



Maizel, Mia Madeline

A00431642

Last, First Middle

Student ID

Former Name(s): Mcelroy, Mia Madeline;

TRANSFER CREDIT:

Start	End	Credits	Title
06/2018	06/2018	4	AP: Psychology
06/2019	06/2019	4	AP: World History
06/2020	06/2020	4	AP: Calculus AB
06/2020	06/2020	4	AP: English Lang/Comp
06/2020	06/2020	4	AP: Chemistry
06/2021	06/2021	5	Physics C - Mech
06/2021	06/2021	5	AP: Calculus AB Sub
06/2021	06/2021	5	AP: Calculus BC
06/2021	06/2021	5	AP: English Lit/Comp
06/2021	06/2021	5	AP: Computer Science

EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2021	12/2021	14	Food from the Sea: Biodiversity, Culture, and Justice <i>5 - Food justice of seafood systems</i> <i>3 - Integrative group project in fisheries & food systems</i> <i>6 - Introductory topics in marine biology with lab</i>
09/2021	12/2021	4	Woodworking: An Introduction <i>4 - Woodworking - Surfaces</i>
01/2022	03/2022	16	The Gene: History of an Idea <i>6 - Introduction to Genetics with Laboratory</i> <i>6 - Introduction to Molecular Biology with Laboratory</i> <i>4 - Seminar on History and Philosophy of Science</i>
01/2022	03/2022	4	Woodworking: Containers <i>4 - Woodworking</i>
03/2022	06/2022	16	Tiny House Design <i>4 - Tiny House Movement</i> <i>4 - Tiny House Regulations</i> <i>4 - Tiny House Design</i> <i>4 - Design Project Practicum</i>
03/2022	06/2022	4	Woodworking: Surfaces <i>4 - Woodworking: Surfaces</i>
06/2022	09/2022	16	Pleasure Activism and Sex Education <i>16 - Pleasure Activism and Sex Education</i>
06/2022	09/2022	4	Dance Immersion <i>2 - Beamish Bodymind Balancing System</i> <i>2 - Exploratory Dance Systems</i>



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EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2022	12/2022	4	Woodworking: Enclosures and Containers <i>4 - Woodworking: Containers (Certificate Sequence)</i>

Cumulative

127 Total Undergraduate Credits Earned



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September 2022 - December 2022: Woodworking: Enclosures and Containers

4 Credits

DESCRIPTION:

Faculty: Don Jensen, BA Fine Arts, Wood and Metals Instructional Technician

This class addressed fundamentals of woodworking through basic exercises and projects, culminating in the challenge of making a wall mounted cabinet of the students' own designs.

Students were introduced to hardwood types and characteristics, standard woodworking principles, woodshop safety, milling procedures, shaping, and joining wood. Wood joints common to case construction were covered, including edge joining with rabbet, dado, butt joints, and fasteners. Basic hand tools were also introduced for cutting joinery and refining workpieces.

Students gained confidence and proficiency on equipment through specific trainings. An introductory project of a small "rabbet" box fashioned mainly with hand tools introduced edge joining techniques required in their primary project. The exercise of converting rough stock into a board prepared flat, square, and parallel on all sides was completed by all students.

For their primary project, students designed a wall mounted cabinet of their choosing, with parameters for the number of components, maximum size, and joinery limitations. Students were to incorporate at least one moving part into their design, either a door or a drawer. Structural challenges, functional and aesthetic considerations were identified and discussed.

Topics covered in weekly reading assignments and studio practice included basic wood species identification, tool recognition and function, reading grain pattern, sustainable and best use practices, measuring and layout, drafting concepts, project planning, sequential operations, casework joinery methods, adhesives, surface preparation, and basic finishes. Class discussions also addressed concepts of function and expression, three-dimensional visualization, cultural woodcraft, ecological considerations, and the merits of manual education. Cumulative work was presented at a final group critique, where they reflected on their progress and learning and provided a final self-evaluation.

This class is a part of a series of courses that comprise the Woodworking Foundations Certificate sequence.

EVALUATION:

Written by: Don Jensen, BA Fine Arts, Wood and Metals Instructional Technician

Mia Maizel was an attentive and enthusiastic contributor to the class community, attended fully, and took on all class work with focus and care. Mia carefully followed guidelines, showing exceptional detail and attention to quality workmanship. Mia was receptive to suggestions, completed readings and responses, with final exam results among the best in the class.

Mia's machinery and hand tool techniques have steadily improved to an above average level of competence, as do her design sensibility and self-directed confidence.

Mia expressed herself eloquently during class discussions and in written form in response to readings and lecture topics. An example of consistency, peers often approached Mia for advice on their projects and to better understand the classwork, which helped solidify her own mastery of the material. Mia skillfully conveyed design ideas through sketches and full-size drawings. Mia scaled projects and personal expectations to successfully meet assignment parameters and time limitations.



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The benefits of Mia's concerted effort were displayed in Mia's petite wall cabinet, which incorporated a hinged door and drawer combination with an elegant hand carved latch. Made of a single piece of local walnut, careful attention left each component with at least one live edge to add to the natural character and expression of the piece. Executed with exacting fit and precision, Mia showed resilience and ingenuity as she fixed imperfections in the material, to produce a lovely and unique piece of furniture. Mia was improving her speed and efficiency in the workshop and has found her stride. She was an exceptional student who can advance to an expert level if she continues to pursue woodworking.

As always, it's a pleasure watching your progress, Mia!

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Woodworking: Containers (Certificate Sequence)



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June 2022 - September 2022: Dance Immersion

4 Credits

DESCRIPTION:

Faculty: Jehrin Alexandria, MFA

Dance Immersion is a 2 week daily immersion into movement exploration with structure and non structured dance forms. This class is a wonderful way to destress and revitalize yourself. We will study modalities that heal the mind and body. The day begins with the Beamish Bodymind Balancing System, a core strengthening floor barre class. This system is used by dancers, singers and actors from around the world to help prevent injuries, increase flexibility, strength and focus while decreasing tension and fatigue in the mind and body. Daily dance classes consist of alternating between Ballet, Contemporary dance, African Influenced movement and Authentic Movement.

EVALUATION:

Written by: Jehrin Alexandria, MFA

During this 2 week dance intensive, Mia studied various techniques that help develop a dancer or performing artist. Starting with an introduction to the Beamish Bodymind Balancing system, Mia engaged in daily exercises that strengthened their core, increased their flexibility, focused on quieting the mind as well as gained anatomical knowledge of their body. They did very well in these exercises.

Days varied from learning ballet technique, some basic African influenced movement, Authentic movement and Contemporary movement. They fully participated in the different styles of dance. Some styles were clearly more natural than others, yet they worked intelligently and with integrity. They are very focused and added to the classroom dialogues in their insights and sharing.

I would highly recommend that they continue to explore movement and dance as it was apparent that by the end of the 10 days they had opened up and were more comfortable, connected and expressive in their work.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

2 - Beamish Bodymind Balancing System

2 - Exploratory Dance Systems



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June 2022 - September 2022: Pleasure Activism and Sex Education

16 Credits

DESCRIPTION:

Faculty: Cynthia Kennedy

This one-quarter contract, entitled Pleasure Activism and Sex Education, was designed to explore pleasure and the politics of sex with an emphasis on women. The student's academic work was guided by a selection of nine books:

- *Come As You Are* (Nagoski)
- *Ace What Asexuality Reveals About Desire, Society, and the Meaning of Sex* (Chen)
- *The Right to Sex: Feminism in the Twenty-First Century* (Srinivasan)
- *Girls and Sex* (Peggy Orenstein)
- *Boys and Sex* (Orenstein)
- *Becoming Cliterate: Why Orgasm Equality Matters--And How to Get It* (Mintz)
- *She Comes First* (Kerner)
- *Mating in Captivity: Reconciling the Erotic and the Domestic* (Perel)
- *Pleasure Activism: The Politics of Feeling Good* (adrienne maree brown)

Additional media was incorporated weekly with a variety of podcast series including:

- Sex Ed with DB,
- Doing it! with Hannah Witton
- Feminist Survival Podcast with Emily Nagoski
- We Can Do Hard Things with Glennon Doyle
- The goop Podcast with Gwyneth Paltrow.

In addition to watching numerous YouTube videos and sex educator content on social media platforms, the following documentaries and series were also watched:

- HBO's "The Janes",
- Netflix's "Sex, Love & Goop"
- Netflix's "Hot Girls Wanted: Turned On"
- Alex Liu's "A Sexplanation"
- Netflix's "the goop lab"
- Netflix's "How to Build a Sex Room"

Written work included a reflective paper for each text, which took the theories in the authors' ideas and connected them to real-world experiences, mimicking a traditional in-class seminar or conversation. In-person interactions included informal sessions about weekly learning with a consistent group of peers, seminar sessions with the professor, and three sessions of somatic awareness movement classes. A final paper was submitted in the style of an expanded self-evaluation, summarizing collective learning and reflecting on the experience as a whole.

EVALUATION:

Written by: Cynthia Kennedy

Mia had a full summer of learning and easily earned full credit for this well-organized and executed Individual Learning Contract, **Pleasure Activism and Sex Education**. Her ability to be self-responsible, to remain fully engaged in her own learning, and to integrate the theoretical concepts she was reading



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and learning about in dialogue with peers and faculty was notable. Her final paper synthesizing all that she learned showed an excellent grasp of the learning objectives she set for herself: to learn about sexual pleasure with a focused perspective on women and their unique sexuality, to learn about the politics, problems, and future of sex in society, and to learn about sexual desire, passion, and relationships.

It is without hesitation that I say Mia is one of the strongest students I have had in more than 30 years of teaching. She designed her contract purposefully, allowing the questions raised to be real ones. Her papers were well-written and showed strong critical thinking skills; they served as a platform for thinking through problems and having deep conversations with herself and others about what solutions to those problems might be. For example, her readings revealed that porn is having a strong influence on the younger generation (not a surprise), and also on sexual assault. One of the key take-aways here, for creating a better influence than porn, is the need for improvement in our sex education programs for youth and young adults. Through her reading and other investigation, Mia gained a deeper understanding the impact of abstinence-only education, of gender roles being drilled into us starting at birth, and the differences in how men and women experience intimacy. There are other countries leading the way, such as The Netherlands, in offering "how-to" examples of sex with an emphasis on pleasure for everyone including (important for this learning contract) women. I can imagine Mia is well on her way to more advanced study around sexuality and know that if she decides to pursue deeper study, she could be a change agent and leader in the field of sexuality studies.

There's more because Mia's contract was about more than sex education. Her reading, listening, and watching pulled from biology, sociology, linguistics and sex therapy. She interrogated the ways we (as a culture) think, talk, and engage in pleasure and sex and the answers she found often seemed to affirm her suspicions: there is a lot of misinformation and subversion going on. At the end of the contract, Mia demonstrated a very strong understanding of the ways that language shapes our very understanding of sexuality, pleasure, and relationships, exploring a broad array of concepts from monogamy, to queerness, to friendships, desire, love and eroticism. She demonstrated a strong understanding of female anatomy, of the cultural and historical perspective of female orgasm, and of the many ways women, when equipped with this kind of knowledge, can better experience pleasure

Overall, Mia's weekly written papers, regular dialogue and somatic movement workshops with faculty demonstrated a very strong understanding of her learning objectives. This work, coupled with her final essay, was a testament to the excellent learning Mia did this summer.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

16- Pleasure Activism and Sex Education



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March 2022 - June 2022: Woodworking: Surfaces

4 Credits

DESCRIPTION:

Faculty: Don Jensen, BA Fine Arts, Wood and Metals Instructional Technician

This class addressed fundamentals of woodworking and furniture design through the challenge of making a 'Shaker inspired' side table. Students were given the choice to build one of two designs presented or incorporate their own design elements within a simple set of constraints. They were introduced to hardwood types and characteristics, foundational woodworking principles, wood shop power equipment, and safe operation procedures for milling, shaping, and joining wood. They learned basic wood joint types for use in standard table construction including edge joints, dado joints, and basic mortise and tenon joints. Basic hand tools (hand saws, bench chisels, bench planes) were employed for cutting and refining workpieces.

Concepts addressed in weekly readings and hands-on practice included basic hardwood species identification, reading grain pattern, sustainable practices, highest and best use of materials, contemporary craft issues, function and expression, measuring and layout, drafting concepts, planning documentation, sequential operations, traditional joinery methods, adhesives, mechanical fastening, surface preparation and basic finishes.

Students gained confidence and technical proficiency through a series of small projects. They created hand-cut and machined versions of practice joints resembling those used in their final table project. They then learned to select and convert rough stock into a board that is prepared flat, square and parallel, on all sides--a fundamental milling process required for accurate and safe furniture manufacture.

For the primary project, students were asked to design and build a four-legged Shaker styled side table, with specific constraints given to the number of components, the size, and joinery limitations. Structural challenges as well as aesthetic and functional considerations were identified and discussed individually and in group settings.

Students were asked to reflect on their experience briefly in writing and in class discussions, and to consider the merits of manual education in a liberal arts context. At the end of the class, students presented examples of their work, displayed an end-of year art show, and reflected on their progress and learning in a final self-evaluation.

EVALUATION:

Written by: Don Jensen, BA Fine Arts, Wood and Metals Instructional Technician

Mia Mcelroy was an enthusiastic, attentive, and thoughtful member of this class community, attended fully, and took on all class work with focus and care. Mia skillfully conveyed her design ideas through sketches and full-size orthographic drawings. Following sequential guidelines for the projects set forth, Mia expressed exceptional detail and attention to quality workmanship.

Mia's machinery and hand tool techniques continue to improve with self-directed confidence, accuracy, and understanding.

Mia is a talented scholar, demonstrating consistent comprehension and application of technical and theoretical concepts. Mia applies this understanding directly to design and aesthetics decisions and is showing marked progress from quarter to quarter. Readings and assignments were always thorough and on time. Mia played an important role in the production and editing of instructional videos for the



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assigned projects that helped her peers better understand the classwork and was a mentor to several beginning students in the class.

When faced with setbacks during the hands-on phase of the project, Mia was able to overcome initial reservations and doubts, trust instruction, and persevered through challenging processes to achieve a highly successful outcome.

Mia's concerted effort resulted in an inspired design--a hard maple end table with delicately tapered legs and a graceful floating top with a subtly Asian flare. Joinery was executed with care and precision. Mia is improving her speed and efficiency in the workshop, and delights in the work and the friendships made in the work environment. She is an excellent student who maintains exceptional effort and brings joy and inspiration to the studio.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Woodworking: Surfaces



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March 2022 - June 2022: Tiny House Design

16 Credits

DESCRIPTION:

Faculty: Steve Scheuerell, Ph.D.

The *Tiny House Design* program introduced students to the Tiny House Movement and diverse approaches to designing and building tiny homes, generally considered smaller than 400 square feet. The text *The Tiny House Movement* by Harris was used to frame its history, social, environmental, economic, and philosophical dimensions. Students read recent research articles and popular webpages to further learn about people who choose tiny house living as a deliberate act to downsize and downshift their lives along with tiny houses as an affordable route to home ownership for marginalized people excluded from the overpriced housing market including municipal programs to construct tiny house villages for the unhoused. Learning about the legal and regulatory realms of tiny houses included readings and discussions on the International Building Code Tiny House Appendix Q, zoning, permitting, utilities, waste management, easements, setbacks, deed restrictions, trailer Transport Regulations, and recreational vehicle certification. The study of designing and building tiny houses had students research and share ideas from library, internet, and media sources together with the step-by-step design and build process detailed in the book *The Joy of Tiny House Living* by Schapdick. Class sessions covered foundation and mobile build options, architectural styles, design layouts, building material properties, costs, and sustainable systems thinking as a way to understand and vet options for weather proofing, natural lighting, kitchens and cooking, sleeping, bathrooms, HVAC, and off-grid solar, water, and waste management systems.

The program was offered for offered for 12 or 16 credits, with the extra 4 credits associated with competing a series of tiny house design workshops and final design project. Students who chose this option have their project description included in the following narrative evaluation of student achievement.

EVALUATION:

Written by: Steve Scheuerell, Ph.D.

Mia successfully completed the *Tiny House Design* program, with all assignments showing overall excellent growth in learning the program description contents. Focusing on the Tiny House Movement, Mia's work demonstrated superior understanding of the multiple and intersecting dimensions that make up this movement including the historical, social, environmental, economic, and political forces that continue to shape tiny house thinking and advocacy. In learning about tiny house legal and regulatory matters, Mia gained an excellent understanding of the role that local zoning laws, permitting and the adoption of International Building Code Tiny House Appendix Q has on determining suitable locations for a tiny home, along with requirements and options for utilities and waste management. Mia's work showed a complete understanding of the difference in requirements for foundation verses trailer built tiny homes together with the Washington State process for certifying a custom-built Recreational Vehicle alongside towing specifications and transport regulations. In learning about tiny house design, Mia demonstrated excellent learning about how to determine what type, size, style and budget may meet someone's housing needs and interests while matching these to DIY and commercial built tiny home options. While learning about the many systems and amenities that make up a modern home, Mia showed excellent learning about these with reference to the important role of designing around HVAC needs and water, electric, and propane appliance specifications and system demands.

Mia completed a series of design workshops and actively participated in the process of giving and receiving peer feedback on design projects as part of completing a final tiny house design. Mia chose to

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design a house on a large gooseneck trailer, and throughout the process showed excellent attention to detail while iterating designs based on feedback and further research. Mia's final design was excellent; detailed drawings accompanied a full-scale model outlined on the studio floor and walls which inspired the entire class during the final design showcase.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Tiny House Movement
- 4 - Tiny House Regulations
- 4 - Tiny House Design
- 4 - Design Project Practicum



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January 2022 - March 2022: Woodworking: Containers

4 Credits

DESCRIPTION:

Faculty: Don Jensen, BA Fine Arts, Wood and Metals Instructional Technician

This class addressed fundamentals of woodworking through a series of basic projects, culminating in the challenge of making a sliding lid box of students' own designs.

Students were introduced to hardwood types and characteristics, standard woodworking principles, woodshop power equipment, and safe operation procedures for milling, shaping, and joining wood. Wood joint types foundational to case construction were covered, including rabbet, dado, miters, keyed miters, and edge joining. Basic hand tools were also introduced for refining workpieces.

Concepts addressed in weekly readings and hands-on practice included basic wood species identification, tool recognition and function, reading grain pattern, sustainable and best use practices, measuring and layout, drafting concepts, project planning, sequential operations, casework joinery methods, adhesives, surface preparation, and basic finishes.

Students gained confidence and proficiency on equipment through specific trainings and a series of small projects. They began with a small "purge lantern" of wooden components and translucent paper, reinforcing the importance of hands-on articulation, attention to detail, structure and process sequencing. Students used this first container to fill weekly with notes of 'unwanted thoughts, and anxieties,' which we collectively burned after the final class critique.

The exercise of processing rough stock into a board prepared flat, square and parallel on all sides was completed by all students. A miter joinery exercise in the style used in the primary assignment gave students experience with both hand-cut and machined versions.

For their primary project, students were asked to design a sliding lid box to house a specific object(s) of their choosing. Constrained parameters for the number of components, maximum size, and joinery limitations were given. Structural challenges were identified and discussed individually and in group settings, as well as aesthetic and functional considerations. A second example was assigned for those who were able to successfully complete the first version with time in the quarter to spare.

Class discussions centered around reading and response assignments and included technical craft issues, function and expression, three-dimensional visualization, environmental and ecological considerations, and the merits of manual education in a liberal arts context. Cumulative work was presented at a final group critique, where they reflected on their progress and learning and provided a final self-evaluation.

EVALUATION:

Written by: Don Jensen, BA Fine Arts, Wood and Metals Instructional Technician

Mia (Madeline) Mcelroy was an enthusiastic, attentive, and thoughtful member of this class community, attended fully, and took on all of the class work with focus and care. Mia skillfully conveyed her design ideas through sketches and full-size orthographic drawings. Mia carefully followed sequential guidelines for the projects set forth, showing exceptional detail and attention to quality workmanship.

Mia's machinery and hand tool techniques showed marked improvement, self-directed confidence, accuracy, and understanding.



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During class discussions and in written form, Mia's responses to online readings and lecture topics were thoughtfully considered, well written and on time. Mia worked consistently with attention to craft and was well-organized. Mia played a primary role in the production and editing of instructional videos for the assigned projects that helped her peers better understand the classwork and aide those who were unable to attend in-person work due to illness and COVID protocols. This additional effort not only helped Mia in her own mastery of the skills addressed but provided the opportunity to solidify and share her knowledge with the other students. By the end of the quarter, her peers looked to her with admiration and often asked for her recommendations and opinions, which she willingly gave. She attended numerous open work sessions and made effective use of her time to produce some of the highest caliber results in the class.

The benefits of Mia's concerted effort were displayed in Mia's "One Board Box," a sliding lid box of hard maple inlayed with purple heart, carried out with exacting fit and precision. Mia was also able to complete a second final project, a larger storage box of pine with an integrated internal tray made to perfectly fit. Mia is improving her speed and efficiency in the workshop and has found her stride. She is an excellent student with a bright future in woodworking.

Exceptional effort. It's truly a pleasure working with you Mia!

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Woodworking



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January 2022 - March 2022: The Gene: History of an Idea

16 Credits

DESCRIPTION:

Faculty: Donald Morisato, Ph.D.

In this program, we traced the development of the idea of the gene from Mendel to the discovery of DNA and the current focus on genome editing. We examined the experimental thinking and landmark findings that shaped the disciplines of genetics and molecular biology. In parallel, we considered the social, political, and ethical context of this scientific knowledge and technology.

In the first half of the quarter, we studied the principles of classical genetics, roughly in the order of their historical discovery: theory of evolution by natural selection; chromosome behavior; Mendelian principles of segregation and independent assortment; sex-linked and autosomal traits; inheritance patterns in human pedigrees; meiotic recombination frequency and genetic maps; dominance; and quantitative traits. Students participated in laboratory sessions on the microscopy of chromosomes undergoing mitosis and meiosis, and the study of chromosome segregation in *Drosophila*, which involved the analysis of several genetic crosses that required lab work beyond the two scheduled periods. In the second half of the quarter, we covered the fundamental concepts of molecular biology, studying how genetic information is encoded, transmitted, and expressed: DNA structure and replication; the genetic code; transcription and translation; horizontal gene transfer in bacteria; control of the *lac* operon; gene regulation and RNA processing in eukaryotes; epigenetic mechanisms of inheritance; genome editing by CRISPR-Cas9; and early human embryonic development and genetic testing. In the laboratory, students gained familiarity with standard molecular biology methods, including gel electrophoresis of DNA, restriction mapping of a plasmid, and PCR amplification and characterization of a molecular polymorphism. Selected chapters from Freeman's *Biological Science* were assigned as background reading. Student learning was assessed on the basis of participation in lectures and weekly problem-solving workshops, weekly pre-lecture questions, a midterm and final exam, summary of the *Drosophila* genetics project, and the content of their laboratory notebook.

In order to study the history and philosophy of this scientific era, we read Siddhartha Mukherjee's *The Gene: An Intimate History*, Jonathan Weiner's *Time, Love, Memory: A Great Biologist and His Quest for the Origins of Behavior*, Michael Sandel's *The Case Against Perfection*, and essays by Evelyn Fox Keller and Emily Martin on the use of metaphor in scientific thinking. We turned to Kazuo Ishiguro's novel *Never Let Me Go* to help us consider some of the philosophical ramifications of modern biotechnology on human identity. Student comprehension and critical analysis of these readings were demonstrated through participation in weekly seminar discussions and writing assignments on the texts.

In addition, students were given the option to carry out an independent project investigating a topic of significant personal interest connected to the concept of the gene. Students summarized their findings in a final paper and a presentation to the program community. Details about the student's project appear in individual evaluations.

EVALUATION:

Written by: Donald Morisato, Ph.D.

Mia Madeline McElroy, who preferred to use Madeline as her surname, entered *The Gene: History of an Idea* to explore some of the biological ideas complementary to her interests in reproductive health and rights. Mia not only displayed perfect attendance and punctuality, but always came to class prepared and devoted full effort to every program activity. As a bright and engaged student, Mia successfully made excellent progress in her learning, while being a pillar of the learning community.



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Mia worked hard and successfully achieved a very good understanding of the scientific topics covered over the quarter. Mia submitted very good to excellent responses to the weekly pre-lecture assignments, and was a valuable participant in workshop discussions. In a very good midterm exam, Mia demonstrated a strong understanding of mitosis and meiosis, Mendel's principle of segregation (including the analysis of human pedigrees), and Mendel's principle of independent assortment. Mia's clearly expressed explanations reflected excellent genetic reasoning and strong analytical abilities. In a good final exam, Mia exhibited an excellent understanding of the genetic code, transcription and translation, and the primary structure of proteins. Mia showed good knowledge of eukaryotic gene structure, as well as an excellent grasp of the principles underlying the laboratory techniques of restriction mapping and PCR.

Mia was an enthusiastic and technically adept worker in the laboratory, where she completed some of her strongest work in the program. Mia's excellent lab notebook included detailed procedures, careful observations, beautiful drawings and diagrams, and conscientious analysis and interpretation of data. For the *Drosophila* project, Mia completed an excellent paper that demonstrated a superb understanding of the underlying genetic principles, including the behavior of X-linked and independently assorting traits. Mia set up the genetic crosses correctly and scored a very good number of progeny, which were summarized in well-organized tables. Mia displayed an impressive ability to articulate her scientific thinking and craft a cogent narrative of her experimental results.

Perhaps more than any other student, Mia helped make seminar a meaningful exchange of ideas and views. Mia eloquently expressed her views on difficult ethical and moral issues, offering them in ways that invited others to join the conversation. Mia's perceptive insights on nearly every text, including Martin's essay on gendered language in biological models, Mukherjee's *The Gene*, Sandel's *The Case Against Perfection*, and Ishiguro's *Never Let Me Go*, helped deepen the discussion. Mia's writing assignments consistently revealed a careful consideration of the texts, and a very good ability to concisely summarize and analyze the key ideas.

In addition to the successful completion of all the required activities in the program syllabus, Mia chose to carry out an optional independent project: library research on the effects of genetic screening and abortion on the frequency of individuals born with Down syndrome. In a very good seven-page paper and lucid twenty-minute presentation to the class, Mia focused on the Down syndrome community, thoughtfully and empathetically considering the perspectives of affected individuals, parents and family members of affected individuals, and organizations offering support to them.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 6- Introduction to Genetics with Laboratory
- 6- Introduction to Molecular Biology with Laboratory
- 4- Seminar on History and Philosophy of Science



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September 2021 - December 2021: Woodworking: An Introduction

4 Credits

DESCRIPTION:

Faculty: Don Jensen, BA Fine Arts, Wood and Metals Instructional Technician.

This class addressed fundamentals of woodworking and furniture design through a series of basic projects, culminating in the challenge of making a side table of the students' own designs.

Students were introduced to hardwood types and characteristics, standard woodworking principles, woodshop power equipment, and safe operation procedures for milling, shaping, and joining wood. Wood joint types foundational to table construction were covered, including lap, bridge (slip), and basic mortise and tenon, edge joints, dado, and rabbet joints. Basic hand tools (hand saws and bench chisels, small bench planes) were also introduced for cutting and refining workpieces.

Concepts addressed in weekly readings and hands-on practice included basic wood species identification, tool identification and function, reading grain pattern, sustainable and best use practices, measuring and layout, drafting concepts, project planning, sequential operations, traditional joinery methods, adhesives, mechanical fastening, surface preparation and basic finishes.

Students gained confidence and proficiency on machines and tools through specific trainings and a series of small projects. They created sanding blocks of various grits adhered to contoured fiberboard. A honing strop was then fashioned from hardwood and leather, using the sanding block as a tool for shaping and finishing the strop. They then learned the fundamentals of processing rough stock into a board prepared flat, square and parallel on all sides, required for accurate and safe furniture manufacture. A joinery exercise, frames constructed with alternating types of joints, gave students experience with both hand-cut and machine cut versions.

For their primary project, students were asked to design a cantilevered side table, with specific constraints given to the number of components, size, and joinery limitations. Structural challenges were identified and discussed individually and in group settings, as well as aesthetic and functional considerations.

Class discussions centered around the reading topics and included technical craft issues, function and expression, ergonomics, environmental and ecological considerations, and the merits of manual education in a liberal arts context. Students were asked to reflect on these briefly in writing and in class discussions. On the final week, students presented cumulative work including drawings, sketchbooks, and their wood projects, then reflected on their progress and learning in group discussion and a final self-evaluation.

EVALUATION:

Written by: Don Jensen, BA Fine Arts, Wood and Metals Instructional Technician

Mia McElroy was an enthusiastic, attentive and thoughtful member of this class community, attended fully, and took on all of the class work with focus and care. Mia made effective use of sketches and full-size orthographic drawings to communicate their thinking and ideas for table design. They carefully followed guidelines for the projects set forth and remained dedicated to the processes as instructed throughout the quarter, each step of every project, regardless of import, showing exceptional detail and attention to quality.

Mia overcame initial reservations with machinery use, and became not only proficient with the equipment, but in later weeks approached it with self-directed confidence, accuracy, and understanding.



Maizel, Mia Madeline

A00431642

Last, First Middle

Student ID

During class discussions and in written form, Mia's responses to online readings and lecture topics were thoughtfully considered, well written and on time. Mia worked consistently with thoughtfulness and attention to craft, and was well-organized. Mia attended numerous open shop work sessions, working with patience and intent. Although the final project was not completed, the benefits of Mia's concerted effort were displayed in Mia's hand-cut joinery on the cantilevered "54321 Table" carried out with exacting fit and precision. Mia need only to keep practicing vigorously to improve her speed and efficiency in the workshop, and to relax her expectations for perfection a bit to allow the work to come more spontaneously. She was an excellent student with a bright future in woodworking.

Mia is prepared for the next step in woodworking and furniture design. Excellent effort, Mia!

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Woodworking - Surfaces



Maizel, Mia Madeline

A00431642

Last, First Middle

Student ID

September 2021 - December 2021: Food from the Sea: Biodiversity, Culture, and Justice

14 Credits

DESCRIPTION:

Faculty: Prita Lal, Ph. D. and Pauline C. Yu, Ph. D.

This one quarter program, "Food from the Sea", was an interdisciplinary offering combining introductory topics in marine biology (with an emphasis on edible marine organisms), with the social science of food systems. As it was an introductory level program, students were introduced to concepts and practices in scientific inquiry, history, social theory, material culture, culinary arts, and in environmental activism. Students engaged with materials through multiple modes of learning, including journaling, laboratory, field and kitchen experiences, lectures, texts and media, seminars, independent and group project work, and interacting with guest speakers and professionals.

In the marine biology portion of the program, weekly pre-recorded lectures were presented about taxonomy of marine organisms (with an emphasis on edible marine organisms), anatomy of bony fish and bivalve mollusks, marine food web relationships, population biology from a fisheries science perspective, the study of indigenous foodways through archaeology, and marine livestock and human health issues. Laboratory activities included dissections and tastings of a diversity of sea vegetables, and field trips included visits to salmon spawning areas, seafood markets and grocery stores, and local oyster farms. Students had the opportunity to cook the foods studied in the lab under the guidance of a culinary professional in a commercial kitchen on campus; video footage of the cooking activity was provided for students unable to participate in the culinary activity due to facility constraints. Students had an assigned group poster project where they had to construct a phylogenetic tree of the relationships between organisms found at Asian grocery stores. Students had to maintain a lab/field notebook and a food journal of their marine foods.

In the food justice portion, students completed weekly asynchronous modules on topics dealing with the historical and social construction of the seafood system with a focus on political economy and social movements. Students engaged in a critical interrogation of the ways in which power operated in the system and considered the environmental and social costs of large-scale fisheries and industrial technological developments. Additional topics included studies of the three major food regimes, histories of colonialism and their impacts on fisheries, systemic racism in the seafood system, and community-based movements working to create a more just and sustainable seafood system. Assignments included weekly discussion board posts, seminar assignments, and weekly Zoom discussions and workshops.

For seminar, students were assigned texts (listed below), additional articles from news and web sources, and documentary films and videos (listed below). Students were assigned prompts to respond to for seminar, and students were required to engage with peers as seminar facilitators.

Students were required to collaboratively design and execute a short group project (any media format) with classmates. They were required to develop a project idea and timeline, to research background material for the project and to journal about their activities for the group project. Students submitted a final draft of their group project by the end of the quarter.

Texts:

- *The Tragedy of the Commodity: Oceans, Fisheries, and Aquaculture* (2015) by Stefano Longo, Rebecca Clausen, and Brett Clark.
- *American Catch: The Fight for Our Local Seafood* (2014) by Paul Greenberg.
- *Red Gold: The Managed Extinction of the Giant Bluefin Tuna* (2020) by Jennifer Telesca.



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Documentary films/video:

- "As Long as the Rivers Run" (1971) dir. Carol M. Burns
- "March Point" (2008) dir. Cody Cayou, Nick Clark, Tracy Rector, Annie Silverstein and Travis Tom
- "Seaspiracy" (2021) dir. Ali Tabrizi

EVALUATION:

Written by: Pauline C. Yu, Ph. D. and Prita Lal, Ph. D.

Mia has met with exemplary distinction the requirements of this program. Mia was a valued member of the learning community: participating in the shellfish gathering for the bivalve dissection, being a positive contributor to online discussions, and taking initiative and leadership in group projects.

Mia demonstrated an overall strong understanding of the presented concepts in marine and fisheries science. Mia completed all observations assignments, and demonstrated a consistently very strong ability to document food biodiversity (two grocery store surveys, food journal, and poster project), to observe and compare salmon habitats (three field trips: to Seattle fish ladder, Tumwater Hatchery, and Kennedy Creek), to observe and document anatomy of marine organisms (dissection of salmon head and a bivalve), to document a tasting (edible seaweeds), and to observe and reflect on the work of seafood workers (two field trips: to Pike Place Market and oyster farms) through completion of assigned notebook observations. Mia thoroughly completed all notebook exercises, demonstrating consistently strong engagement with the range of materials. The completed assignments consistently exceeded the requirements with regards to documentation and were detailed and thoroughly annotated; Mia included extra observations in the notebook, including the bivalve gathering at the beach and two supplemental Asian grocery store surveys. In total Mia surveyed four grocery stores for their seafood diversity: US, Japanese and Korean supermarkets as well as a small Vietnamese convenience market. The strongest assignments were the grocery store surveys and the dissections though Mia's attention to detail throughout were impressive. The notebook overall was well organized and outstanding in its thoroughness and level of detail and work. Mia was a full contributor to the taxonomy poster group project, by contributing data, participating in the poster discussions and layout, and helping to present the poster in person (this group had the most accurate and detailed taxonomy).

Mia assumed a leadership role in a group project "From Mud to Mouth: An informative guide to the shellfish of the PNW" in the form of a digital and 28-page print pamphlet, and was responsible for researching, writing, editing and producing five pages of illustrated content. Mia's assignment completion on the interim assignments (project idea, progress reporting in Weeks 4 and 7, rough draft, final draft) was complete, assiduous and thorough. The group project overall did an excellent job of communicating about local shellfish ecology and about the broader social and human issues related to local shellfish. Mia's contribution to the final project did an outstanding job of coordinating communications, maintaining a creative vision, editing the entire document, and contributing to collaborative effort. Mia received positive ratings from some group members for overall communication (including on deadlines and with faculty), hard work, organization, and leadership, and was noted for maintaining the consistent artistic vision; as with most group projects there were some frustrations with deadlines, delegating responsibility and contributions, but the final product still came together beautifully.

For the food justice portion of the program, Mia went beyond expectations in completing all the required assignments with superb quality. Mia made thoughtful contributions to the discussion board that demonstrated a superb understanding of program themes. Mia's seminar assignments were thorough and engaged deeply with the readings. Mia regularly participated in our Zoom discussions and often made valuable comments that furthered our understanding of the program materials. Mia proved to be a



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leader in the program by co-facilitating our first seminar on *American Catch*, which generated a rich discussion on that text.

Mia is very well-prepared for intermediate studies.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 14

- 5 - Food justice of seafood systems
- 3 - Integrative group project in fisheries & food systems
- 6 - Introductory topics in marine biology with lab



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.