



Adjepong, Kelli Marie

A00239112

Last, First Middle

Student ID

Former Name(s): Finet, Kelli Marie;

EVERGREEN GRADUATE CREDIT:

Start	End	Credits	Title
09/2017	12/2017	12	Master in Teaching 1st Year 4 - <i>Theories of Learning</i> 3 - <i>Models of Teaching</i> 3 - <i>Social and Historical Foundations</i> 2 - <i>Field Experience</i>

Cumulative

12 Total Graduate Credits Earned



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September 2017 - December 2017: Master in Teaching 1st Year

12 Credits

DESCRIPTION:

Faculty: Phyllis Esposito, Ph.D., Terry Ford, Ph.D., Erica Hernandez-Scott, Ph.D.

The Master in Teaching Program (MiT) is based on three, interwoven themes: social justice and multicultural theory and practice; democracy and schooling; and developmentally and socioculturally appropriate teaching and learning. Over a two-year period, the program examines what it means to be an effective teacher in today's public schools and seeks to develop leaders in teaching and curriculum development. To move toward these goals during the first quarter, MiT teacher candidates divided their time between on-campus classes and practicum experiences in public schools. Each candidate observed in schools and communities, as well as completed academic coursework on campus.

Through academic subjects studied on-campus and experiences in public schools, MiT teacher candidates participated in a wide range of community-building activities, small-group seminars, hands-on field experiences, and group problem-solving activities. They improved critical thinking and writing skills by writing two thesis-based synthesis papers that explored the relationship of learning theory, teaching, and social foundations of public schooling. They prepared to teach thoughtfully and effectively through creating lesson plans applying their knowledge of six cognitive models of teaching. Candidates also engaged in weekly seminar discussions on the following texts: *Reflective Teaching* by Zeichner and Liston; *Teaching Critical Thinking: Practical Wisdom* by hooks; *Start Where You are But Don't Stay There: Understanding Diversity, Opportunity Gaps, and Teaching in Today's Classrooms*, by Milner; *Other People's Children: Cultural Conflict in the Classroom*, by Delpit; *Star Teachers of Children in Poverty*, by Haberman; and *Democracy and Education* by Dewey.

To demonstrate knowledge and skills, program candidates completed an *Advancement to Candidacy Portfolio* that showcased their abilities as learning community members, graduate level learners, and transformative educators.

Fall quarter's work focused on the following areas:

1. Theories of Learning- Through reading and participating in workshops on *The Art of the Changing Brain* by Zull, candidates examined the relationship of brain structures and functions in relationship to the learning process. Candidates also reviewed and analyzed the major developmental theories that evolved in the Western Hemisphere concerning the nature of learning. Specifically, they read *Theories of Development* by Miller and discussed Social Learning theory (Bandura), Information Processing theory, Constructivist theory (Piaget), Social Constructivist theory (Vygotsky), and Psychoanalytic theory (Freud and Erickson).
2. Models of Teaching- Teacher candidates also studied major models of teaching (direct instruction, Socratic seminar, inquiry or problem-based instruction, cooperative learning, concept attainment, and concept development) as described in *Instruction: A Models Approach* by Estes and Mintz (2016). To solidify their understanding of the relationship between theory and practice, teacher candidates wrote sustainability lesson plans in a variety of content areas, connected their learning objectives to the State of Washington Learning Standards, and practiced the various teaching models with their colleagues. Through a detailed assessment of the State of Washington's Learning Standards, candidates determined areas in their subject matter preparation that were solid and areas that needed attention.
3. Sociocultural Foundations of Education- Candidates examined the historical and sociological foundations of American public schools in order to (i) develop an understanding of the complex relationship that exists between schools and society; (ii) gain an understanding of multiple theoretical frameworks that define the social structure and political nature of teaching.



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More specifically, they examined the role of social reproduction theory (Bourdieu and Bowles & Gintis in the context of public schooling. They used these frameworks as a lens for interrogating the assumptions underlying their beliefs about teaching, learning, and schooling. Readings informing this work included: *American Education: A History* (Urban and Wagoner, 2013), *Ain't No Makin it: Aspirations and Attainment in a Low-Income Neighborhood* (MacLeod, 2008), *Whose Culture Has Capital* (Yosso, 2005), and *But That's Just Good Teaching* (Ladson-Billings, 1995)

4. Field Experience- Candidates were engaged in three interconnected field experiences: local community, school site, and assigned classroom. They (a) explored the resources and assets of the communities in which partner schools are embedded; (b) considered the role communities play in educating students; and (c) engaged in professional discourse related to issues of social justice within the context of neighborhoods, communities, schools, and classrooms and (d) drew upon deepening understandings of issues that community members are influenced by (i.e. education, culture, religion, economics, housing, health, recreation, transportation, environment, and politics).

EVALUATION:

Written by: Phyllis Esposito, Ph.D., Terry Ford, Ph.D., Erica Hernandez-Scott, Ph.D.

Kelli Adjepong completed one quarter of first year of the Master in Teaching Program and earned partial credit. She demonstrated an on-going commitment to improving her knowledge and skills and was an engaged community member. Overall, she demonstrated very good graduate level thinking and continued development of socio-historical contexts of public education.

Learning Theory- For learning theory, her quizzes and formal review demonstrated well-developed, accurate explanations of each theory, as well as clear examples to illustrate application of the theories. In addition, her discussion and analysis of the theories provided thoughtful insights.

Models of Teaching- Ms. Adjepong demonstrated a skilled performance in her presentation of a model of teaching to her peers and in her lesson demonstration. The reflection on her teaching demonstrated that she was beginning to examine her teaching decisions and incorporate peer feedback into her reflection. Her summative reflection demonstrated a strong understanding of the teaching models and the connections they have to brain development, learning theory, and the social foundations of education.

Social Foundations of Education- Ms. Adjepong demonstrated a solid ability to explain the concepts, functions of school, and the underlying assumptions which frame the relationship between school and society. Specifically, she demonstrated solid knowledge of social reproduction theory and the ways in which schools legitimate this process. Ms. Adjepong's summary/reflection workshop preps demonstrated thoughtful analysis, often posing questions of the texts while also positioning herself within the context of the readings as a mechanism for constructing meaning. Through her quizzes, she consistently demonstrated a deepening knowledge of Bourdieu's notion of cultural capital as well as the firm ability to apply Yosso's conceptualization of capital through the concept of community cultural wealth. She demonstrated developing knowledge of the social construction of race and class at the macro-level with a deep understanding of race and class at the micro-level.

Field- Ms. Adjepong actively engaged in each of the three interconnected field experiences. Her e-journal reflections demonstrated a deepening ability to clearly articulate her current understanding of community assets and resources, the geographical context of the school site, and how those impacted teaching and learning at the classroom level.

Overall, Ms. Adjepong was an engaged community member. Though she will not be continuing in the program, she has determined her pathway to be outside the public school setting.



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GRADUATE LEVEL CREDIT

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

- 4 - Theories of Learning
- 3 - Models of Teaching
- 3 - Social and Historical Foundations
- 2 - Field Experience



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DEGREES CONFERRED:

Bachelor of Arts

Awarded 04 Sep 2015

TRANSFER CREDIT:

Start	End	Credits	Title
04/2011	12/2012	10	Whatcom Community College
04/2011	12/2012	4	Whatcom Community College
01/2013	03/2013	8	Western Washington University

EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2011	06/2012	42	Ecological Niche: The Interface of Human and Animal Behavior <i>10 - Internship with Garden-Raised Bounty (GRuB)</i> <i>5 - Writing for Clarity and Grace</i> <i>4 - Introduction to Ecology</i> <i>4 - Natural History of the Puget Sound Region</i> <i>2 - Introduction to Ecological Psychology</i> <i>3 - Research Methods in the Environmental Sciences</i> <i>4 - Introduction to Community Building and Community Service</i> <i>4 - Independent Project Work: Urban Gardens and their Impact on Well-being</i> <i>2 - Introduction to Psychology - Behaviorism, Systems Theory, and Psychodynamic Thought</i> <i>2 - Introduction to Developmental Theory: Piaget and Identity Development</i> <i>2 - Innovations in Gardening - A Reflection on Readings and the Gardening Experience</i>
04/2012	06/2012	2	Cultivating Voice: A Writing Tutor's Craft <i>2 - English Composition Theory and Methods</i>
04/2013	06/2013	16	Psychology, Learning and Becoming <i>4 - Developmental Psychology</i> <i>4 - Principles and Theories of Learning</i> <i>4 - Personality Theory</i> <i>4 - Psychology of Communication</i>
06/2013	09/2013	8	Black and White Photography <i>8 - Intermediate Black and White Photography</i>
06/2013	09/2013	8	Black and White Photography: Summerwork <i>6 - Black and White Photography</i> <i>2 - Aesthetics</i>
01/2014	03/2014	4	Photography, Color and Lighting <i>4 - Color Photography and Studio Lighting</i>



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EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
03/2014	06/2014	16	Photography: Portraits and Plants 8 - Black and White Film Photography 4 - Color Film Photography 2 - Aesthetics 2 - Literary Analysis
09/2014	12/2014	14	Contested Bodies: Representations of Martyrdom 4 - History of Christianity 3 - History of Islam 3 - Middle Eastern Studies 4 - Visual Studies
01/2015	03/2015	16	The Narrative Tableau: Conceptual Strategies in Studio Photography 8 - Studio Photography 4 - Darkroom / Digital Printing 4 - Visual Studies
03/2015	06/2015	12	Color Photography: Inspired by Painting 6 - Studio Lighting 6 - Color Theory and Design
03/2015	06/2015	4	Photography Techniques 4 - Photo Techniques
06/2015	09/2015	12	Current Issues in Feminism 6 - Feminist Film Theory 6 - Gender Studies
06/2015	09/2015	4	Film and Gender 2 - Film Studies 2 - Gender Studies
06/2016	09/2016	8	The Meaning of Mathematics: Mathematical Literacy for Elementary Teachers and All 2 - Number Theory for Elementary School Teachers 2 - Algebra for Elementary School Teachers 2 - Geometry for Elementary School Teachers 2 - Probability and Statistics for Elementary School Teachers
06/2017	09/2017	4	Children's Literature 4 - Children's Literature

Cumulative

192 Total Undergraduate Credits Earned



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June 2017 - September 2017: Children's Literature

4 Credits

DESCRIPTION:

Faculty: Jon Davies, Ed.D.

In this upper-division course, participants engaged in readings, seminar discussions, and children's literature presentations that addressed literary and informational texts for children from birth to age 12. Topics included an examination of picture and chapter books, multicultural literature, literature in a variety of genres, and non-fiction texts across a range of subjects. Participants gained an understanding of children's literature from an historical perspective, genres of children's literature with representative authors and selection criteria, the role of literature in children's literacy development, strategies for teaching literature in elementary school, and controversies surrounding children's literature and community censorship.

The primary text was Tunnell, Jacobs, Young, and Bryan's *Children's Literature, Briefly*. Participants read 40 self-selected children's literature books based on selection criteria for each literary genre and wrote an annotated bibliography and critique of why the chosen books met the selection criteria. In addition, participants produced chapter commentaries of the primary text, and designed and taught a small-group lesson using a self-selected children's book.

EVALUATION:

Written by: Jon Davies, Ed.D.

Kelli Adjepong successfully completed this course and earned full credit. She consistently shared a genuine commitment to working effectively with other participants. Through completion of a well-developed annotated bibliography and critique, Ms. Adjepong demonstrated a very good understanding of the various genres and selection criteria of children's literature in an historical perspective. Ms. Adjepong's well-designed small-group lesson engaged participants in a close reading of the text.

Overall, Ms. Adjepong's performance in this course was excellent.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Children's Literature



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June 2016 - September 2016: The Meaning of Mathematics: Mathematical Literacy for Elementary Teachers and All

8 Credits

DESCRIPTION:

Faculty: Sara Sunshine Campbell, Ph.D.

This program focused on the mathematical content knowledge teachers need in order to teach elementary and middle school mathematics. The focus was on Kindergarten-8th grade mathematical content knowledge found in the Common Core State Standards, with some development of mathematical content knowledge related to concepts found in the high school mathematics Common Core State Standards.

Students studied concepts in number and operation (base-ten and place value, whole number operations, fractions, fraction operations, proportional reasoning, integer operations), algebra (algebra as generalized arithmetic, algebraic manipulation, linear and non-linear functions), geometry (polygons and polyhedron, similarity and congruence, rigid and non-rigid motions, perimeter, area, and volume), probability (experimental and theoretical probability, independence, conditional probability), and statistics (univariate data displays, measures of central tendency, measures of variability). Texts for the program included *Reconceptualizing Mathematics*, 2014, Second Edition, by Sowder, Sowder, and Nickerson; *Common Core State Standards for Mathematics* (Standards for Mathematical Practice and the K-8 Standards for Mathematical Content); and *Mathematical Mindsets* by Jo Boaler (2016).

Students read selected Progressions Documents related to the CCSS and, through written reflections, connected the concepts they learned in the program to the developmental progression children experience as they learn the same concepts in Kindergarten through 8th grade.

Learning objectives for the quarter included:

- Apply problem-solving strategies including models, diagrams, pattern recognition, and tables of data to concepts introduced throughout the program.
- Formulate mathematical conjectures and construct solutions using appropriate mathematical and logical reasoning methods; correctly write mathematical solutions and justify reasoning using the proper mathematical notation and vocabulary; clearly communicate mathematical thinking in writing.
- Work cooperatively with others and contribute to the class with ideas, suggestions, and effort in solving problems; clearly communicate mathematical thinking verbally.
- Analyze and assess the written and verbal mathematical thinking and strategies of others.
- Examine and understand the development of mathematical concepts across grade levels in the Common Core State Standards including the Standards for Mathematical Practice and the Standards for Mathematical Content.
- Gain confidence in ability to think mathematically, while discovering and understanding strategies to deal with and overcome math anxiety/avoidance and the fear of failure in oneself and others.

Students engaged in two seminars during the quarter based on the book *Mathematical Mindsets*, by Jo Boaler. Students wrote two reflective papers in which they related their own mathematical experiences, both inside and outside of the program, to the text.

Assessments of learning included weekly homework sets, in-class groupwork, quizzes, and two seminar papers.



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EVALUATION:

Written by: Sunshine Campbell, Ph.D.

Kelli met or exceeded all program learning objectives. She had very good attendance and worked collaboratively with others during small groupwork by asking her group questions that supported and furthered their conceptual understanding. She paid close attention to the needs of her peers and often verbally justified her thinking for the benefit of her group members. Kelli carefully and respectfully critiqued the mathematical reasoning of her peers; it was clear her peers did not take offence but saw her questions as opportunities to learn. She actively participated in whole class discussions and frequently volunteered to share her thinking or solution strategy with the class. In both small and whole group discussions, Kelli demonstrated strength in verbal mathematical justification.

Kelli's seminar papers made good connections between the pedagogy and content discussed in the text and her own mathematical experiences. She used evidence from the text to firmly support her ideas. She actively participated in the seminar discussions, balancing her desire to share her thinking and her desire to hear the ideas of her peers. Kelli's reflections on the CCSS Progressions documents were complete and made connections to her experiences volunteering in elementary math classrooms.

Kelli submitted all homework sets and they were always complete, mostly correct, and included clear written justification for her answers. She often included diagrams and used color to communicate her mathematical thinking. Her quiz results showed strength in problem-solving strategies using models and diagrams. She was able to formulate solid mathematical conjectures and construct coherent solutions using appropriate reasoning methods for most of the mathematical concepts developed in this program. Her written justifications demonstrated a deep understanding of all math concepts that were a focus in the program.

Overall, Kelli made excellent progress toward understanding the mathematical content needed to become an effective teacher. I look forward to watching her develop her career as an elementary school teacher.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

- 2 - Number Theory for Elementary School Teachers
- 2 - Algebra for Elementary School Teachers
- 2 - Geometry for Elementary School Teachers
- 2 - Probability and Statistics for Elementary School Teachers



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June 2015 - September 2015: Film and Gender

4 Credits

DESCRIPTION:

Faculty: Elizabeth Williamson

This course introduced students to works by female and transgender directors working within the Hollywood system and on its margins. In developing our critical vocabulary, we began with Laura Mulvey's influential feminist analysis of classic Hollywood films before moving on to articles that adopt a more expansive intersectional approach to questions of gender. Weekly class sessions involved a seminar on a piece of secondary criticism, followed by a screening and discussion. In addition, students watched one film per week on their own related to the topics covered in class, and produced a piece of critical writing about each of these films.

Reading and viewing list included: Coppola, *Lost in Translation*; Bigelow, *The Hurt Locker*; Granik, *Winter's Bone*; Dodge and Howard, *By Hook or By Crook*; Nair, *Mississippi Masala*; Mulvey, "Visual Pleasure and Narrative Cinema"; hooks, "The Oppositional Gaze: Black Female Spectators"; Halberstam, "The Transgender Look"; Oishi, "Visual Perversions: Race, Sex, and Cinematic Pleasure".

EVALUATION:

Written by: Elizabeth Williamson

It was a delight, as usual, to work with Kelli this quarter. In seminar she posed thoughtful, nuanced questions based on genuine curiosity that helped to engage the entire group. In particular, the questions she raised about the opening sequence in *Mississippi Masala* helped spark a complex discussion of the film's treatment of non-mainstream cultural experiences. She also offered astute observations about the staging of the gaze in *Lost in Translation*.

Kelli was deliberate about making sure she understood my feedback on her first essay, and after meeting with me to discuss my expectations for the writing assignments produced a much stronger second essay. Both essays were grounded in concrete observations, such as the fact that a profusion of female characters does not necessarily result in an empowering representation of women's experiences. Her essay on *Very Good Girls* included an especially astute analysis of the use of close-up shots and diegetic music to frame representations of a female character's sexual encounters. Through these papers, Kelli also worked toward some broader feminist insights related to her contract work, such as the idea that describing women as "losing" their virginity reinforces the concept of female sexuality as a kind of commodity. Her final essay demonstrated her ability to apply ideas raised in seminar by posing important questions about genre, intention, and ideology using the film *Mean Girls* as a case study, paying particular attention to the un-examined use of negative stereotypes in the depiction of minor characters.

Kelli contributed in many understated ways to the success of our collective inquiry this quarter, while pursuing her own learning with integrity and care.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

2- Film Studies

2- Gender Studies



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June 2015 - September 2015: Current Issues in Feminism

12 Credits

DESCRIPTION:

Faculty: Elizabeth Williamson

In this contract titled **Current Issues in Feminism** the student developed a deeper understanding of feminism. This work involved readings on the history of feminism and some more recent readings applying feminist theory to cultural studies. The student spent the first five weeks of the quarter reading broadly and developing a better understanding of key concepts and the second half developing a plan for her final research paper, including producing an annotated bibliography.

The reading list included: Butler, Judith, "Against Proper Objects"; MacKinnon, Catherine A., "Sexuality, Pornography, and Method: "Pleasure under Patriarchy"; Roach, Catherine, "Getting a Good Man to Love: Popular Romance Fiction and the Problem of Patriarchy." The student also read essays by Audre Lorde, bell hooks, and Gayle Rubin.

EVALUATION:

Written by: Elizabeth Williamson

Kelli's independent work served as an excellent complement to her work in Film and Gender this quarter. She approached her study of feminism with characteristic open-mindedness and curiosity. Throughout the process of developing her ideas and writing her essay Kelli actively sought and carefully incorporated my feedback. The specificity of her questions also helped me to provide the most helpful feedback possible. After I directed her towards a few highly influential texts, she soon zeroed in on Catherine MacKinnon's critique of pornography. She chose this reading in part because of her own politics, but also because of the obvious social relevance of the topic, especially given the recent success of *50 Shades of Grey*.

One of the driving questions behind Kelli's work in this contract was "What can feminism do to help me better understand the social issues facing myself and my community?" In seeking to answer this question, Kelli focused on representations of female sexuality in popular culture, most of which reinforce and reproduce rape culture. Her final essay demonstrates a strong understanding of the usefulness of MacKinnon's scholarship within this framework, while also acknowledging—with the help of Judith Butler—some of the limitations of MacKinnon's approach. Kelli also did some of her own research on the archetypal romance narrative, which led her to the work of Katherine Roach, who helped her to articulate a bridge between MacKinnon's articulation of the paradox of female sexuality—in which women are supposed to both desire and fear men—and some of the contemporary films she analyzed. Her writing was characterized by a strong prose style and paragraph organization. Kelli also did an excellent job acknowledging her own subjectivity as a writer without derailing her main argument.

I was especially pleased to see Kelli rigorously investigating areas of cognitive dissonance within the context of this contract. Through conversations with me and others, she was able to confront and explore some personal traumas, and through this careful, measured self-exploration she was then able to return with a more open mind to the question of what is—and isn't—empowering about representations of sexuality within mass media. In this sense, her final paper was an excellent synthesis exercise, allowing her to translate complex theoretical ideas about the sex-gender system into language that helped her make sense of her own experiences. One of Kelli's goals was to develop vocabulary that would help her intervene in productive ways in conversations within her community; her work in this contract has certainly developed her confidence in this regard, as well as giving her some new tools and new vocabulary.



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It was a delight, as always, to work with Kelli in this, her final quarter at Evergreen.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

6 - Feminist Film Theory

6 - Gender Studies



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March 2015 - June 2015: Photography Techniques

4 Credits

DESCRIPTION:

Faculty: Hugh Lentz, M.F.A.

The goal of this class was to learn to use a range of photographic processes, techniques, and cameras. While some of the work required was to create traditional camera images, many of the assignments were to experiment with the materials and equipment in order to create pictures that went beyond a conventional photograph. Students were introduced to the following: the view camera and its movements, paper negatives, lithographic films, tintypes, cyanotype printing, pinhole cameras, and creating camera-less photographs. This class demanded a serious commitment to working in the darkroom and successful students cultivated the work habits necessary to learn from their experiments, re-do processes when needed and create photographs that make the most of the materials and methods we studied. There were critiques every other week, students viewed images by many artists working with similar techniques and each student produced a final project utilizing some the processes we learned this quarter.

EVALUATION:

Written by: Hugh Lentz, M.F.A.

Kelli did good work in this class and receives full credit. Her first works of camera-less photos showed a great sense of design and use of color. With the view camera, Kelli discovered using it for shooting color paper negatives. She shot still lifes in the studio, employing her lighting skills to create interesting pictures with a beautifully strange color palette. Kelli also used monochromatic printing from her view camera negatives to create grids of the same image that would repeat in different colors. By working with the same negatives in different processes, Kelli saw the benefits of certain processes over others and also what type of image works best with each. All of this experimentation expanded her range of knowledge while creating visually striking pictures. Kelli made solid progress in the class.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Photo Techniques



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March 2015 - June 2015: Color Photography: Inspired by Painting

12 Credits

DESCRIPTION:

Faculty: William Ray Arney

For **Color Photography: Inspired by Painting** Kelli made a photo series consisting of images she shot with color film and hand printed. Her photos were taken in the photography studio at TESC. She used medium format 120 speed film and printed her images up to 20"x24" in size for her final showing.

Kelli researched artists such as Annette Kelm and Robert Mapplethorpe to find inspiration for her work. She photographed fruit and flowers as her main subject. Along with editing the photos herself, she also participated in a group critique once a week. She then printed her work in the color darkroom, spot toned prints, and mounted them. She spent over 10 hours in the studio per week shooting and 15 hours a week in Photoland editing and printing her work. She spent the rest of her time looking to artists and peers for ideas regarding light, color, and composition.

EVALUATION:

Written by: William Ray Arney

This was a very successful independent study. Hugh Lentz, who supervised Kelli's work wrote:

"Kelli spent the quarter in the photo studio working on improving and expanding upon her lighting skills. She made big strides with her lighting technique, moving from basic illumination of her subjects to lighting in a manner that underscores the visual qualities of the subject and brings an emotional dimension to the picture. Aided by her research into color theory, Kelli made strong use of color relationships—for example, some pictures would be dominated by several warm colors while others exploited the visual impact of using colors on opposite sides of the color wheel. Either way, Kelli intentionally used color this quarter to experiment with how it changed what the viewer would see in her photographs. As Kelli continued to shoot in the studio, she began printing smaller work prints in the color darkroom as a way of editing the number of pictures and narrowing the scope of her project. The work prints aided her in seeing the details of her lighting efforts such as how her back-lighting was working and checking on her depth of field in each picture. In the last couple of weeks of the quarter, Kelli began making the 24"x 20" prints for her exhibition with two other students. These large prints illustrated her attention to all the small details that go into making an exceptional photograph. In addition to showing her eye for the subtleties of color balance, the photographs demonstrate Kelli's knowledge of how color affects the overall impact of an image."

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

6 - Studio Lighting

6 - Color Theory and Design



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January 2015 - March 2015: The Narrative Tableau: Conceptual Strategies in Studio Photography

16 Credits

DESCRIPTION:

Faculty: Amjad Faur, M.F.A.

This program explored the range of challenges, problems and possibilities in conceptualizing, constructing, and photographing in a studio environment. Students used a broad range of materials, including medium and large format cameras as well a full range of lighting studio equipment. Students learned to process these larger forms of negatives and printed in traditional black and white and wet color darkrooms. The program also covered the process of scanning negatives and producing digital prints from those scans. The primary focus of the program was how to formulate the outlines of a cohesive body of work, conduct research for that content, and for students to ultimately produce images based on that research in a controlled, studio environment.

The structure of the program allowed students an enormous amount of freedom in regards to the conceptualization and execution of their work. This freedom asked a great amount of responsibility and self-discipline of each student.

Students employed strategies for challenging basic assumptions about the role and lexicon of the constructed image as well and studied the rich history of narrative tableaus (still lifes, historical paintings, etc.) as they have developed over the course of art history. Students were also consistently asked to place their work and ideas within the context of contemporary photography and contemporary art, more generally, as the photograph has become an almost ubiquitous surrogate for lived experience. Students were especially challenged to confront how their photographs are situated within the context of representation and depiction (addressing the inevitable conclusion that all images are, at their core, political in one way or another).

Students were responsible for providing a written proposal outlining each assignment (including problematizing the body, abstraction, spatial distortion, responding to painting, etc.) as well as a report regarding their final body of work, which reflected the quarter's accumulation of research, transformation, and final production. The program featured weekly lectures, critiques, and workshops in addition to studio time. Students were also encouraged to attend the weekly Critical and Cultural Theory lecture series.

Readings included books and selections from James Elkins, Lyle Rexer, Liz Wells and others.

EVALUATION:

Written by: Amjad Faur, M.F.A.

Kelli's work throughout the duration of this program showed an evolving comprehension of complex and delicate ideas and though Kelli came in with some previous experience in photography, she demonstrated a steep learning curve regarding the introduction of new and difficult materials. Kelli's work improved dramatically as each week demanded new and increasingly difficult work from students. While I think this pace and demand sometimes caught up with her (especially when there were technical problems), occasionally keeping her from producing what she had set out to make, it also clearly pushed her as a student of photography and visual arts to make ambitious and complicated work. Kelli worked well in her studio partnership with another peer and showed that she was exceptionally capable at collaborative work. Kelli always seemed actively invested in the ideas and process of the program and she consistently demonstrated challenging intellectual responses to each project prompt. Kelli brought an outstanding creative energy to the program and I feel that her peers responded strongly to many of the



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conceptual challenges she brought with each assignment. During each critique, Kelli seemed to raise the bar for her peers, creating a healthy sense of competition and camaraderie.

Many of Kelli's assignments during the program, conceived through various prompts, indicated a willingness on her part for vulnerability (especially in new processes) as well as experimentation, which I believe paid off for her. Kelli responded well to the assignment prompts throughout the program and brought a level of outside research and theory to bear on her work, which made that work all the stronger and more complex. Kelli was always willing to hear constructive criticism and make the best of it, which is not always easy for students. Kelli's use of new materials, such as her work in spatial distortion and abstraction showed great willingness on her part to dive into a terribly intimidating process and persevere through numerous difficulties. One of Kelli's most successful projects was when her partnership responded to painting. Kelli struggled with the classical role of the female body in art and attempted to use the surrealist painter, Rene Magritte as an entry point. This project was ambitious and carefully executed, resulting in a series of bold and complex images.

Kelli's final project was a process of evolution. Kelli started with the same questions she was asking in her "responding to painting" project and bit by bit, excluded the use of the human figure all together. Kelli decided to use flowers as a surrogate for the female form, a nuanced decision that allowed her an enormous amount of leverage in how she constructed and conceptually grounded the images. In her accompanying final paper, Kelli goes to great lengths to explain and explore her decisions and her voice in that paper is impassioned and articulate. Kelli used color negatives and the color darkroom to make her final prints. Her prints were large, highly luminous and conceptually sound. The ambition and cleanliness of the work was only matched by the vision required to make such austere but visually intense color images. Each image depicted a single flower or plant, suspended in a color ether, without spatial grounding and filled with surface information. Kelli's images were stunning and some of the best work to come out of the program.

I believe that Kelli is an exceptionally bright student and filled with questions and ideas. I think that her intuition and curiosity will help forge an academic and creative path for her that will be very promising. It was an absolute pleasure to have Kelli in this program and I look forward to her future efforts.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 8 - Studio Photography
- 4 - Darkroom / Digital Printing
- 4 - Visual Studies



Adjepong, Kelli Marie

A00239112

Last, First Middle

Student ID

September 2014 - December 2014: Contested Bodies: Representations of Martyrdom

14 Credits

DESCRIPTION:

Faculty: Elizabeth Williamson, Ph.D., Amjad Faur, M.F.A.

This upper-division program examined representations of martyrdom in a variety of historical and contemporary contexts, with a particular emphasis on colonialism and its aftermath. Students were expected to deepen their skills in visual analysis through careful study of the visual languages of European (Christian) martyrdom, early and contemporary conceptions of Shi'a martyrdom and contemporary Islamic martyrdom.

The program looked at martyrdom not only as a religious phenomenon, but how it has shaped and been shaped by larger political struggles. Students paid close attention to the representational paradoxes involved in making images of martyrs within communities in which idol worship is technically forbidden. The program examined the conditions of oppression under which martyrdom becomes one of a small number of viable choices, as well as the individual martyr's resistance to those conditions.

Students developed visual analysis skills through regular projects in image curation. Students worked in groups as they researched and evaluated sets of images provided to them and presented their ideas about how the images could relate and negotiate with each other in a particular viewing environment. Students honed their analytical skills through weekly response papers and seminar readings, especially in relation to the close reading of texts and images within their historical contexts.

Students were asked to design a research-based independent project related to program themes, themes from their individual research, and were required to contribute to a final group curation project that wove together their individual research.

Students read Karen Armstrong's Holy War, Talal Asad's On Suicide Bombing as well as texts by Edward Said, Minoo Moallem, Linda Nochlin, Achille Mbembe, Asma Afsaruddin, Alice Dailey, John Foxe, John Knott, Brent Shaw, Miri Rubin and others.

EVALUATION:

Written by: Elizabeth Williamson, Ph.D.

Kelli was a thoughtful participant in our group learning this quarter, whose contributions became increasingly confident as time went on. Kelli continually checked in with me to gauge her progress in the program, particularly when issues beyond her control affected her attendance and ability to complete work.

Kelli signed up to facilitate one of our first seminars of the quarter, and she and her partner established a model for alternating between small and large group work that several other student facilitators copied later on. Though their facilitation was relatively hands-off, they established clear learning goals and did good work clarifying the transition between various activities. Kelli's synthesis papers would have benefitted from more consistent attention to the readings, but I appreciate her transparency about her own subjectivity and moments of learning, including learning sparked by her willingness to linger on her own discomfort. Throughout the quarter Kelli used these essays to draw insightful connections and to pose good questions about martyrdom. She did particularly excellent analytical work on some of our most difficult texts—including Moallem and Shaw—which included reproducing and building off of ideas articulated by her peers.



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A00239112

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Student ID

Kelli's kindness toward other students, particularly in the context of a 10-week program that was attempting to tackle rather heavy political issues, was vital in helping other students feel at ease. I especially appreciated Kelli's level of sensitivity and awareness around issues of power and privilege. Kelli was also successful in contributing to a seminar on a very challenging article, in large part because she listened intently to all of her conversation partners, learned from them, and then shared that knowledge back to the larger group in ways that helped other students better understand the text, while clearly stretching her own thinking as well.

Kelli chose a single image for her project research, in large part because when it was introduced in class she found it perplexing in a productive way. The image, a small grisaille image of King Louis IX helping to bury the bones of the crusaders is both sweet and rather macabre. Kelli responded to the ambiguity of the image—always an exciting place to start—by conducting extensive research using journal databases and producing a very good annotated bibliography which helped her understand the function of medieval books of hours as well as the provenance of the book containing this particular image. Her final paper was incomplete, but her notes included a tantalizing thread about revulsion and allure, inspired by theorist Susan Sontag.

The final project presentation encouraged students to apply skills they had developed and/or strengthened during curation workshops by working in small groups to support each other's research and then to develop a collaborative presentation based not so much on their individual projects but rather on the dialogue between their respective images. The most immediately striking element of this group's presentation was their use and manipulation of space, which was orchestrated to create a control apparatus for the management and reception of each image. The group's highly poetic (but no less devastating) instructions were provided via a beautifully designed pamphlet. The group used footage of the killing of Mohammed Al-Durra in Palestine, Iranian posters commemorating the Iran/Iraq war, a photo grid depicting Neda Agha-Soltan and the woman immediately mistaken for Neda after her murder, a photo by Francesca Woodman enclosed in a curtained, claustrophobic space (placed on the window of an emergency exit door, so that "EMERGENCY EXIT" was legible through the transparency of the photo), as well as having a video camera pointed at and recording the students as they moved through each viewing station.

Incredibly, there were long periods of time in which participating students were lined up in single file, waiting to view an image, all while being videotaped. Students were confronted with the illusion of autonomy and freedom in how they consumed or experienced images and of the mechanisms by which they themselves are made into images. After the initial viewing experience, students responded quite emotionally about their experiences. Many expressed anger and shame at the process of emotional and behavioral modification, but also around their own complicity in the surveillance apparatuses being used in their name. One of the most impressive aspects of this group's work was the lack of arbitrary decision-making. Every choice they made seemed to resonate within the larger context of ideas they were working with (e.g. agency, the gaze, autonomy, institutional/state control). Every member was clearly fully involved in the process of designing the installation and seemed perfectly poised to address questions and reactions from their peers. The unity of their work together was evident in the confidence and clarity of their responses to their peers. That said, it's worth noting that Kelli was tasked with handing out the pamphlets and giving the initial instructions to the other students; she managed to strike a balance between kindness and firmness that was absolutely central to achieving a positive response.

It has been a pleasure working with and learning from Kelli this quarter.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 14

- 4 - History of Christianity
- 3 - History of Islam



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Last, First Middle

Student ID

3 - Middle Eastern Studies

4 - Visual Studies



Adjepong, Kelli Marie

A00239112

Last, First Middle

Student ID

March 2014 - June 2014: Photography: Portraits and Plants

16 Credits

DESCRIPTION:

Faculty: Bob Haft, MFA

Kelli's Individual Learning Contract, **Photography: Portraits and Plants**, arose out of her desire to pursue photography in a much more concerted and intense manner than she had been able to do previously. To that end, she used a 35mm camera and shot both black-and-white and color film, concentrating her imagery on the two themes suggested by her title, two subjects which had informed her past photographic work. To augment her photographic work, she read four books (David Foster Wallace's *This is Water*, Berne Brown's *The Gifts of Imperfection*, Don Miguel Ruiz' *The Four Agreements*, and Michael Pollen's *In Defense of Food*) and wrote short response papers to each of them.

EVALUATION:

Kelli has successfully completed all aspects of her individual learning contract, proving herself to be capable of working well independently, sometimes pushing herself to work when she no longer felt the original inspiration which had prompted her to take on the task of working without the support of a peer group of fellow students. She shot 27 rolls of black and white film and 13 rolls of color, using a 35mm camera for both. Her contact sheets clearly indicate that she has mastered exposure of her negatives in all type of lighting situations, from sunny or cloudy exteriors to dimly lit interiors. Her primary subject matter was people, mostly friends who had agreed to accompany her on photo shoots. Her black and white images constitute her strongest body of work; with it, she showed that she has improved her printing skills considerably over what they were when she started the quarter.

Kelli read and wrote about several books, none of which dealt directly with photography, but all of which in some way dealt with issues of creativity. In Kelli's writing on the book *The Gifts of Imperfection* she notes that reading and thinking about the book has helped her realize that she needs to take more risks in her life, especially with her photography. This is a good lesson for her to learn and it stands as a nice unexpected revelation of her contract. She did shoot a lot of film, but she tended to repeat herself in a many situations, falling back on formulaic ways of seeing rather than attempting something new. This contract has taught her that she needs to expand her photographic horizons, especially when it comes to composing images.

Kelli finishes her contract having shown that she is quite capable of instigating her own studies and pursuing them with real rigor. She is a self-starter who doesn't need outside forces as an impetus for working diligently.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 8 - Black and White Film Photography
- 4 - Color Film Photography
- 2 - Aesthetics
- 2 - Literary Analysis



Adjepong, Kelli Marie

A00239112

Last, First Middle

Student ID

January 2014 - March 2014: Photography, Color and Lighting

4 Credits

DESCRIPTION:

Faculty: Hugh Lentz, M.F.A.

This course is an introduction to the process of printing from color negatives, using larger format cameras and working in a studio environment with electronic flash. Students had lectures and workshops in the rudiments of color theory, color film, the color spectrum of natural and artificial light, and the mechanics of the color darkroom. There were workshops on several different medium format cameras, electronic flash, using multiple light sources in a studio environment and working with other lighting accessories. Students viewed the work of historical and contemporary artists using color photography and artificial lighting in their artwork. By way of assignments and lectures, students developed the tools and critical abilities to pursue their own projects. All of their major assignments were created in the studio and frequently involved collaboration. Each student produced a final project of their own choosing. Each student led the critique of another student's project during our final critique.

EVALUATION:

Written by: Hugh Lentz, M.F.A.

Kelli did strong work in this class and receives full credit. The quality of her photographs improved as the quarter progressed, reflecting the work she put into her studio lighting and the darkroom. Because of her efforts, Kelli now has a strong base of printing skills and a developed eye for color balance in a print. She shot lots of film and benefited from the experience of seeing the results and setting out to improve with her next studio session. Kelli was part of a very successful collaboration where her group reproduced their version of a Giuseppe Arcimboldo portrait painting. In this picture they used lighting, costume, makeup and props to pay tribute and have fun with his work. Their version was gorgeous in its own right, using subtle lighting and their own twist to create a striking photograph. For her final project, Kelli's approach to her shooting, lighting and printing is straightforward, posing her subjects in front of the seamless backdrop and employing a classic setup of main, side and background lights. She then concentrated on her interactions with her subjects to get the results she desired. The knowledge and skill Kelli developed using studio equipment has allowed her to successfully execute lighting and create striking photographs that are nicely crafted. For the final critique, she led the discussion of another student's work where she pointed out interesting details of what in the pictures worked well. Kelli made significant progress.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Color Photography and Studio Lighting



Adjepong, Kelli Marie

A00239112

Last, First Middle

Student ID

June 2013 - September 2013: Black and White Photography: Summerwork

8 Credits

DESCRIPTION:

Faculty: Bob Haft

"Black and White Photography: Summerwork" was an intensive five-week workshop in creative photography. Each student was expected to shoot at least 100 feet (20 rolls) of 35mm film during the course of the program, produce work for each of the four critiques, actively participate in the critiques and slide lectures, write four "Image Responses" (descriptions and analyses of famous photographs), demonstrate proficiency in using the 35mm camera and making a fine print, and produce an edition of one of their prints for a class book project. Students saw and discussed photographs by Larry Fink, Judy Dater, Henri Cartier-Bresson, Edward Weston, Ansel Adams, Minor White, Geoff Winningham, Diane Arbus, Jacques Lartigue and others. An emphasis was placed on both basic technique and learning to see like a photographer. Along with a brief history of the medium, subjects covered included: making photograms, solarizations, and bas-reliefs; care and use of the 35mm camera; film exposure and development; enlarging and the use of Polycontrast filters; matting and displaying photographs; and critical analysis of photographs.

EVALUATION:

Written by: Bob Haft

Kelli has acquitted herself very well in Black and White Photography, both technically and aesthetically. This was her first introduction to the medium and she has made nice progress on a number of fronts. She attended 23 of our 25 required meetings, shot the required 20 rolls of film, and wrote all four of the required Image Responses. In addition, she was very good about speaking up during discussions and in critiques, offering observations and comments on occasion without having to be prompted to do so.

Her contact sheets indicate that she has become increasingly adept at using her camera to make good exposures of her negatives, even when working under some extremely difficult lighting conditions, photographing both indoors and at night with light sources as variable as campfires or Christmas tree lights. She had a predilection for working with people, making strong portraits both of herself and her friends, photographs that often had a strong personal content, some of which was also characterized by its obviously symbolic nature. In addition, it was obvious from her portraits that she had a good rapport with her subjects, so much so that there is very little artifice in her pictures of people, everyone seems perfectly at ease in front of her lens. From the very first critique she impressed us all with her ability to make prints that were rich in tonal quality and tonal range, showing final attention to detail whenever she worked in the darkroom; the body of work she exhibited at the final critique was uniform in its high print quality.

Mention also should be made of the Image Responses that she wrote. She did a good job with the first one, but she took to heart the critical feedback she received on it to push for more information and did an even better job on her subsequent efforts. With each of them she showed improvement in her ability both to describe a photo in great detail and to give an astute analysis of what meaning might lie behind the image. Her best piece dealt with a photo of Judy Dater; here, she really made an effort to have a dialogue with the artist in terms of trying to come to grips with what she was trying to say in the photo. She obviously took the task of doing this exercise seriously, and I believe that she learned a great deal about improving her own imagery by painstakingly looking at that of others.

Kelli finishes the program on a high note. She is a serious, hard-working individual who is not afraid to get outside of her comfort zone, both when making images and when having to speak about the images



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of others. She has clearly demonstrated a mastery of the basics covered in class and is ready for more advanced study.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

6 - Black and White Photography

2 - Aesthetics



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A00239112

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June 2013 - September 2013: Black and White Photography

8 Credits

DESCRIPTION:

Faculty: Hugh Lentz, M.F.A.

During Summer 2013, Kelli successfully completed an individual learning contract entitled, **Black and White Photography** that had two overall learning objectives: (1) to learn to properly compose a photograph, paying attention to her framing and focus; and (2) to learn to create a cohesive series of photographs that are thematically linked. To this end, Kelli shot nearly 20 rolls of film, learning the value of making "work prints," and learning to have more control with her camera. In addition to having her camera with her and shooting nearly all the time, she spent at least two days each week working in the darkroom printing and refining her eye for what makes a good print. By the end of the session, she produced a significant amount of well-crafted prints.

EVALUATION:

Written By: Hugh Lentz, M.F.A.

Kelli did excellent work for this contract, demonstrating her ability to work outside the structure of a class and be productive with her photography. She made strides with her understanding of the technical processes as well as finding more direction with her subject matter.

Some of Kelli's stated goals for this contract were to work on her camera composition, framing and focus. She began approaching her shooting with more deliberation, slowing down and paying closer attention to things she could control. For instance, instead of taking one picture of a situation, Kelli would stay with it and re-compose the picture from several perspectives. She'd come in closer to her subject or frame the scene with less in the viewfinder or perhaps simply wait for her subject to change expression. Whatever strategy she chose to use, what's important is that Kelli began to open up to possibilities beyond her initial intentions. She's also taking more care with the camera basics of focus, shutter speed and aperture, as she understands their role in the resulting image. Looking through the proof sheets in Kelli's portfolio, I saw that she did a great job metering, achieving real consistency with her film exposure.

One of the improvements in Kelli's darkroom printing was the larger amount of prints she created. Instead of making a few high quality prints, she instead made lots of "work prints," which allowed her to see more of her camera work, make better editing decisions, and ultimately influence her approach when shooting again. Kelli's beginning to have more consistency in how she prints, creating a more fluid tonal range in her pictures. She's becoming more comfortable with dodging and burning while coming to a better understanding of how contrast can affect the mood of a photograph.

The portfolio selections Kelli made show her continuing improvement in both her technical skills and her sense of aesthetics. She made great progress.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

8 - Intermediate Black and White Photography



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A00239112

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Student ID

April 2013 - June 2013: Psychology, Learning and Becoming

16 Credits

DESCRIPTION:

Faculty: Scott Coleman, Ph.D.

This one-quarter program introduced a variety of classical and contemporary psychological theories about individual differences, learning, and development. Questions that guided program work included: What are some useful ways of understanding human personality differences? How do people learn and develop? What are my own learning and communication styles? The program placed a special emphasis on group work and self-understanding, integrating those two elements throughout the quarter. On-going assessment, which included weekly quizzes and frequent self-reflections, was another important feature of the program.

The program began with a study of two theories of interest and ability: Holland's codes and Gardner's multiple intelligences. In successive weeks the topics of communication (Satir's communication styles and Rosenberg's nonviolent communication), psychodynamics (Freud and Jung), learning and development (Erikson, Piaget, Kohlberg), and integral psychology (Assagioli and Wilber) were studied. Throughout the program two specific strands of reading and discussion enriched our learning: a strand on the topic of development and the brain, supported by Siegel's *The Developing Mind*, and a strand on the principles of effective teaching, supported by the text *How Learning Works*.

Program activities included two weekly seminars - primarily based on articles and chapters from a variety of authors; for example, John Welwood, John Dewey, and James Hillman. In addition to discussing the seminar readings in small and large groups during class time, students posted written reflections before and after their in-class discussions. Experiential activities were a central part of each week's activities and students engaged in workshops in sociometry, non-violent communication, absolute listening, psychodrama, learning styles, the enneagram and mindfulness. Two major projects were integrated into the program: a "famous person project" in which each student applied the psychological theories they were studying to a person of their choice (writing a formal paper and making an individual presentation to the class), and a "group autobiographical project" in which students applied those same theories to themselves (creating a table comparing group members and making a group presentation to the class).

Finally, two student-led weekly activities helped to support and extend our learning: a "book lessons" project in which students taught lessons to their peers based on books they selected for themselves covering program-related themes, and small group synthesis presentations that reviewed and extended each week's learning.

EVALUATION:

Written by Scott Coleman, Ph.D.

Kelli Finet was enrolled in the program *Psychology, Learning and Becoming* during spring quarter. She attended classes regularly, turned in all required work, demonstrated a high level of mastery of the program's learning outcomes, and earned full credit.

Kelli participated actively in classroom and on-line seminars. Her written reflections were often exemplary, thoughtful and substantive. Her in-class participation in seminars was enthusiastic and frequent in both large and small group contexts. She also participated very actively and thoughtfully in the weekly workshops, interacting well with others as she engaged herself fully in each week's activities. Her weekly written workshop reflections were particularly thorough and indicative of a substantial capacity for critical thinking and introspection.



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In her group work, including in her Wednesday book lessons and Friday group presentations, she demonstrated good planning and collegial skills. She was very thoughtful in planning her book lessons, based on her self-selected books: *Ecopsychology*, *Daring Greatly*, and *Parenting from the Inside Out*. Her performance on the weekly quizzes was exceptionally good, particularly on the weekly synthesis quizzes, providing very convincing evidence of her learning of the central concepts covered during the quarter.

Kelli chose Julie Andrews as the subject for her famous person project. Her project paper was excellent and in her presentation to the class she demonstrated considerable knowledge of the concepts she applied in her paper, including childhood attachment style, psychoanalytic character organization, and Jung's psychological types. For the group autobiographical project, Kelli's group did good work in preparing for and delivering a presentation comparing their own psychological features, with the help of a well-crafted chart. Kelli's own contribution to the presentation was central, introducing it and engagingly addressing her peers.

In summary, Kelli's learning during this program was extensive – demonstrated through her assessment results, her active participation in seminars and workshops and her exemplary work on her final projects.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Developmental Psychology
- 4 - Principles and Theories of Learning
- 4 - Personality Theory
- 4 - Psychology of Communication



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A00239112

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Student ID

April 2012 - June 2012: Cultivating Voice: A Writing Tutor's Craft

2 Credits

DESCRIPTION:

Faculty: Sandra L. Yannone, Ph.D.

Cultivating Voice: A Writing Tutor's Craft provides a foundation for peer tutoring in writing at the collegiate level. In seminar, we studied composition theory, effective tutoring practices, learning styles, and approaches to working with different student populations. Students applied their expanding knowledge through a weekly practicum in the WritingCenter. Finally, students developed a portfolio including an essay on their own writing process, observations, and insights from their weekly practicum, a draft of their emerging tutoring philosophy, and a draft of their self-evaluation.

EVALUATION:

Written by: Sandra L. Yannone, Ph.D.

Kelli completed all the requirements for the class with a dedicated effort to learn the material. In class, Kelli focused her energy to deepen her understanding of tutoring practices through asking provocative questions and active listening. In her weekly reflections, she took risks, exploring aspects of the writing process and issues related to institutional authority. Her "How I Write" essay is a pragmatic rendering of her approaches to creativity; her tutoring philosophy speaks to the necessity of genuine curiosity when both writer and tutor meet. Kelli succeeded in holding her own this quarter by demonstrating an understanding of essential elements of tutoring and by reminding herself of the significance of her voice in the face of people and institutions ready to silence and shame.

I've appreciated Kelli's journey this quarter at the end of her first year, and I encourage and support her path to cultivating further her genuine passions as they relate to writing and liberatory education.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 2

2 - English Composition Theory and Methods



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A00239112

Last, First Middle

Student ID

September 2011 - June 2012: Ecological Niche: The Interface of Human and Animal Behavior

42 Credits

DESCRIPTION:

Faculty: George Freeman, Ph.D.; Alison Styring, Ph.D., and Steve Scheuerell, Ph.D.

Ecological Niche explored the interface of environments with one another and our relationship to the animals and plants of these environments. The essential questions for the year revolved around how we define the ecological niche, how forces in nature shape our experience and how we shape the environment, both natural and built. We explored dichotomies that foster dynamic tensions such as the concept of natural versus human, the landscaped environment versus wilderness, and mechanistic worldviews of science versus systems-level approaches to science. We provided an introduction to psychodynamic theory and Jungian Depth psychology, systems theory and behaviorism, and the developmental theory of Piaget. We explored Social Psychology through Carol Dweck's Self Theories. Students built a foundation in abnormal psychology by examining specific Axis I disorders and the history of mental illness. Throughout the year students explored the development of the social construction of identity regarding race, gender, sexual orientation and the structure of an "environmental" identity. In Ecology we provided an introduction to key ecological concepts including the ecological niche, evolution, life history, population ecology, intra-specific competition, meta-population dynamics, predation, parasitism, and mutualism. Ecological concepts were grounded with terrestrial field lab activities and linked to local examples through the study of the natural history of the Puget Sound region. Through weekly fieldwork, field trips and the use of nature journaling, students learned how to more effectively experience the natural world, link concepts from texts to personal observations, and built foundational skills for accurate journaling. Students developed an introductory understanding of ornithology, bird taxonomy, and bird song and sounds through weekly field and lab work and field trips. They used the Sibley guide as the primary source for their birding experience. Through our writing and quantitative reasoning labs students developed a foundation for better writing using greater concision and clarity for writing and using Excel spreadsheets to collect and report descriptive data based on their field observations. Students integrated program themes, and considered the personal and social significance of their learning, through weekly integration writing assignments and seminar discussions. Comprehension of key concepts in psychology and ecology was assessed via examinations as well as integrative written work. Students' efforts culminated in a collaborative PowerPoint presentation based on peer-reviewed journals during fall quarter, an ongoing field journal fall through spring, a community service project providing 50 or more hours of community service to an organization of their choice, and a self-directed research project based on a range of materials including peer reviewed journals, texts, and media-based sources. Students were encouraged towards greater self-direction winter through spring quarters through the selection of components of the program that served their needs, by taking reduced credit so they could participate in other programs and/or internships, and by identifying their specific topics for projects.

Primary learning objectives focused on developing: an introductory content knowledge of ecology and psychology with an emphasis on application through field study and observations; improved writing and quantitative skills; effective library research skills using professional journals and on-line sources; effective communication and collaboration skills through extended small group work; community building through large group work; working across significant differences through group work; developing stronger analytic skills through our readings and seminar assignments; and self-directed learning through small project work and setting personal goals for the quarter.

Required texts included:



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Fall quarter: *Ecology* by Michael Begon, John L. Harper, and Colin R. Townsend; *Practical Research* by Paul D. Leedy; *Style* by Joseph M. Williams; *Bird by Bird* by Anne Lamott; *King Solomon's Ring* by Konrad Lorenz; translated by Marjorie Kerr Wilson; *Keeping a Nature Journal* by Clare Walker Leslie and Charles E. Roth; *In the Company of Crows and Ravens* by John M. Marzluff, Tony Angell, and Paul R. Ehrlich (Foreword); *The Ape and the Sushi Master* by Frans de Waal; and *The Web of Life* by Fritjof Capra.

Winter quarter: *Ecology* by Michael Begon, John L. Harper, and Colin R. Townsend; *Practical Research* by Paul D. Leedy; *Style* by Joseph M. Williams; *Bird by Bird* by Anne Lamott; *Refuge* by Terry Tempest Williams; *The Natural History of Puget Sound Country* by Arthur R. Kruckeberg; *Presentation Zen* by Garr Reynolds; *The Wayfinders* by Wade Davis; *Conservation Refugees* by Mark Dowie; *The Power of Place: How Our Surroundings Shape Our Thoughts, Emotions, and Actions* by Winifred Gallagher; and *Ecopsychology* edited by Theodore Roszak, Mary E. Gomes, and Allen D. Kanner.

Spring quarter: *Ecology* by Michael Begon, John L. Harper, and Colin R. Townsend; *Keeping a Nature Journal* by Clare Walker Leslie and Charles E. Roth; *The Craft of Research* by Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams; *Practical Research* by Paul D. Leedy; *The Colors of Nature* by Alison Hawthorne Demming; *The Art of Racing in the Rain* by Garth Stein; *Silent Spring* by Rachel Carson; *Madness* by Roy Porter; *Self-theories* by Carol S. Dweck; *The Sibley Guide* by David A. Sibley; *The Devil in the White City* by Erik Larson; and *Desert Solitaire* by Edward Abbey.

EVALUATION:

Written by: George Freeman, Ph.D.; Alison Styring, Ph.D., and Steve Scheuerell, Ph.D.

Kelli Finet completed the required work over the course of the academic year including: the group PowerPoint project; all individual and group assignments; the autobiography series; her field journal compiling a minimum of 32 hours of observation; and her weekly posts on our seminar readings. For winter quarter she completed an independent project on urban gardens and their impact on well-being; a self-directed field journal, and her community service hours. She completed her work in a timely manner and provided excellent quality for every assignment. Her collaboration in groups was excellent as she supported the work of the group and more fully developed her leadership skills. Kelli grappled with her sense of responsibility to the learning community and to herself to be the best student possible. She learned some valuable lessons this, her first year, at The Evergreen State College. During spring quarter Kelli decided upon an internship with an academic component allowing her to complete a 265 hour internship with Garden Raised Bounty (GRuB).

Kelli demonstrated a solid skill set in reading and writing. She is a strong writer. Her seminar posts were exceptionally well written discussions of the text identifying the important concepts. She tackled tough intellectual and academic themes through her writing, making clear her understanding of the main concepts. Kelli's critical-thinking skills are truly impressive, and her ability to develop and question the ideas presented by the authors was much more on par with the skills of a smart and motivated junior or senior rather than a first-year student. She continued this level of work throughout winter quarter and, near the end of the quarter, developed a better ability to integrate the central themes of the texts. At times she excluded some of the reading so we encourage her to make sure she covers all the assigned material. Her three autobiographies provided evidence of her creative writing style and her ability to integrate the themes of each assignment into a cohesive picture of her personal relationship with nature. She did a good job integrating the ideas from this fall quarter's work into her autobiography. Her third draft was an absolutely beautiful and thought-provoking piece of writing that was polished and compelling.

Kelli developed the necessary foundation to conduct library research and use empirically-derived research as demonstrated through her individual contributions to the fall quarter group PowerPoint



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presentation as well as her winter quarter independent research project on urban gardens. In fall quarter, each slide provided a strong image, effective text, and a progression of her independent research. The group's presentation was creative and informative and effectively combined individual research, field observation, and descriptive analysis. Likewise with her winter quarter presentation. She provided an effective and well-developed presentation filled with good information both domestic and international. Her PowerPoint was well executed. Kelli is a good member of any group as she is positive and friendly. She is also a thoughtful and diplomatic leader.

Her fall and winter quarter nature journal entries provided evidence of a clear understanding of the task of observation and reporting on the natural world. Kelli's journal was one of the best in the class and showed constant improvement. In winter quarter she set forth the learning goals of writing full-page narratives of her observations accompanied by drawings. Her journal provided a full sense of her connection to home and place. She posed excellent questions in her narrative along with a strong reflection on the experience. The observations were clearly tied to the weekly themes from our reading. Kelli's understanding of the content of the material based on our two fall quarter assessments suggests she spend more time reviewing the material and integrating the information into a cohesive understanding of the concepts as expressed through the assessment. Her performance on both assessments was near the average. Her winter quarter assessment also provided good evidence of her understanding of the ecology concepts. Her psychology assessment was equally as effective in demonstrating a good to very good comprehension of the theoretical models and their application to identity development. Kelli completed her quarter's work through her community service with the Center for Local Self Reliance in Bellingham, WA. Her supervisor verified her hours and spoke to Kelli's exceptional presence and quality of help. She spent some additional time at Maple Alley Inn serving hot meals to low-income families.

Kelli decided to complete 265 hours of internship this spring quarter with GRuB. The community garden is actually located next to her grandparent's and now her uncle's home. She grew up playing in the area that is now GRuB but was once her family's back yard. The internship had a great deal of emotional significance for Kelli as well as fulfilling a dream she has had for many years. It dovetailed well with her winter quarter internship and her future goals. Kelli provided a journal of her work and a final reflection of her time with GRuB. Both demonstrated her excellent writing skills and her ability to critically reflect at both an intellectual and a heart-felt level about her experiences and her motivation. She demonstrated significant growth and independence through this internship.

Mr. Wade Arnold, Kelli's supervisor and farm manager at GRuB, provided the following evaluation of Kelli's work:

I'm writing with regret that I have to say goodbye to Kelli Finet as a GRuB Farm Assistant. I've been fortunate to have Kelli on my team this quarter and am excited for what she carries with her from this experience.

From the beginning, Kelli has shown the utmost enthusiasm, focus and appreciation for GRuB's work in the community and on this farm. Having grown up with GRuB in her periphery, she entered with the basic preconceptions. What she knew least about GRuB was the farming aspect. Kelli's focus and attention to detail throughout this season was top notch. When I was teaching a new technique, I always felt her focus. When something wasn't clear, she asked great questions of her fellow interns and me. I have no doubt that the basic farming principles I taught would be retained. The same can be said for the cultural aspects of GRuB; facilitating and leading volunteers, various non-violent communication tools, Straight Talk (peer-to-peer feedback), check-ins and of course our plethora of ice-breaker and energizer games.



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Kelli was a pleasure to have around also because of her support and encouragement. She was an important part of the team; always giving positive reinforcement, affirming and celebrating a task when it was done and bringing warmth and fun to tasks that otherwise would have been tedious.

I am very proud of Kelli for seeking this internship and am excited for what she can take with her on the next phase of her journey. Wherever she lands next, she will no doubt be an asset.

Kelli came to Evergreen with a lot of skills in the areas of writing and observation, and she showed considerable growth throughout the academic year. She can be well spoken during seminar although she is also a very good listener. She is consistently respectful of others and ensures they have an opportunity to give voice during discussions. Her communication skills were sharpened as we explored ecology and psychology through lecture, seminar and small group discussions. Her ability to be self-directed was made ever stronger by her winter departure and independent work and her spring quarter internship. Overall this was a successful year for Kelli and I look forward to working with her in the future.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 42

- 10- Internship with Garden-Raised Bounty (GRuB)
- 5- Writing for Clarity and Grace
- 4- Introduction to Ecology
- 4- Natural History of the Puget Sound Region
- 2- Introduction to Ecological Psychology
- 3- Research Methods in the Environmental Sciences
- 4- Introduction to Community Building and Community Service
- 4- Independent project work: Urban Gardens and their impact on well-being
- 2- Introduction to Psychology-Behaviorism, Systems Theory, and Psychodynamic Thought
- 2- Introduction to Developmental Theory: Piaget and Identity Development
- 2- Innovations in Gardening-A reflection on readings and the gardening experience



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EVERGREEN TRANSCRIPT GUIDE

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

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

Educational Philosophy:

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

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

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

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

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

Academic Program

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

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

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

Evaluation and Credit Award:

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

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

Credit is recorded by:

Quarter Credit Hours: Fall 1979 to present

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

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

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

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

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

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

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

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

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