



Coffman, Corbin Michael

A00411729

Last, First Middle

Student ID

TRANSFER CREDIT:

Start	End	Credits	Title
04/2019	06/2020	8	South Puget Sound Community College
04/2019	06/2020	5	South Puget Sound Community College

EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
04/2018	06/2018	4	Culture as History <i>2 - 20th Century American History</i> <i>2 - American Studies: Literature, Film and Popular Culture</i>
06/2019	09/2019	8	Visual Music in 16mm and 35mm Direct Animation <i>5 - Direct Animation Production and Exhibition</i> <i>3 - Experimental Animation Theory and Aesthetics</i>
06/2019	09/2019	4	Leading LEAN Transformation: The People Side <i>4 - Business Management</i>
09/2019	03/2020	32	Madness and Creativity: The Psychological Link <i>4 - Abnormal Psychology</i> <i>4 - Psychology of Creativity</i> <i>4 - Psychology and the Arts</i> <i>4 - World Literature</i> <i>4 - Expository Writing</i> <i>4 - Film History</i> <i>4 - Film Production</i> <i>4 - Film Theory</i>
06/2020	09/2020	12	Crime and Punishment (online) <i>4 - Civics of Contemporary Criminal Justice</i> <i>4 - Writing for Dialogue and Debate</i> <i>4 - Practicum: Critical Thinking and Analysis</i>
06/2020	09/2020	1	Spanish - First Year I <i>1 - Spanish - First Year I</i>
09/2020	03/2021	27	Reproduction: Critical Witnessing at the Intersections of Gender, Race, and Power <i>10 - Introduction to History, Sociology, and Politics of Reproductive Control and Reproductive Justice (U.S.)</i> <i>10 - Introduction to Critical Psychology: Gender, Race and Sexuality Studies</i> <i>4 - Media Literacy: U.S. Reproductive History, Sociology, Politics in Print and Podcast Journalism</i> <i>3 - Introduction to Reproductive Physiology, Stress Physiology and Genetics</i>
03/2021	06/2021	14	Native Pathways Program: Seascapes and Landscapes (Olympia) <i>6 - Environmental Humanities</i> <i>4 - Native American and Indigenous Studies</i> <i>4 - Environmental Science and Traditional Ecological Knowledge Systems</i>



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EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
06/2021	09/2021	16	Landscapes and Wildlife in Alaska <i>4 - Environmental Science</i> <i>4 - Indigenous Studies</i> <i>4 - Field Research</i> <i>4 - History</i>
09/2021	12/2021	11	Native Pathways Program: Tribalography <i>4 - Native American and Indigenous Studies</i> <i>4 - History</i> <i>2 - Indigenous Literature and Storytelling</i> <i>1 - Research and Writing</i>

Cumulative

142 Total Undergraduate Credits Earned



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September 2021 - December 2021: Native Pathways Program: Tribalography

11 Credits

DESCRIPTION:

Faculty: Carmen Hoover, MFA; Corey Larson, PhD; Kendra Aguilar, MPA; Kyle Pittman, BA

Tribalography: Tribalography was a program designed to closely examine, in LeAnne Howe's (Choctaw) words "the ability of Native American stories to transform and connect people, land, and any characters across time," while also opposing a linear view of time. By approaching story as a spider web, we examined the works of, and learned from, preeminent Indigenous and Western scholars, thinkers, and activists who have created frameworks for understanding the peoples living in the American landscape--the Indigenous and the settlers. With a focus on viewing history and continuance through an Indigenous lens, students viewed self-determination through the lenses of Tribalography, as well as historiography and survivance. As such, students reflected on the role of framing in the imagining of the Native and Indigenous past, present, and future: how is culture transformed into "history"? How do we discuss the continuing social, economic, and political issues that are a direct result of, and often ignored by, mainstream histories of settler-colonization? How does Tribalography inform the long game? What is the role of non-Indigenous allied thought in the academy? What is an Indigenous/ist analysis? This program presented these questions and more to learn across a spectrum of Indigenous thought and strengthen interdisciplinary, intersectional, and academic thinking.

Students were introduced to Indigenous Research Methodologies and methods, particularly methods of Tribalography, and how these ways of knowing and being are a practice of grounding the program in Indigenous research, storytelling, and histories. We considered and applied the concepts of transformation, reciprocity, and relationality within what Howe describes as "...the eloquent act of unification that explains how America was created from a story. Native people created narratives that were histories and stories with the power to transform. I call this rhetorical space 'tribalography.'" Stories hold space and time for understanding the world around us, and students investigated circular and linear space and time as concepts in relation to disrupting the Western settler-colonial framework of Indigenous narratives. Students engaged with Gerald Vizenor's definition of survivance--"as an act of resistance and repudiation of dominance, obtrusive themes of tragedy, nihilism, and victimry. The practices of survivance create an active presence...native stories are the sources of survivance"--and developed their own strategies through the lens of storytelling to craft and continued their own survivance narratives.

EVALUATION:

Written by: Carmen Hoover, MFA and Kyle Pittman, BA

Corbin Coffman, who goes by Mikey, was regularly present for discussions and class activities during the seminar classes, demonstrating an intermediate capacity to be communicative and a developing ability to articulate advanced concepts within Native American and Indigenous Studies. Mikey provided both concise verbal explanations of the main concept that was explored during this quarter known as "tribalography," using it to report on Indigenous impacts on North American culture and identity while also identifying how it functions as an epistemological process in several key areas: Indigenous storytelling, language development, philosophical pragmatism, and historiography and historical thinking. Mikey engaged in active dialogue during seminar with faculty and the rest of the class, at times directly invoking the terms and lessons being taught as part of the curriculum. Mikey was a lively participant in the large and small group discussions, offering insight with quotes from the reading material and building off the commentary of other students, demonstrating a tendency toward collaborative meaning making and successfully linking the theme to other areas of interest, such as environmentalism and the relationship that people have to the lands they inhabit.



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Mikey participated in a rigorous writing process during the quarter. Work processes and products included definitions of tribalogy as seen through both Indigenous and Western lenses. A good example of this was through the perspective of the philosophical tradition connected to American pragmatism. By reporting on Tribal and Indigenous impacts on North American culture and development, especially in the USA, Mikey was able to make connections and create synthesis writings that included storytelling, traditional narratives, current events, travel logs, and fictional illuminations. Alongside tribalogy, the concepts of survivance, time, and historiography were defined and deployed as lenses to individual and community research. Through this work, Mikey was able to connect a research project to sweeping ideas about the impacts of storytelling on the past, present and future.

Demonstration of visual literacy was a highly valued outcome of the course, and Mikey found footing with rhetorical diagrams and a well-conceived visual essay. By employing strong visual thinking, the final portfolio was various and comprehensive. Through participation within a writing group, Mikey produced skillful written work. Mikey participated at Longhouse gatherings and successfully completed a weekend strand course.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 11

- 4 - Native American and Indigenous Studies
- 4 - History
- 2 - Indigenous Literature and Storytelling
- 1 - Research and Writing



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June 2021 - September 2021: Landscapes and Wildlife in Alaska

16 Credits

DESCRIPTION:

Faculty: Dawn Barron, MFA

In this summer 2021 individual learning contract **Landscapes and Wildlife in Alaska**, exploration of various locations on Indigenous lands throughout the state of Alaska was the platform for the analysis and learning experience. By going into the field once a week and completing two 100-word essays for each trip that examined and reflected the experiences, as well as researching the tribes that are of that land, provided the core of the learning. An ongoing journal with photos and sourced information of the various wildlife encountered on each weekly trip was completed and turned in, in a final portfolio. Weeks 3, 5, 7, and 9 included watching films or documentaries about the tribal peoples and lands encountered, and a reflection paper of 200-300 words for each one, also included in the final portfolio.

Learning objectives and outcomes were:

- Gain new or hone existing knowledge of lands visited and explored each week of the quarter (one per week)
- Travel to a new destination each week and create 4-100 word essays or poems based off learning, new ideas, and how the trips went for each destination in Alaska
- Documentation by visual essays
- Make meaningful connections between experiences and field work, and the acknowledgement of the tribes that preside or should be presiding over these lands
- Expand language and critical writing/thinking skills as reflected by the reaction papers for each one of these weeks
- Keep a log and visual diary of wildlife present on each trip and learn what significance each species has had to the tribes that are connected to that area
- Submit a journal (1 page a week) with imagery of wildlife from each trip with observed characteristics, learned facts, and the local tribes connection to them
- The content of the journals, the language used, sources cited if using sourced materials

EVALUATION:

Written by: Dawn Barron, MFA

Corbin Coffman, who goes by Mikey, hiked/explored various locations on Indigenous lands throughout the state of Alaska. By venturing out into the field like this once a week in which after, completing two 100-word essays for each trip reflecting on what was seen and experienced, Mikey also researched the tribes of the land. Mikey kept an ongoing journal with photos and sourced information of the various wildlife encountered on each weekly trip to be turned in the final portfolio. In weeks 3, 5, 7 and 9 films and documentaries were watched about the ancestral homelands and tribes, along with a reflection paper of 200-300 words for each one.



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Mikey excelled in all aspects of this summer contract, **Landscapes and Wildlife in Alaska**. Building on past experiences and acquiring knowledge through observation of landscapes and wildlife, Mikey visited multiple locations and enacted methodologies that were both Indigenous and Western.

One of the central activities of the course was to write 100-word essays in response to locations, stories, experiences, observations, and research done through film with a special attention toward the Tribal people living on those lands. Mikey excelled in this area: the completed short essays were by turns spectacular, meditative, informative, and factual; and the writing performance was detailed, expressive, and inspirational. Mikey's knowledge of the lands of Alaska was expanded, and viewed through an Indigenous lens.

Mikey also leveraged his written and visual log to contemplate personal, tribal, and political relationships with the land and wildlife he investigated and observed. Mikey's work product was outstanding and met all requirements for this independent learning contract.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Environmental Science
- 4 - Indigenous Studies
- 4 - Field Research
- 4 - History



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March 2021 - June 2021: Native Pathways Program: Seascapes and Landscapes (Olympia)

14 Credits

DESCRIPTION:

Faculty: Carmen Hoover, MFA

Native Pathways Program: Seascapes and Landscapes was a program designed to examine the sea and land in relationship to Indigenous communities. By exploring the historical and current usages and issues, including Federal, state, and Tribal laws and policies, treaty rights, and Tribal Sovereignty, the natural environment was posited as an integral piece of Indigenous culture, not separate from the people who live on or from it. We focused on the Pacific Northwest and worked from a place-based framework, studying the impacts of settler-colonialism and the Hudson Bay Trading Company on the land and its original peoples. By comparing archival and contemporary documents, oral stories, origin stories, and case studies, students were exposed to a myriad of perspectives and ways of knowing. Topics included: Food Sovereignty, Environmental History, and Cultural Sovereignty.

EVALUATION:

Written by: Carmen Hoover, MFA

Corbin Coffman, who goes by Mikey, participated in all aspects of this program and contributed to individual and community investigations into landscapes and seascapes in relation to tribal sovereignty and climate change. A range of methodologies were used, including both Western and Indigenous, to investigate issues and practices related to land and sea stewardship.

One of the central activities of the course was to participate in weekly seminar with both a mentorship group and a core investigative group that posted weekly deliverables as a team. Contributing to bioregional intelligence verbally and in writing, Mikey Coffman provided leadership with additions of summaries, annotations, diagrams, and written responses to the assigned course authors and films.

In addition, everyone met with a core writing group each week to advance and support each other's substantial research paper production. This collection of writing was a blend of formal research and lyric work that tapped into the experience of living on the land and contemplating personal and tribal relationships with water, especially oceanic and river systems. Approaching this work with clarity was a strong outcome.

Demonstration of visual literacy was strong. The presentation of a final visual essay attended to the learning outcomes for every student at the site and contributed to the bonds of academic and tribal exchange in the context of the Pacific Northwest region. This work was detailed, expressive, and inspirational.

One of the central program outcomes was to exercise Leadership and Relational Accountability. To this end, students in the program contributed not only to weekly seminars and writing groups but also to canvas discussions and the Native Pathways Program regional weekend gathering. In this regard, Mikey Coffman found expressive footing and provided inspired community leadership with grace and good cheer.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 14

6 - Environmental Humanities

4 - Native American and Indigenous Studies



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4 - Environmental Science and Traditional Ecological Knowledge Systems



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September 2020 - March 2021: Reproduction: Critical Witnessing at the Intersections of Gender, Race, and Power

27 Credits

DESCRIPTION:

Faculty: Arita Balaram, Ph.D., Carolyn Prouty, DVM, Julia Zay, MA, MFA

This program offered an interdisciplinary inquiry into the study of reproduction using the lenses of psychology, sociology, politics, human biology, and media studies. Our study of reproduction attended to the intersections of race, gender, sexuality, class, and disability and centered critical race, feminist, queer, and trans methods and perspectives.

Students gained a complementary knowledge of reproduction as an experience shaped by social and political structures and resistance to those structures. We challenged gender essentialism and the idea of race as a biological construct and studied central mechanisms of reproductive control, including access to contraception, abortion, forced sterilization, and genetic testing.

Students read articles and book chapters that introduced essential concepts and Rickie Solinger's *Pregnancy and Power: A Short Introduction to Reproductive Politics in the US*. Students participated in inquiry-based workshops, lectures, seminars, and film screenings and demonstrated their knowledge in seminars; weekly summary, analysis, and integration writing assignments; two midterms; and two culminating assignments, one at the end of each quarter. In the fall, the autoethnography assignment invited students to connect central theories and concepts in our program materials to their lived experiences and their understanding of how race, class, gender, sexuality, and other aspects of identity influenced their reproductive journeys. In the winter quarter, students pursued a multi-stage interview-based project focused on one of the program's guiding questions. Students were introduced to narrative research methods. Throughout the quarter, they built their interview skills: they identified a narrator who they interviewed about their reproduction story; analyzed the interview data utilizing texts from the program; and presented their analyses in a podcast, 'zine, or research paper. Students enrolled for 16 credits engaged in peer-review at various stages in the process.

Students who were successful in this program gained a foundational knowledge of reproductive physiology of male and female bodies, basics of genetics and stress physiology, infertility and Assisted Reproductive Technologies (ARTs), early fetal development and intersex variations, and the physiology of pregnancy and labor. They demonstrated and applied their learning through online, take-home quizzes. Students were also given multiple optional opportunities on each quiz to demonstrate advanced conceptual knowledge about applications of each subject.

All students were enrolled in the program for the above components. Some students opted to take one or more of these two additional portions of the program:

The "Media Watch" module was designed to develop students' practices of attention to and critical engagement with current print and podcast journalism as it represents issues related to our study of reproduction. Emphasis was placed on the value of the podcast and interview as forms for giving voice to marginalized perspectives and facilitating connection, dialog, and action. Over six weeks, students listened to a 30 to 60-minute podcast per week and demonstrated their learning in one or more of the following contexts: bi-weekly videoconference seminar discussions; online discussion posts that contained summary, reflection, analysis, and synthesis; and replies to peers' discussion posts.

First-Year students' academic skill development was supported by their participation in "Foundations of College Success," a module of instruction and community-building activities where students were



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introduced to college support services and practices, wellness strategies, study techniques, and metacognitive strategies to foster both personal and academic growth.

EVALUATION:

Written by: Carolyn Prouty, DVM and Julia Zay, MA, MFA

Corbin Coffman, who goes by Mikey, was engaged with the spirit of our program and demonstrated an emerging comprehension of some of the core themes, concepts, and tensions we studied. Mikey had sporadic attendance and some missing and late assignments. Mikey made some effort to communicate about these challenges, but overall he can take more consistent responsibility for his learning. We recommend that Mikey prioritize clear and timely communication with faculty in future quarters when issues arise, for the benefit of his education. Mikey made an effort to attend synchronous class sessions when he could. Though Mikey's absences limited how deeply he was able to engage with the program's content, Mikey regularly expressed appreciation for being exposed to a wide range of issues and concepts connected with his interest in social justice.

In discussion, Mikey was generally quieter in larger groups and sometimes more active in smaller contexts, usually offering opinions and reactions instead of close engagement with readings and concepts. Mikey's weekly writing assignments demonstrated sincere enthusiasm for our material and an uneven capacity to summarize, analyze, and synthesize it; as in discussions, he tended to prioritize his opinions and reactions over critical engagement. Mikey's writing style was usually clear, yet he struggled to articulate the readings' central arguments and finer details. Mikey's work on the midterms and autoethnography assignment demonstrated some relevant generalized learning from program materials. Still, there was only one direct reference to a program reading among the three assignments. This work did not otherwise include ideas, summaries, or quotations from program texts, as the assignment required.

In physiology, Mikey did some good work, demonstrating a basic understanding of many of the concepts in reproductive physiology, infertility, and ARTs; physiology of pregnancy and labor; intersex variations; and stress physiology. Mikey also answered a few optional questions on his exams, revealing apprehension of a few of the more advanced concepts we studied.

Mikey completed some of the Media Watch assignments. His written work demonstrated an uneven engagement with our focus on media analysis, source bias, and the role of the first-person voice.

Mikey wraps up this program prepared for further introductory work in the social sciences. Mikey has gained self-understanding as a learner and agent for change in the world.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 27

- 10- Introduction to History, Sociology, and Politics of Reproductive Control and Reproductive Justice (U.S.)
- 10- Introduction to Critical Psychology: Gender, Race and Sexuality Studies
- 4- Media Literacy: U.S. Reproductive History, Sociology, Politics in Print and Podcast Journalism
- 3- Introduction to Reproductive Physiology, Stress Physiology and Genetics



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June 2020 - September 2020: Spanish - First Year I

1 Credits

DESCRIPTION:

Faculty: Ethan Rogol

In this course, students acquire the skills to understand and express themselves through written and oral language about the following: greetings, introductions, expressions of courtesy, academic life, days of the week, schedules, family, identifying and describing people, professions and occupations, leisure activities, sports, asking for and giving directions within a city or campus, travel and vacation arrangements and activities, months and seasons of the year and weather. Students acquire the following grammatical structures: use of the verbs *hay* and *gustar*, conjugation of verbs in the present tense including stem-changing verbs, *ser* and *estar*, noun/adjective agreement, subject/verb agreement, and various idiomatic expressions related to the topics studied.

EVALUATION:

Written by: Ethan Rogol

Corbin participated in classroom activities to the best of his ability. He would have benefited from more consistent attendance, but he did endeavor to engage with the material and made inroads. He has emerging vocabulary, listening comprehension and speaking ability.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 1

1 - Spanish - First Year I



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June 2020 - September 2020: Crime and Punishment (online)

12 Credits

DESCRIPTION:

Faculty: Julianne Unsel, Ph.D.

In the *Crime and Punishment* program, students engaged a series of contemporary issues pertaining to the criminal justice system in the United States. In an online environment, students read scholarly and journalistic articles and book excerpts, viewed online videos, listened to audio files, and discussed assigned program content and themes in online discussion forums. Issues examined included Miranda rights, prosecutorial power, jury selection, mandatory minimum sentencing, the insanity defense, children tried as adults, police misconduct and interrogation, privatization of prisons, and parole and probation.

Two of these controversial topics were covered each week. On each topic, students completed and posted in threaded discussions an evidence-based Critical Comment, a set of Responses to the comments of others, and a set of analytical questions suggested for upcoming online seminar discussions. Small group seminar discussions were held online, for each topic, in a real-time chat environment. Each student was assigned to lead discussion in their small group twice during the program. Students learned and adhered to a strict protocol of online etiquette to facilitate order and civil discourse online.

As a capstone project, students had the option to schedule and make a site visit to a nearby county or district court to observe a criminal trial or other criminal court proceedings. For this option, students wrote a reflection paper tying their courtroom observations to their learning in the program. A second option structured an additional academic assignment involving advanced reading and writing on the topic of criminal court proceedings.

All assignments on these topics instructed and required students to focus on dialogue rather than debate, and to argue from evidence rather than unsupported opinion. All assignments were designed and intended to cultivate student leadership, student self-direction and self-motivation, and student-centered collegial collaboration.

EVALUATION:

Written by: Julianne Unsel, Ph.D.

Corbin Coffman came into Crime and Punishment with a solid foundation of college writing and critical analysis skills. His efforts throughout the summer term demonstrated appreciable content learning and skills improvement.

For the weekly written assignments, Coffman began the program with brief interpretive remarks in consideration of issues under review. As the program progressed, the depth and complexity of his remarks increased and reflected his growing knowledge base and comfort with the program content. He could have improved his writing with better demonstration of his critical thinking and with direct reference to assigned sources. More attention to the basics of good college writing, including organization, syntax and appropriate grammatical structures would have increased the effectiveness of his writing to clearly express his ideas.

For his final essay, Coffman reviewed the video-recorded courtroom record of a child murder trial. His analysis of the observed events revealed his ability to recognize some of the issues presented in program materials this summer. He placed his careful overview of the trial's timeline of procedural events and witness testimonies into analytical and political contexts of program content and themes.



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Coffman's best work in the program came through his participation in the real time chat seminar discussions. He participated enthusiastically in discussions with other seminar members and often contributed a dynamic viewpoint to his colleagues in these conversations. His participation initiated spirited dialogue on some of the particularly difficult and politically charged issues. He revealed his ability to remain open to changing his opinion when presented with evidentiary support from other community members.

Overall, Coffman demonstrated growth and success through his engagement with this program. He increased his understanding of the criminal justice system, improved his critical and analytical skills, and fully embraced the student-centered approach to learning that is key to success at Evergreen.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

- 4 - Civics of Contemporary Criminal Justice
- 4 - Writing for Dialogue and Debate
- 4 - Practicum: Critical Thinking and Analysis



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September 2019 - March 2020: Madness and Creativity: The Psychological Link

32 Credits

DESCRIPTION:

Faculty: Carrie M. Margolin, Ph.D., Patricia A. Krafcik, Ph.D., Albert Lee, M.F.A.

Our program explored the relationship between human psychology and the creative imagination. Students studied abnormal psychology, discussed and analyzed a variety of assigned readings in weekly book seminars, listened to faculty lectures in psychology, film history and theory, as well as literature, and participated in collaborative film production projects based on themes of madness and creativity. Readings included (fall term) "Ward No. 6" (Anton Chekhov); *Hallucinations* (Oliver Sacks); "The Overcoat" and "The Portrait" (Nikolai Gogol); *The Runaway Species: How Human Creativity Remakes the World* (David Eagleman and Anthony Brandt); *Darkness Visible: A Memoir of Madness* (William Styron); *The Bell Jar* (Sylvia Plath); and (winter term) *A Sweet Death* (Claude Tardat); "Diary of a Madman" (Gogol); *The Double* (Fyodor Dostoevsky); selections from *Great Short Works of Edgar Allan Poe: Poems, Tales, Criticism* (Poe); *Divided Minds: Twin Sisters and Their Journey Through Schizophrenia* (Carolyn Spiro and Pamela Spiro Wagner); *Meeting Dave: A Journey Through the Looking Glass* (Pamela Voccia); *The Reason I Jump: The Inner Voice of a Thirteen-Year-Old Boy with Autism* (Naoki Higashida); *Letters to a Young Poet* (Rainer Maria Rilke); and selected peer-reviewed psychology articles online both terms. Over the course of both terms, students read the textbook *Fundamentals of Abnormal Psychology* (9th ed., Ronald J. Comer and Jonathan S. Comer).

Students and faculty viewed several films linked with topics in psychology, analyzing them from historical, theoretical, and aesthetic perspectives in post-viewing discussions led by the film faculty. These included both narrative and documentary features, as well as silent and experimental short films. During the fall term, this included *K-PAX*; "La Jetée"; *Titicut Follies*; *Hearts of Darkness*; *Black Swan*; *Barton Fink*; *A Page of Madness*; *The Treasure of the Sierra Madre*; "The Red Balloon"; *Annie Hall*; *Psycho*; *Adaptation*; *Sunset Boulevard*; *At Eternity's Gate*; *The Punk Singer*; and excerpts from *Night on Earth* ("Paris") and *Akira Kurosawa's Dreams* ("Crows"). During the winter term, this included the films *Safe*; *Visions of Light*; *Killing Us Softly*; *Superstar: The Karen Carpenter Story*; *Frida*; *Basquiat*; "Vincent"; "The Tell-Tale Heart"; *Sex, Lies, and Videotape*; *The Stanford Prison Experiment*; *Desert of Forbidden Art*; "I Love Sarah Jane"; Tim Burton's *Alice in Wonderland*; "An Exercise in Discipline: Peel"; *The 400 Blows*; *Twitch and Shout*; *Between Madness and Art: The Prinzhorn Collection*; *Poetry*; and *Amélie*, as well as episodes of the television series *Twilight Zone*, *BoJack Horseman*, and *The Simpsons*.

Intensive readings in psychology introduced students to a series of abnormal conditions defined in the current *DSM-5 (Diagnostic and Statistical Manual of Mental Disorders, 5th ed., of the American Psychiatric Association)*. To enhance and test their knowledge, students worked with online software ("LearningCurve" from Macmillan Publishers). LearningCurve is an interactive, self-paced tutorial on our textbook's readings in abnormal psychology. This software requires that students fully master the material. The students' knowledge is assessed through quizzes, and incorrect answers to questions are followed by immediate corrective feedback, with subsequent retesting until a perfect score is achieved. Students and faculty also discussed and debated six controversial topics in psychology in the *Taking Sides* series of pro- and con- arguments presented by specialists and learned to read critically and to formulate their own opinions about these issues. The arguments were drawn from *Taking Sides: Clashing Views in Abnormal Psychology, 8th ed., Richard P. Halgin*.

In addition to film history and theory, students learned about the practical considerations that inform filmmaking craft, which they applied to digital film production projects shot in small teams of six people. Students were also given the opportunity to gain proficiency in digital video camera operation, nonlinear video editing software, or digital audio recording. They produced a series of graduated digital filmmaking



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exercises during the fall term—*photo roman* process film, live-action process film or 60-second commercial, and short film adaptation—aimed at demonstrating their ability to apply the same shot-sentence framework that is taught at leading American film schools: “Every shot is a thought. Shots are sentences.” For the final fall project, students produced short film adaptations and mock trailers based on the films screened in class, using these exercises to examine the creative choices made by world-class filmmakers; to experiment with genre and other film conventions; and to enhance their creative problem-solving skills. For the final winter project, students shot short films based on original screenplays generated by their assigned film groups. These original stories were developed as a series of graduated exercises—from one-sentence loglines to individual scenes to 5-to-12-page screenplays—which were workshopped at the script level and as filmed scene studies. This process provided students the opportunity to gain practical experience as they learned how to write in proper screenplay format, direct actors, and record dialogue and ambient sound, while also exchanging constructive feedback on their peers’ written and filmed work.

Students practiced their writing in weekly seminar commentaries based on the assigned readings, midterm learning plans, written responses to six major controversial issues in psychology (from the *Taking Sides* book mentioned above), and two major thesis essays in initial and final draft forms based on issues presented in the film *K-PAX* and on two films or works of literature of the students’ choice, as well as quarterly self-evaluations. Each quarter, students submitted three brief papers in response to the films screened in class, and were encouraged to use these open-format reaction papers for analysis and creative expression, depending on their personal interests and academic goals. In order to promote project-based learning and encourage a thoughtful approach to their creative work in collaborative film production, students also submitted reflection papers for the digital filmmaking exercises. The students participated in creative workshops in beading and mask making. They benefited from a private teleconference with the renowned social psychologist Philip Zimbardo of Stanford University, as well as an educational field trip to the Museum of Glass in Tacoma and the Tacoma Art Museum.

EVALUATION:

Written by: Patricia A. Krafcik, Ph.D.

Corbin was enrolled in the coordinated studies program *Madness and Creativity: The Psychological Link* during fall and winter quarters 2019-20. He did good work throughout and earned full credit for it. As a member of my book seminar, he participated well in discussion, particularly as he acclimated to the seminar setting over the course of fall term. He was a skilled listener and treated his classmates and their opinions with respect. Corbin expressed his engagement with our seminar readings also in his weekly written seminar commentaries and in other activities within our program.

Corbin participated fully in the writing requirements of our program. He produced the written online commentaries referred to above in connection with each of the seminar texts, demonstrating engagement with the topics and ideas in our readings. His short texts were well composed and thoughtful in fall term; they were less thorough in winter term. His faculty urges him to put even more effort into shaping such commentaries if he were to encounter this kind of assignment again in his studies. Written commentaries of this sort are a means of demonstrating careful and thoughtful reading of assigned works. Adding more observations about a work which reflect a more significant analysis of the reading could be to Corbin’s benefit as a learner and could help him demonstrate his genuine learning. We encourage him to make certain that even in such “low stakes” writing he focus on constructing his texts with content accuracy, good grammar, and punctuation. He clearly has the potential and determination to move forward both in his writing and his study of psychology.

For the major essay of fall term, Corbin responded to a prompt regarding the character Prot in the classic film *K-PAX*. From the first draft to the final, he made progress, but his faculty encourages him here to inject even more substance into his writing, not just for the sake of expanding the essay to the required



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Student ID

length, but in order to show a greater thoroughness in handling the analysis. For his winter-term essay, Corbin brought together two world-famous artists, Frida Kahlo and Vincent Van Gogh, exploring the common ground between them despite major and obvious differences that defined both their lives and their work. As in fall term, he made substantial steps forward from the first to final drafts, applying useful feedback from faculty and exhibiting the ability to strengthen his writing in significant ways. There is no question that Corbin has the potential to develop his writing skills further, and with continued practice and useful feedback, he should be able to accomplish this goal.

Corbin did consistent work on the interactive LearningCurve assignments for abnormal psychology, completing all but one the required chapters in fall term and all of the chapters in winter term. His work showed a mastery of the covered material. In addition to his work on LearningCurve, he also showed his knowledge of abnormal psychology through his completion of the *Taking Sides* analyses. He submitted almost all of the required analyses, and his well-written analyses revealed that he had read and understood the controversial issues presented in them and could articulate a reasoned opinion of his own. On the plagiarism quiz given at the beginning of fall term, he showed an excellent grasp of the steps necessary to avoid plagiarizing the work of others.

Albert Lee, the film faculty in our program, submitted the following two paragraphs evaluating Corbin's work in the creative segment of our program:

In fulfillment of the Film History and Theory requirements for the program, Corbin worked with his twin brother (also a student in our program) to deliver a presentation on *The Butterfly Effect* that showed how the story connects to the course material on Dissociative Identity Disorder. He submitted all of the film reaction papers required for the fall and winter terms, demonstrating in those papers a thoughtful approach to the films screened in class.

In fulfillment of the Film Production requirements for the program, Corbin participated in three short films shot by his assigned group during the fall term: an experimental film that explored the phenomenon known as *pareidolia* (the tendency to see patterns—especially faces—in inanimate objects); a comedic public service announcement on worker safety called 'Hard Hat Mo,' and a shot-for-shot remake of the showdown scene from *The Good, The Bad, and The Ugly*. Particularly noteworthy were Corbin's contributions to 'Hard Hat Mo' as editor, stunt double, B-camera operator, and second unit director. Not only did Corbin show considerable range in terms of technical skill, he also demonstrated a certain maturity as he assessed his own work with a critical eye. In a reflection paper submitted with the second film, Corbin diagnosed some of the film's key problems, from sound and continuity issues to shots with the camera operator's thumb in the frame, and offered potential solutions. During the winter term, Corbin worked on two films with his assigned group, serving as lead actor and editor, respectively, for a two-minute scene study and a six-minute short film based on a screenplay about a boy who enters foster care after being separated from his parents.

Corbin is a responsible and conscientious student. He takes his work seriously and puts a great deal of effort and forethought into it. The Faculty wish him the very best in his future academic and professional careers.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 32

- 4 - Abnormal Psychology
- 4 - Psychology of Creativity
- 4 - Psychology and the Arts
- 4 - World Literature



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- 4 - Expository Writing
- 4 - Film History
- 4 - Film Production
- 4 - Film Theory



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June 2019 - September 2019: Leading LEAN Transformation: The People Side

4 Credits

DESCRIPTION:

Faculty: Dariush Khaleghi

A great number of LEAN implementations fail and technical reasons are rarely the root cause. The major culprit of these failures can be attributed to the leadership and people side of the implementation. Implementing LEAN exacerbates the worry and anguish people experience when going through this major change. Leading successful LEAN transformations require a significant and pervasive change in mindset and commitment and constant reinforcement of the behaviors that support them. In this course, students learn how to lead successful LEAN implementation by understanding and influencing human behavior, leading change process and building a strong culture that embraces LEAN as the standard way of doing work. This class provides students with the opportunity to learn through reading, individual and group activities, cases, discussions and seminars, fieldwork, research, and team projects.

EVALUATION:

Written by: Dariush Khaleghi

Corbin did a good job in this class. He met the course objectives and received full credit. Corbin was a thoughtful student. He was engaged and contributed to class discussions and seminars. Corbin demonstrated a good understanding of LEAN tools and techniques and how they could improve processes and business outcomes. Corbin did a great job working with other students and across differences. His online posts and writing demonstrated critical thinking and analytical skills. Corbin did a good job with his final group project. His delivery was organized and effective. Corbin did a great job in this course demonstrating his capability to continue work and/or education in this field of inquiry.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Business Management



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June 2019 - September 2019: Visual Music in 16mm and 35mm Direct Animation

8 Credits

DESCRIPTION:

Faculty: Devon Damonte

In this five-week intensive, students investigated the practice, history and theory of 16mm and 35mm direct-on-film, camera-less animation. They experimented with drawing, scratch, paint, resist, tape transfer, botanicals, bleach treatments, photogram and contact printing imagery among many other techniques. Students made cyanotypes on paper in sunlight to understand light-sensitive exposures, learned basic darkroom processes to expose and develop footage by hand, explored making sound on optical tracks and created personal work that they presented to live audiences at two public screenings at session's end. Specific technical skills gained included proficiencies in: 16mm projectors and film edit bench, found footage archive, and 16mm to digital transfer station. Students participated in group critiques showing and responding to their peers' works-in-progress and developing vocabulary for abstract motion graphics. Hands-on learning was integrated with readings and seminars, presentations from three guest artists, and regular screenings of films by 20th century and contemporary film artists that focused on the aesthetic and philosophical underpinnings of this art form. Students responded to readings and films screened in their Intellectual Journals, they recorded details on processes and experiments in their Production Lab Journals, and each researched, completed a written summary, and presented to class a project on additional film artists' moving image work to further expand their peers' knowledge of direct animation theory and practice.

EVALUATION:

Written by: Devon Damonte

Corbin's work this term in Visual Music was characterized by an exploration of simple graphic forms with carefully selected colors resulting in effective use of this medium. In our first assignment "thrift shop loops," for a theme of "seasons" he made effective use of found time lapse footage combined with experimenting in techniques of tape lift, acrylic paint, markers and lettering to discover what works best.

For the "test 35mm loops," screened in our first visit to the Capitol Theater in downtown Olympia, Corbin combined a wide variety of darkroom photogram material, including: beads, bracelet, lace, doily and contact prints, with geometric colored gels for interesting juxtaposition.

Corbin selected underground film artist, musicologist and polymath Harry Smith for his Artist Research presentation for which his research, writing, and presentation were competent. He participated frequently in class discussions and his entries in Intellectual and Production Journals were substantive.

In final projects, for the on-campus show of 16mm "expanded cinema / projection performances" Corbin's piece entitled "3D" stretched beyond the minimum assignment of showing loops, to present a reel of longer footage combining blue and red marker sequences with found vintage animations set to a prerecorded music soundtrack. His live component to this involved selectively manipulating the projected image with a magnifying glass, and he projected his reel backwards following its forward projection for an innovative structural wholeness to the piece.

In our second grand finale show of 35mm loops presented at Capitol Theater, Corbin refined his earlier experiments in this larger format for "Retro" which featured beautiful color progressions of geometric gels, accented by short bursts of graphic photograms with blue highlights. Both his loops used similar techniques but achieved variation through different shapes and distinctive usage of vertical tape edges and bubbles in the second loop. Corbin ultimately found his unique creative voice in this course by



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returning to simple themes which interested him, and refining his techniques over time, a method which will serve him well in future pursuits.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

5 - Direct Animation Production and Exhibition

3 - Experimental Animation Theory and Aesthetics



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April 2018 - June 2018: Culture as History

4 Credits

DESCRIPTION:

Faculty: Mark Harrison, Ph.D. and Susan Preciso, M.A.

What is culture and how does it inform our understanding and interpretation of history? How is history produced and recounted, and how can it support or challenge hegemonic ideologies crucial to cultural formation and reproduction? During the fall, winter, and spring winter quarters of this year-long program, students explored these questions and others to determine how our culture shapes our ideas about past and present realities and vice versa

In the spring, we turned our attention to the 1950s and '60s to learn how upward—and outward—mobility has informed who and where we are today. We studied the Civil Rights Movement and Second Wave Feminism noting the ways that these two social movements transformed the country. Texts included Williams' *Eyes on the Prize*, Baldwin's *The Fire Next Time* and *Not June Cleaver* (ed. Meyerowitz). Films included classic movies from the era, such as *Rebel Without a Cause*, *West Side Story*, *High Noon*, *The Searchers*, *Vertigo* and *Rear Window*. Students also explored the ways that cars, freeways, and the rise of the suburbs re-shaped the cultural landscape, and television expanded the scope of mass media and popular culture. Through the writing of David Halberstam (*The Fifties*), among others, we examined how the cultural landscape of the 50s and 60s shaped, and was shaped by, novels, movies, and television. Students worked in small research groups focused on particular areas of interest, presented their findings to the program, and submitted descriptions of their individual contributions to the group's effort. Students also shared a creative project—a Cornell Box, a "museum in a box," or conceptual scrapbook along with an artist's statement describing their piece and process.

Students participated in seminar, lectures, workshops, and library research. Their critical writing included three short (3-5 page) essays. They also wrote responses to the texts we studied and films we screened. They explored the ways that museums convey and construct history during a field trip to the Museum of Popular Culture in Seattle.

EVALUATION:

Written by Mark Harrison, Ph.D.

Corbin was a student with considerable potential, some of which was realized in his work this quarter. In spite of missing a considerable amount of class time, Corbin was able to complete some of his assignments and to engage with program learning goals. He completed half of the weekly seminar papers addressing such topics as the theme of denial in *Cat on a Hot Tin Roof*, the struggle for civil rights (particularly through the writing of James Baldwin), and irony in *Dr. Strangelove*. Learning about 1950's magazines as cultural artifacts left a strong impression on Corbin's thinking about the influence of advertising. The challenge for Corbin, as the two short essays he completed demonstrated, was to use citations from our texts to support his writing, to exercise more editorial care, and to proofread all of his writing. Corbin's participation in workshops and other small group activities was generally productive. He was generally a good listener and he made occasional contributions to the discussions at hand. Because he rarely spoke in seminar, it was difficult to fully evaluate his level of preparation or engagement. Classroom and reading notes and other key assignments, including the Cornell Box creative project, were incomplete, as was his final portfolio. Corbin is a thoughtful student who would benefit from consistency, be it attending class regularly, completing assignments, or engaging more actively in the learning community.



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SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

2 - 20th Century American History

2 - American Studies: Literature, Film and Popular Culture



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Student Self Evaluation for Culture as History

04/2018 - 06/2018

Through taking this course, Culture as History, I have gained knowledge and insight on a lot of subject matter I wouldn't have otherwise. I learned about myself through the process, and discovered more effective and less effective ways of learning and retaining course related literature. I have had a lot of personal setbacks this quarter and was not able to provide my full effort, but I made efforts to overcome a lot that I had going on and learn. I am grateful for what I learned in this course and the positive habits that were formed that I can take with me throughout the remainder of my education, I learned what I need to improve on and the habits that I need to break away from to be more successful in my next quarter as well.



The Evergreen State College • Olympia, WA 98505 • www.evergreen.edu

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.