, elementary set theory, functions, basic number theory, and cryptography. Using Rosen's *Discrete Mathematics and Its Applications*, 7th Edition, the class covered material from chapters 1, 2, and 4. Students submitted weekly problem sets and took two exams.

In Discrete Mathematics II, students continued their study of Discrete Mathematics, with topics including mathematical induction, complexity of algorithms, combinatorics, probability and graph theory. Using Rosen's *Discrete Mathematics and Its Applications*, 7th Edition, the class covered material from chapters 5, 6, 7, and 10. Students submitted weekly problem sets and took two exams.

In Seminar: Problem Solving and Cryptography, students read Simon Singh's *The Code Book*. They examined the role of cryptography and its history. Students wrote essays about the reading and participated in regular peer review of their classmates' writing. They also worked in small groups on solving problems in discrete mathematics.

In Seminar: Ethics and Technology, students read Richard Spinello's *Cyberethics: Morality and Law in Cyberspace*. They studied ethical theories and applied them to issues involving computer technology. Students wrote weekly commentaries on the readings and discussed them in small groups. They wrote two essays. The first one was 250 - 500 words and the second was 3 - 4 pages. In both cases, they wrote a rough draft which was reviewed in small groups by their peers, and then they wrote a final draft.

**EVALUATION:**

Written By: Richard Weiss, Ph.D., Neal Nelson, Ph.D., Ben Dyer, Ph.D.

Denzel Gallemitt successfully completed the following portions of the computer science and mathematics program Computer Science Foundations. Denzel's accomplishments in individual parts of the program are presented in detail below.

**Introduction to Programming in Java**

Denzel did a very good job in Introduction to Programming in Java. He submitted 5 of the 8 homework assignments and did an excellent job on almost all of them. His attendance was excellent and he participated in class. He did very well on the quizzes and did an excellent job on both the midterm and final exams.

**Introduction to Programming in Java II**

Denzel did a very good job in Introduction to Programming in Java II. Denzel did almost all of the lab and homework assignment and did a very good job on them. He did well on the quiz and the midterm exam. He did very well on the final written exam and practicum. For his project, he worked with two other students on creating a song using the media computation packages from Guzdial and Ericson. He experimented with creating a graphical interface, and he helped program the song using MIDI notation.

**Discrete Mathematics I**

Denzel did well in Discrete Math I. He had very good attendance, and was engaged in all class activities. He completed all but one homework assignment, and his work on them was generally of very good quality. His first exam was good, and his second exam was very good.

**Discrete Mathematics II**





Gallemit, Denzel Cuevas

A00383403

Last, First Middle

Student ID

Denzel did very good work in Discrete Math II. He had excellent attendance, and completed six of nine assignments. His homework was of very good quality. Denzel's midterm exam showed very good understanding of the material on induction and complexity. Despite missing several homework assignments towards the end of the quarter, Denzel's exam was excellent, and showed complete understanding of these topics.

#### Digital Logic and Computer Organization

Denzel made good progress learning the knowledge and skills covered in fall quarter Digital Logic and Computer Organization. Denzel consistently attended the hands-on lab sessions and submitted all but one lab reports and 5 (of 8) homework assignments in a timely way. Denzel achieved satisfactory results on the first exam and also satisfactory results on the second exam. Denzel successfully completed the final comprehensive computer modeling project that integrated all of the lab work for the quarter. Denzel demonstrated a good and growing understanding of the organization of a Von Neumann processor architecture at the digital logic level.

#### Computer Architecture and Assembly Programming

Denzel's performance in the winter quarter Computer Architecture was satisfactory. Denzel consistently attended labs and consistently submitted labs and homework. Denzel's first exam results were somewhat weak but second exam results were satisfactory. Denzel demonstrated a satisfactory to fairly good understanding of the assembly language level of computer architecture.

#### Seminar on Problem Solving and Cryptography

Denzel did very well in seminar. He made good contributions to the discussions around the readings. He participated in the writing assignments and gave feedback to his peers. He worked collaboratively solving mathematical problems in small groups.

#### Seminar: Ethics and Technology

Denzel participated actively in our Ethics and Technology seminar. He had very good attendance, and submitted all weekly assignments. Both of Denzel's essays were good, and he did excellent work in the revision process as well. His second essay touched on the ethics surrounding the FBI-Apple encryption dispute. He participated actively in small discussion groups which were often lively.

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

- 5- Introduction to Programming in Java I
- 5- Introduction to Programming in Java II
- 4- Digital Logic and Computer Organization
- 4- Computer Organization and Assembly Language
- 4- Discrete Mathematics I
- 4- Discrete Mathematics II
- 3- Seminar: Problem Solving and Cryptography
- 3- Seminar: Ethics and Technology



Gallemit, Denzel Cuevas

A00383403

Last, First Middle

Student ID

## **April 2017 - June 2017: The Ethics of Generosity: Community In and Through Creative Writing, 2D Design, and Visual and Literary Theory**

16 Credits

### **DESCRIPTION:**

Faculty: Alexander McCarty, MIT and Lynarra Featherly, MFA

In this freshmen level program in Northwest Indigenous Studies and 2D Design, experimental creative writing, and visual and literary theory, we worked to look past the commodity function of art toward more social, political, and utopian possibilities. In doing so, we emphasized the importance of the gifting traditions that weave together individuals and communities in Northwest Indigenous nations, as well as the push for new languages and alternative routes for circulation in and among poetic communities. Along the way, we engaged in artistic research, drawing and digital design (to include Adobe Photoshop and InDesign), as well as pursue experiments in constraint-based writing, close reading, and academic essay writing.

Through two-dimensional drawing and design, we explored and researched the historical and contemporary perspectives of traditional and innovative Indigenous artists from the Pacific Northwest regions. We addressed diverse visual languages, design strategies, pattern recognition, and regional traditions. Working only on paper, students learned to create unique images and illustrations that were guided by the principles and elements of design. Students created a conceptual body of work that interacted with their creative writing practice.

In our creative writing practice, we explored how collecting, shaping and re-shaping found language can bring the surprise of self-recognition, strike a familiar chord in an unfamiliar way. We asked how working within the constraints of found textual material might disrupt our senses of self and offer new ways of accessing one another and our shared symbolic order. In an attempt to produce creative work differently, our creative writing employed experimental procedures, e.g., using source texts as material to manipulate, distort, transform and otherwise "translate" language using combinatorial play, de-structuring and re-structuring. Students spent the quarter working on a series of creative writing pieces that were brought together in conjunction with visual art pieces and then edited and self-published as individual "chapbooks" for their end-of-the-quarter final creative project. Each student's revised poems and scanned art pieces were compiled using Adobe Photoshop and InDesign software. The student's books were published in editions of 8 and were hand-stitched and bound. For our final poetry presentations, all students presented and read from their book. In addition to assigned readings and art projects, students kept a creative writing journal and a 2D design sketchbook. Students were also required to turn in a well-organized and complete portfolio with all their assigned written and 2D work at the end of the quarter.

In art history and practice, we read from the following texts: Brotherton's, *S'abadeb The Gifts: Pacific Coast Salish Art and Artists*; Holm's, *Northwest Coast Indian Art: An Analysis of Form, 50th Anniversary Edition*; Reid's, *Solitary Raven*; and Bayles & Orland's, *Art & Fear*. In literary theory we read from the following texts: Freud's "Creative Writers and Daydreaming," Adam Phillips, *Unforbidden Pleasures*; Lyn Hejinian's "The Rejection of Closure" and "Person and Description," and L. Featherly's "A Spectacle in Parts." Our poetry texts included the following Indigenous writers: Jordan Abel and dg nanouk okpik. Students wrote weekly close-reading essays on each of these assigned readings.

We invited students to take up the program's artistic and theoretical practices in the spirit of collaboration and art-making beyond the acquisition of skills and knowledge. We situated our practices in relation to the dominant art canon, capitalist modes of production and contemporary world(s) of art. We also worked to develop different forms of literacies, including poetic, visual, cultural and political.



Gallemit, Denzel Cuevas

A00383403

Last, First Middle

Student ID

**EVALUATION:**

Written by: Alexander McCarty, MIT and Lynarra Featherly, MFA

Denzel Gallemit's performance in the program was excellent and he successfully completed all of his assignments on time. Seminar is definitely one of Denzel's educational strengths. He engaged enthusiastically in the intellectual exchange and often made astute, significant contributions. His curiosity and interest in the material helped sustain the good spirits and quality of the seminar time. He was an active member of seminar discussions, often starting conversations, and raising interesting questions about the texts in order to engage other students. Denzel also did an excellent job on the weekly seminar essays as well as his final synthesis paper. Denzel followed the writing guidelines carefully, and each paper successfully demonstrated a thorough understanding of the material presented.

In 2D design, Denzel did excellent work. He came to class on time and was always ready to participate. He was also very communicative with faculty and never hesitated to ask questions. Denzel demonstrated strong skills in all of the techniques and learning objectives covered. A notable strength was his ability to utilize Coast Salish design in order to create visually striking images. He also did an excellent job using Adobe Photoshop to manipulate and fine-tune his designs in order to create overall presentable work. Denzel successfully completed four well-crafted images for his self-published "chapbook" that he made using Adobe InDesign. Pacific Northwest Indigenous art was a primary focus in the program and Denzel demonstrated solid understanding of both Northwest Coast form-line and Coast Salish design elements in his submitted portfolio. He came to project reviews well prepared and was always receptive to feedback. Denzel was a pleasure to work with during the design workshops.

For the creative writing portion of the program, Denzel Gallemit's creative writing faculty Lynarra Featherly, wrote the following:

"Denzel did excellent work in the creative writing portion of *An Ethics of Generosity*. His consistently positive, cheerful and supportive attitude, diligence in engaging with all aspects of our program, wry and enticing sense of humor, perfect attendance, timely submission of all poetry assignments, and investment in the success of his writing group aided in the creation of a lively poetry community. Denzel's poetic writing reflected both serious and playful engagement with our creative writing experiments. His poetry shows a real willingness to experiment with sparse language and graphic design elements in order to communicate meaning without relying on narration. This kind of steady and creative study will take Denzel far in future educational endeavors. Denzel's poems were captivating to read as they used poetic devices to effectively evoke emotion by creating linguistic tension—quoting Denzel, "blue hues grew and sunny / shades shrunk // shedding trees make falling leaves // the sky takes a swim in the chrome lake // mirrored faces." Denzel's final creative project, his self-published book of Northwest Native designs and poetry was beautifully and innovatively formatted, very well bound and contained all of the required elements to include an insightful and energetic artist statement and bio. Denzel's chapbook also went above and beyond the requirements for learning graphic design elements and software design techniques and this dedication to presenting his work in the most innovative of ways brought real visual and poetic coherence to his book. Denzel had a very productive and poetic quarter full of spirited engagement with the possibilities of self-expression in constraint-based or experimental writing. Finally, Denzel's quietly confident and resonant reading of his poetry during our end-of-the-quarter celebration was a lovely finish to ten weeks of very fruitful poetic inquiry."

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

- 4 - Pacific Northwest Indigenous Studies
- 4 - Pacific Northwest Native Design



Gallemit, Denzel Cuevas

A00383403

Last, First Middle

Student ID

4 - Creative Writing, Poetry

4 - Literary Theory



Gallemit, Denzel Cuevas

A00383403

Last, First Middle

Student ID

## **September 2016 - December 2016: TRiO at Evergreen: Student Success**

**2 Credits**

### **DESCRIPTION:**

Faculty: Alexis Cariello

The purpose of this TRiO Student Success Class is to provide eligible students with the academic supports, tools, and resources that promote a successful transition into Evergreen. Over the course of fall quarter, students actively participated in seminars, reflection, workshops, and writing that supported the process of each student's academic development in their reading, writing, and communication skills. Students read, responded to, and had seminar on selected texts that illuminated and deconstructed the critical social justice themes facing TRiO eligible students. Required readings and writing prompts promoted growth in higher order thinking, such as critically responding to texts, analyzing and synthesizing sources of information while applying knowledge to tackle new concepts and ideas presented in their full-time academic programs. Students completed a TRiO Memoir Reflective Essay and Photo-Voice Project to receive full credit. The course was also intended to create and explore a learning community among peers as a means to develop group cohesion and prevent isolation during the fall quarter and beyond.

### **EVALUATION:**

Written By: Alexis Cariello, MSW

Denzel has completed the TRiO Student Success Class and is awarded 2 credits. The course content supported identity development and the creation of a learning community through seminar on timely social issues related to transitioning into college as a TRiO eligible student, writing a memoir about one's educational journey, and the culminating photo-voice project with artist's statement. These assignments allowed Denzel to think critically about his own experiences. They also allowed Denzel the opportunity to adjust to the dynamics of seminar, learn from the experiences of his peers, and build significant relationships.

Denzel entered the class prepared to learn and enthusiastic. He also started with a high level of analysis and is a deep thinker; always taking time to consider all sides while in seminar and in the readings. He is also a very strong writer. He regularly attended class sessions and completed his memoir & photo-voice project. Denzel wrote and re-wrote his memoir numerous times, showing his commitment to the subject matter and his engagement in the process. He also met with me to discuss his memoir, delving into the issues discussed. He was attentive and participated when in class and shared a lot of positive support with his fellow students. Denzel was a crucial element to our learning community this quarter, and his final presentation, accompanied with his own drawings, had high impact on the class.

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

2 - Reflective Writing



Gallemit, Denzel Cuevas

A00383403

Last, First Middle

Student ID

## **September 2016 - March 2017: Illustrations of Character: A Literary and Philosophical Inquiry**

32 Credits

### **DESCRIPTION:**

Faculty: Nancy Koppelman, Ph.D., Andrew Reece, Ph.D., Eric Severn, M.F.A., and Joe Tougas, Ph.D.

This full-time, interdisciplinary humanities program focused on the concept of character, both as an attribute of individual human beings and as an ethical concept. Through studies in philosophy, literature, classical studies, history, drama, and the craft of fiction, the program explored the ways character affects, and is affected by, desire, deliberation, action, and suffering. Our work focused on literary and historical accounts of incidents that illustrate the character of people or a people, such as profound moral dilemmas or the day-to-day trials that are woven into the fabric of individual and communal experience.

Students investigated their own beliefs and submitted them to rigorous analytical scrutiny: that is, they practiced ethical thinking as well as studying it. Writing was central to that practice. In semiweekly seminar papers, students learned to express effectively and persuasively their questions, criticisms, analyses, and investigations. Weekly writing workshops focused closely on matters of form. Each student completed two expository essays on the texts, three short works of fiction, and a term paper. The program included a three-hour weekly writing critique, six hours of interpretive text-based workshops and lectures, and four hours of book seminars. During a two-day field trip to Seattle, students visited the Wing Luke Museum of Asian-American Culture and History and a performance of *Man of La Mancha*. A four-day field trip and writing retreat to the Olympic Peninsula included a visit to and study of the Makah Indian Reservation, and study of the recent impact of the *Twilight* series on the town of Forks, WA and the Quileute Indian Tribe.

BOOKS: Sophocles, *Ajax* and *Philoctetes*; Aristotle, *Nicomachean Ethics*; Chinua Achebe, *Things Fall Apart*; Immanuel Kant, *Groundwork of the Metaphysics of Morals*; Walt Whitman, *Memoranda During the War*; Louise Erdrich, *Love Medicine*; W.E.B. DuBois, *The Souls of Black Folk*; Edith Wharton, *The House of Mirth*; Ta-Nehisi Coates, *Between the World and Me*; Dave Eggers, *The Circle*; David Brooks, *The Road to Character*; Fredreich Nietzsche, *On the Genealogy of Morality*; John Gardner, *The Craft of Fiction*; William Leach, *Land of Desire*; Shakespeare, *Othello*; Otessa Moshfegh, *Eileen*; and 20<sup>th</sup> century and contemporary short fiction and literary essays including works by Tim O'Brien, Flannery O'Connor, Tobias Wolff, Ernest Hemingway, and the *Pushcart Collection XVI*.

### **EVALUATION:**

Written by: Joe Tougas, Ph.D., and Nancy Koppelman, Ph.D.

Denzel Gallemit completed all the assigned work of the program, demonstrating an excellent understanding of all the material covered. He participated enthusiastically and insightfully in all program activities, displaying a genuine thirst for knowledge and a willingness to examine and question his own attitudes and beliefs. He had perfect attendance. He made an especially valuable contribution to the class by volunteering to co-facilitate the very first student-led seminar session, thus setting an important example for others to emulate.

He spoke up frequently in seminar and classroom discussions, and his contributions were consistently well-informed, relevant, and thought provoking. They demonstrated careful reading of the assigned texts and a determination to find applications of the philosophical concepts to the concerns of everyday life. Denzel was particularly interested in understanding how ethical principles could be incorporated into the judgments we are required to make as members of human communities. He took very detailed notes of all class activities, often illustrated with insightful diagrams and nicely drawn images.



Gallemit, Denzel Cuevas

A00383403

Last, First Middle

Student ID

Denzel came to the program with an obvious love of writing. He also had a good grasp of the conventions of academic writing. Each of his writing projects underwent extensive evolution and revision, often involving discarding and replacing whole sections, experimenting with new characters and settings, and finding inventive and subtle ways to link those projects to the broader themes of the class. In this revision process he was clearly taking full advantage of feedback and critique from peers and faculty, but he was also constantly adding to and refining his own blossoming ideas.

In the fall, his two formal academic essays were quite well written, drawing skillfully on well-chosen passages from the readings. In the first, he used some of Aristotle's ideas about honor and justice to compare the behavior under stress of Odysseus and his own father. In the second, he compared two fictional characters who illustrate different attitudes toward fear, courage, and cowardice. He again used ideas from Aristotle to analyze an example of his own less-than-virtuous behavior. Both of these essays, though somewhat marred by questionable word choice and some proofreading errors, show a strong understanding of how to identify an original and insightful thesis and how to structure a solid supporting argument using well-selected citations from the texts. His final 13-pp. term paper in the winter was a thoughtful and thorough exploration of the barriers to empathy. Using Aristotle, Kant, Nietzsche, and a generous selection of our literary texts, Denzel argued that subjectivity is a barrier to mutual understanding which can be mitigated by recognizing that one's opponent is also embedded, in Nietzsche's sense, in a deterministic context. The paper, while energetic and informed, suffers from a rough formal execution.

The place where Denzel's love of writing was most visible was in his short stories. He wrote two in the fall; both featured vividly drawn central characters, one a Vietnam veteran experiencing debilitating PTSD, and the other a young man caught between extreme social anxiety and the first stages of falling in love. Both stories were carefully plotted and drew inspiration from the fictional works on our syllabus. They also showcased Denzel's love of metaphor, serving up a feast of vivid images and imaginative connections. Of course there was room for further development, as well as more careful proofreading, but the most important feature of these pieces—the stories—sparkled with surprises and deep feeling.

Denzel's final 11-pp. work of short fiction, entitled "Rites of a Raven," is an exceptional piece of work. Set in 19th century London, it tells of a widow, Evie, who "believed she'd do anything to be with her husband, Corbett, once again, even if it threatened her life." This is the story's first sentence, and it sets up dramatic tension which Denzel sustains to the end. In the cemetery, Evie chances upon a talking jackdaw with whom she makes a pact and who promises to return her husband to her. While the program did not focus on fantasy fiction and, in fact, students were warned away from it, Denzel's effort is an allegory in the spirit of Hawthorne's "The Birthmark." It is beautifully written with thoroughly engaging scenes and a smart and surprising conclusion. He was one of three out of the 45 students who was invited to share his story in a public reading. Denzel did a wonderful job. It was a pleasure to work with him this year.

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

- 10- Literature: Fiction, Nonfiction, and Drama
- 10- Writing: Creative and Persuasive
- 8- Philosophy: Ethics
- 4- Cultural Studies



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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.