



Nabors, Rachel Victoria

A00343105

Last, First Middle

Student ID

**DEGREES CONFERRED:**

Bachelor of Arts

Awarded 15 Jun 2018

**TRANSFER CREDIT:**

Start	End	Credits	Title
09/2012	06/2013	10	Pierce College
09/2012	06/2013	3	Pierce College

**EVERGREEN UNDERGRADUATE CREDIT:**

Start	End	Credits	Title
09/2014	03/2015	32	<b>Structures and Strictures: Fiction, Mathematics and Philosophy</b> 7 - Liberal Arts Mathematics 7 - Literary Studies 7 - Introduction to Philosophy 4 - Writing as Inquiry 4 - Philosophy: Projects in Aesthetics and Philosophy of Art 3 - Visual Studies: 20th Century Art
03/2015	06/2015	16	<b>What Are Children For?</b> 6 - History of American Childhood 4 - Sociology of Childhood 2 - American Literature 4 - Philosophy: on Rights and Practice
09/2015	03/2016	32	<b>The Business of Art: Earning a Living as an Artist</b> 5 - Principles of Microeconomics 5 - Introduction to Democracy and the Arts 6 - Introduction to Professional Practices in the Arts 5 - Creative Communication Skills and Projects 5 - Introduction to Accounting 6 - Introduction to Management Issues in Nonprofit Arts Organizations
03/2016	06/2016	16	<b>Reading Between the Lines: U.S. Women of Color in the 20th Century</b> 4 - Women Studies: Leaders and Groundbreakers of Color 4 - History: Twentieth Century U.S. History 4 - Political Science: The Politics of Power 4 - Cultural Studies: Race, Ethnicity, Class and Gender
09/2016	03/2017	32	<b>Paris Muse: Evoking Place in Literature, Art, Music, and Myth</b> 6 - French Arts and Aesthetic Theory, 1850-1900 6 - Music of France: History, Theory, and Performance 6 - 20th Century French Arts and Aesthetics 6 - Modern French Music Cultures 8 - First Year French I and II
04/2017	06/2017	16	<b>"As Real as Rain": The Blues and American Culture</b> 4 - Capstone Research Project: "Black Feminism in the Form of Music" 4 - Expository Writing 4 - American Studies 4 - Music Performance, Theory, and History



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**EVERGREEN UNDERGRADUATE CREDIT:**

Start	End	Credits	Title
09/2017	03/2018	32	<b>Mediaworks: Signifying Power and Difference on Screen(s)</b> 8 - <i>Theories of Media Representation</i> 4 - <i>Film Studies Analysis and Academic Research</i> 3 - <i>Nonfiction Media History</i> 4 - <i>Film Producing/Directing</i> 3 - <i>Digital Video Production</i> 3 - <i>Digital Video Editing</i> 2 - <i>Sound Design</i> 5 - <i>16mm Film Production</i>
04/2018	06/2018	16	<b>African/American: Afrofuturism</b> 4 - <i>Capstone Research Project: Dr. Maya Angelou: The Supreme Afrofuturistic Queen</i> 4 - <i>Expository Writing</i> 4 - <i>American Studies</i> 4 - <i>Music Performance, Theory, and History</i>

**Cumulative**

205 Total Undergraduate Credits Earned



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Music has always been a constant love in my life. Growing up in the south, my life revolved around going to church and being in the gospel choir. My mom was the director and I was put into the choir at the young age of five. My mom is a music lover, pianist, and a director. It was inevitable that one of her three children would discover music as their passion. Almost every day after school I would be whisked away to choir practice and I would find myself lost in the music for those few hours. As time went by, I came to realize what a blessing and advantage it was to grow up hearing perfect pitch, harmonies, and such soulful sounds at a young age. Those sounds still stick with me to this day and were a solid foundation for my love of music.

Fast forward years later to The Evergreen State College. Independent learning is something I've always been passionate about. I enjoy being able to pull out bits of knowledge on my own and being able to teach myself something new. Growing up in a choir has prepared me for independent work, and teamwork. When I entered community college, I was disappointed to find that I was not being challenged. I was expected to blend in and do what the others did. I did not feel like there was much individuality or a way to express myself. I also felt like I couldn't be creative and explorative. I knew that I did not want to stay somewhere where I was not being pushed towards being the best that I could be. That's the reason I applied to Evergreen.

I longed for real communication with peers who shared my interests and those who had opposing views. I longed for a deeper connection with those around me as I have spent too long listening to shallow conversations, and mediocre subjects. I wanted to be respectfully challenged by my professors and peers and I hoped to come out of this school with a different perspective and knowledge.

The classes I have taken have really fascinated me and have helped me explore some of my hidden passions. My favorite classes so far have been about social justice. I enrolled in a class called Reading Between the Lines: U.S. Women of Color in the 20th Century. I learned about important women of color who had been erased from history. I had various challenging and emotional texts to read and digest. The most intriguing text I read was Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment by Hill Collins. It's an informative book about the history of Black feminism and the relevance of everything that Black women have been through in the past. One of my proudest moments was being in a class called Mediaworks: Signifying Power and Difference on Screen(s). I completed a transformation video that took many months to prepare and execute. This class pushed me to my limits and made me a stronger individual. I knew that if I could complete and pass that class, I could do anything. The powerful video I created revolved around my personal life. I interviewed my mother on her struggles and the life lessons she learned from being a single, Black mother in Louisiana during the 90's. The final video went beyond my expectations. I am so proud of what I have accomplished.

At The Evergreen State College, I have flourished. I have made many connections with my peers and have learned so much from them. I have made powerful connections with the texts I have explored through the years. I am thankful to say that I have had wonderful professors who have helped guide me on my educational journey. The Evergreen State College has prepared me for something spectacular.



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## **April 2018 - June 2018: African/American: Afrofuturism**

16 Credits

### **DESCRIPTION:**

Faculty: Chico Herbison, Andrew Buchman

Students in "African/American: Afrofuturism" built interdisciplinary knowledge in literature, American studies, music, and cultural studies. Our learning goals included gaining a deeper understanding of the complex intersections among "race," culture, art, science, and technology, especially as those intersections are captured in literature, music, and film; gaining a deeper understanding of, and appreciation for, American culture(s) and history in general, and African American history and culture in particular; expanding students' toolkits of knowledge and skills, including vocabulary, concrete and abstract concepts, and the nature, forms, and functions of research; developing students' critical thinking, reading, and academic writing skills as well as providing some attention to creative writing, public speaking, and performance skills such as singing and dancing; building interdisciplinary discourse and scholarly skills through a major research project; and applying program learning to the world beyond our classroom through (1) a growing understanding of the many roles that intellectual activity plays in the public sphere, and (2) an engagement with issues of social justice that emerged from our explorations of Afrofuturism.

Students could earn full credit by completing all assigned reading in advance of class; participating in class activities through active listening, speaking, and thinking; attending classes faithfully; submitting all assignments on time; writing a self-evaluation, evaluation of your faculty seminar leader, and attending an end-of-quarter evaluation conference. The quality of the work students accomplished will be described in the faculty narrative evaluation following this description.

### **EVALUATION:**

Written by: Andrew Buchman

It's been a pleasure working with Rachel again. She is a dedicated, thoughtful student and knows how to follow through on an idea. She has found a format that works for her for seminar papers: she basically makes a quick list of ideas that serve as an aid to memory as the various stories and/or topics for a given week come under discussion. While I would have liked it if Rachel had occasionally taken a particular sentence or paragraph and done a deep dive, a close reading, I understand that her approach works for her as an individual. Rachel was a consistently strong contributor to class and seminar discussions.

Rachel's work on her research paper began with her accurate observation that writers on Afrofuturism frequently use quotations from Maya Angelou's celebrated poem "And Still I Rise" in their own work, particularly when trying to define the term. Rachel did a great job dissecting and exploring this poem using an afrofuturist lense. In her final presentation she effectively explored Angelou's own views on futurism, and key metaphors such as slavery, awareness, transcendence and rebellion (rising), economic inequality, racist violence, and gender identity in her poetry, comments in interviews, and other sources. A highlight of her presentation was an exploration of various performances of the poem by Angelou, varying in pace, emphasis, and context--in Rachel's words, "the way[s] she [Angelou] brought the poem to life." Angelou was such a prolific, productive writer, performer, and speaker--there may be a book here for Rachel to write some time in the (Afro-)future.

Rachel has brightened the corner where she's been, making Evergreen a better place with her creativity, engagement, industry, and curiosity. As a final example, demonstrating her leadership as well as her deep musicianship, she organized and participated in a gospel quartet performance at a memorial service on campus. I wish her well as she goes out into the world, degree in hand, and ask her to keep in touch as the years go by. Rachel, we will miss you!



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

- 4 - Capstone Research Project: Dr. Maya Angelou: The Supreme Afrofuturistic Queen
- 4 - Expository Writing
- 4 - American Studies
- 4 - Music Performance, Theory, and History



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**September 2017 - March 2018: Mediaworks: Signifying Power and Difference on Screen(s)**  
32 Credits

**DESCRIPTION:**

Faculty: Suree Towfighnia, MFA; Anne Fischel, Ph.D; and Julie Levin Russo, Ph.D

Mediaworks is the center of Evergreen's media curriculum. The program integrates theory and practice, exposing students to nonfiction media theory while teaching skills in a range of media formats, styles and strategies. Practical exercises, ethical reflections, writing assignments, workshops, and weekly readings, presentations and screenings are designed to support both theoretical learning and skills development.

In fall 2017, Mediaworks focused on themes of power and difference as shown in a range of nonfiction work. A central question for the quarter was: how can we critically engage with the history and traditions of nonfiction media practices, while testing the boundaries of established forms and articulating new ways of seeing? Students studied the politics of representation in visual culture, learned frameworks for analyzing and interpreting dominant representations of "reality," and explored a range of media that complicated these questions. The program introduced creative strategies that challenged hegemonic ways of seeing, and asserted new understandings of identity, culture, race, class, gender and sexuality.

Students were expected to complete: 4 seminar papers, including a community reflection essay; a weekly seminar ticket or concept map; a culminating film synthesis essay; and a personal artist statement. Students worked in groups to create a 16mm silent film, using Bolex cameras and bench editing. Student project groups also produced a soundscape that could either be paired with their 16mm film or presented as an independent project. Finally, students began work on an individual self-representation project in the style and format of their choosing, and presented this work in progress at the end of the quarter.

For our winter quarter work, the program took up the theme of *transformation*. Students delved deeply into field- and studio-based video/audio production and digital editing, using the CCAM television studio and HD video technologies. They did this learning in conjunction with studying the social and technological history of commercial and independent television and video, as well as documentary and global media. Assignments comprised written seminar responses, an Annotated Bibliography on a self-directed research topic, exercises to practice shooting and editing video, and a "Transformation Video" which was the program's first solo project. Students wrote a synopsis/treatment and a synthesis paper associated with this creative work. Finally, they conceptualized a 10-week intensive media project and wrote a proposal.

Texts for the program included: selected chapters from Sturken and Cartwright's *Practices of Looking: An Introduction to Visual Culture*, Broderick Fox's *Documentary Media: History, Theory, Practice*, and Michael Rabinger's *Directing the Documentary*; excerpts from Joris Ivens, *The Camera and I*; and essays by Fatimah Tobing Rony, Barbash and Taylor, Navarro and Spence, Bill Nichols, R. Murray Schafer, John Berger, Trinh T. Minh-ha, Michael Renov, and bell hooks. Jan Roberts-Breslin's *Making Media* and other assigned readings provided technical information audiovisual production.

Films screened during the program included: Robert Flaherty, *Nanook of the North*; Coco Fusco, *Couple in the Cage*; Zacharias Kunuk, *Inuit Knowledge and Climate Change*; Maya Deren, *At Land*; Luis Palacios, *Precious Knowledge*; Wright and Watt, *Night Mail*; Marlon Riggs, *Tongues Untied* and *Anthem*; Mindy Faber, *Delirium*; Jay Rosenblatt, *The Smell of Burning Ants*; Courtney Hermann, *Burton, Before and After*; Patricia Vazquez Gomez, *Por Ellas*; Goodman, Hauwanga, Semanko, Whitiker and Wishart, *Dreams Undocumented*; Trin T. Minh-Ha, *Surname Viet Given Name Nam*; Marc Singer, *Dark Days*; Joan Braderman, *Joan Does Dynasty*; Emad Burnat and Guy Davidi, *5*



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*Broken Cameras*; and Suree Towfighnia, *Crying Earth Rise Up*; as well as a range of clips and excerpts from other relevant films and video works.

### **EVALUATION:**

Written by: Suree Towfighnia, MFA; Anne Fischel, Ph.D; and Julie Levin Russo, Ph.D

Rachel was a good student in the program, completing most of the assignments with quality work and demonstrating a grasp of some key capacities in media production, theory and analysis. Rachel was able to be present with a positive attitude and a curiosity that was welcomed even in the midst of difficulties. She was engaged with the material and will continue to do well as she gains confidence and refines her critical thinking and production skills. In winter quarter, Rachel challenged herself to improve her attendance and participation, two important components of processing ideas and collaboration in filmmaking.

### **Film and Media History, Theory, Analysis, and Research**

Weekly seminars offered students an opportunity to engage and work through program readings, screenings, and concepts. Rachel was a regular participant in the small group discussions, making thoughtful contributions that demonstrated her ability to relate the ideas raised in the texts to larger issues and themes in the program. Rachel has much to offer, and we appreciated her perspective on the material as she became more confident in her ideas and a more active participant. In fall quarter, students were expected to complete a seminar ticket or concept map for each seminar meeting. In winter, Rachel completed all of the six required seminar responses that identified key ideas in the assigned texts and developed an interpretation of one film or video through the lens of the readings. Her writing could have been more focused at times, but she showed deep personal engagement with the screenings and concepts.

To develop their abilities in media analysis and critical writing, students wrote three more extensive seminar essays in fall quarter doing close reading and interpretation of film concepts that they found significant. Students also completed a Reflection Paper on community panels the class attended in Olympia and at Evergreen. Rachel's assignments demonstrated solid writing skills. She was able to develop a clear and focused thesis and support it with well-reasoned claims and specific evidence. Oftentimes, her papers could have been improved with specific details and examples to support her clearly developed ideas. In her community reflection paper, Rachel discussed specific challenges participants discussed as people of color working in Olympia social justice arenas.

Rachel's Film Synthesis paper in fall, reflected her growing knowledge of and interest in materials presented in the program this quarter. She analyzed Marlon Riggs' "Tongues Untied" and noted: "He put his work out there knowing that not everyone has the capacity to grasp his truth. That was brave. A beautiful act of rebellion." Rachel clearly stated how Riggs film presents power on screen, in a clear voice that represents a deep story that was meant to speak to those Riggs felt most connect to – his community. Rachel discussed the complexity of viewing such intimate work as someone not from the community. She referenced the readings, and her paper would have been strengthened with specific quotes and examples from the film to support her reflection and premise. Applying herself to a revision process will be an important part of her learning as a writer. Overall, her paper demonstrated a curiosity and connection to some key concepts presented in the quarter.

The primary winter quarter film and media studies assignment was an Annotated Bibliography of independent research on a self-directed topic. Students participated in a research workshop, consulted with faculty at mid-quarter about their progress with the research question, and brought in a draft of their six sources with 1-2 paragraph annotations for peer feedback. Rachel chose to investigate the representation of Black motherhood, and how a legacy of stereotypes and racism affects Black women



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today. She completed all stages of the assignment according to the guidelines, and took full advantage of opportunities for feedback from faculty and peers in developing her research. Rachel's primary sources ranged from the documentary *the AMERICAN dream* (dir. Paulo Patruno, 2016) to coverage of Serena Williams's childbirth and health difficulties, and she explored foundational Black feminist theory as well as current thinking. Rachel's annotations were brief, but effectively summarized each source and its significance. I would have liked to see her develop the synthesis aspect of the final essay further beyond compiling these notes, however this assignment showed significant progress in Rachel's command of scholarly, peer-reviewed source analysis and comfort using the library and database searches for research. These growing skills will support her further academic work.

### **Fall: Film Production and Sound Design**

In fall quarter, Rachel participated in most of the media production workshops, and she demonstrated a developing capacity to link theory with practice. She worked on her skills as a collaborator by completing two group projects that required the application of skills in 16mm shooting and editing, as well as digital audio production.

Rachel was part of a three-person group that created a well-crafted film of images of nature that explored the theme of change. They utilized a good variety of well-exposed images, shot at different focal lengths and from different angles, including memorable shots of beach landscapes and close-ups of branches and gently vibrating leaves. In their beach scene, waves ebb and flow; we see wide angle images of a woman walking close to the shoreline, haloed by light, and close-ups of her feet as the water envelopes them. This group did fine work with a demanding technology, and demonstrated good basic knowledge of 16mm cinematography and editing. Their soundscape further enriched the potential of their images, adding the ambient sounds of water, rustling and footsteps along with some subtle use of guitar to emphasize cuts in perspective or location. Sounds were well recorded and mixed, showing their growing understanding of audio and ability to think effectively about its potential.

For her Self Representation Project, Rachel explored a powerful and intimate idea around Black motherhood. She presented an important and impactful Powerpoint focusing on personal and political aspects of Black motherhood and ideas of how racial bias and systemic racism impact life, death, and representation. She shared a personal story that hooked the audience and kept us riveted with her and the subject matter, which is timely and powerful. A student commented on how Rachel's concept demonstrated that "racism falls so hard on black woman and we see the way love, resilience and respect is transferred to this story." Rachel is clearly invested in this compelling topic, and her work with these themes will continue to evolve.

### **Winter: Digital Video Producing and Directing**

In winter quarter, weekly technical workshops continued, covering new skills in digital video production and more intermediate digital editing. Rachel participated in most of the workshops and progressed in HD camera, sound recording and lighting production skills that she integrated into her creative ideas. Students also completed three creative assignments that were driven by their own vision.

The Documenting a Scene assignment was designed for students to demonstrate competence and creativity using documentary camera and sound techniques in an observational style (unscripted and unobtrusive). The students worked in teams of three as camera, sound and assistant to document an activity in one location and film with a clear theme and intention. Rachel's group presented an intimate interview with a subject which, while not really observational, was very engaging and affecting. This was an excellent approach to complex sociopolitical issues of discrimination through a personal lens. Rachel's scene had a clear beginning, middle and end and was technically filmed well. The short video demonstrated creative framing and the essential footage needed to document an interview.





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For the Remix Editing project, students worked with a partner to learn digital editing skills in Premiere Pro by completing a 3-minute video with a 'remixed' story and clear theme using found footage and digital archives. Rachel and her partner juxtaposed two very different perspectives on a controversial campus event to produce an effective counterpoint. Their piece had a clear and powerful message, and they demonstrated some basic editing skills and comfort with the software.

The final project of the winter quarter was a 5-minute video centered on the theme of transformation. Students spent the quarter developing the project and practicing filmmaking tasks essential to producing and directing film and media projects. The goal of the project was to not only transform student skills from beginner to intermediate, but also to demonstrate their ability to learn and refine key technical and creative skills needed as a storyteller and maker. The students faced many challenges typical in media productions, and were assessed on their ability to persevere and work through these obstacles. Rachel chose to create an intimate "oral history" style documentary interview with a very personal significance. Her primary shot was technically well executed, showing beautiful composition and lighting that facilitated the audience's connection with the subject. Rachel could have gathered a greater variety of footage, but for the final cut she incorporated family photos and other b-roll that added visual and thematic interest. Much of Rachel's production process involved shaping this interview through editing into a clear and concise narrative. Based on comments in critique, Rachel was able to refine the piece's structure and perspective, developing more fluid cuts and an evocative ending: "her story is my story." Throughout the program, Rachel was an engaged and generous participant in critiques and showed a notable ability to consider feedback from peers and faculty that supported revision and growth in her own critical and creative work.

## Overall

Over the course of two quarters, Rachel progressed in her understanding of core ideas in media theory, analysis and production. She was a solid student who is growing in her capacity as a storyteller. In her self-evaluation, Rachel expressed a personal awakening that is occurring as she studies representation and media. She mentioned that "In the beginning, I had no idea how much this course would have taught me about myself and the system we live in. I didn't expect to experience this much heartbreak and inspiration at the same time." This thinking reflects Rachel's deep connection to the material, her personal growth and maturity as a committed learner and student. It's a joy to see Rachel make connections between the theories and practices presented in the class and her own life and scholarship. Rachel takes responsibility for her learning and has shown herself to be an engaged and conscientious student with excellent collaboration and communication skills. She submitted comprehensive portfolios and demonstrated a strong capacity to reflect on her education.

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

- 8- Theories of Media Representation
- 4- Film Studies Analysis and Academic Research
- 3- Nonfiction Media History
- 4- Film Producing/Directing
- 3- Digital Video Production
- 3- Digital Video Editing
- 2- Sound Design
- 5- 16mm Film Production



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## **April 2017 - June 2017: "As Real as Rain": The Blues and American Culture**

16 Credits

### **DESCRIPTION:**

Faculty: Chico Herbison, Andrew Buchman

In this upper division, team-taught interdisciplinary program, students used the blues genre as a lens for extensive studies of African-American cultural history. Via sociological and critical theories advanced by Raymond Williams, Houston Baker, and Patricia Hill Collins, among others, we framed this work within larger considerations of 19th-century systems of social control and political economy such as chattel slavery and the plantation system, and 20th-century trends such as internal migrations and increasing urbanization and industrialization in the U.S., during the first half of the 20th century.

In addition to writing a series of papers responding to books (Ralph Ellison's *Invisible Man*, Angela Davis's 1998 study of blues legacies, August Wilson's play *Ma Rainey's Black Bottom*, and Stanley Crouch's *Kansas City Lightning*) and films (a series of seven feature-length documentaries, *Martin Scorsese Presents The Blues*, with an accompanying book edited by Peter Guralnick), each student completed a major capstone project, including multiple drafts of materials for a research paper, a final presentation, and (as an option) a creative component such as a performance or some creative writing. We used the anthology *How to Write About Music*, edited by Woodworth and Grossan, to guide and inspire this work. A weekly hands-on music workshop, featuring work for beginners in vocal techniques, and brief lectures and practical lessons in music theory and history, led to a final concert, in a recital hall on campus, in which many students participated, particularly those with more previous musical background.

### **EVALUATION:**

Written by: Chico Herbison

Rachel experienced a successful spring quarter: she compiled a perfect attendance record and always arrived early, prepared for the day's activities; worked exceedingly well with classmates in seminar, group projects, and other collaborative and cooperative activities; and displayed a deep and consistent respect for her faculty, peers, and the ideas that she encountered. Though somewhat reserved and a quiet presence in seminar, Rachel is an ever-curious and passionate learner who is constantly engaged with program material and activities, and one who sought text-to-text and text-to-self connections in nearly everything that she read, screened, or experienced in this program. She submitted all of her weekly seminar assignments, all on time, and consistently followed assignment guidelines. Although her final paper was somewhat brief and lacked sufficient direct connections to program material, it did display a fundamental grasp of major literary and musical concepts presented throughout the quarter. Rachel is a disciplined, responsible, and committed student whose scholarly habits of mind and embrace of interdisciplinary inquiry will continue to sustain during her remaining time at Evergreen and beyond.

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

- 4 - Capstone Research Project: "Black Feminism in the Form of Music"
- 4 - Expository Writing
- 4 - American Studies
- 4 - Music Performance, Theory, and History



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## **September 2016 - March 2017: Paris Muse: Evoking Place in Literature, Art, Music, and Myth**

32 Credits

### **DESCRIPTION:**

Faculty: Marianne Wichmann Bailey, Ph.D., French and German Literature; Robert Haft, M.F.A., Visual Arts and Photography; Andrew Buchman, D.M.A., Music; Steven Hendricks, M.F.A., Literature and Book Arts; Judith Gabriele, M.A., French Language; Amadou Ba, M.P.A., French Language.

In fall quarter in the interdisciplinary program of study Paris Muse students worked with the Painting, Music, Poetry, Literature, and Aesthetic Philosophy which moved French arts and thought beyond the Romanticism of the early 19th Century and gave rise to new artistic languages in the late 19th and early 20th Centuries. Greek myths as retold by Calasso and the nature and role of art as elaborated in Nietzsche's *Birth of Tragedy* offered theoretical frames for our discussions. We studied the poetics of Baudelaire, Rimbaud, and Mallarmé, with a focus on the latter's ground-breaking conception of the work, including use of the space of the page and silence. We explored visual works from Delacroix through masters of Realism, late romantic Decadence, Symbolism, Impressionism, and Dadaism. We examined musical works by French composers from Couperin to Satie, operatic versions of the Orpheus legend by Monteverdi, Gluck, and Offenbach, and focused in on the canonical operas *Carmen* (1875) and *Salomé* (1902) and dance works by Loïe Fuller and Nijinsky. Students did intensive weekly work in one of four seminar groups: Photography, Music, Book Arts and Mallarmé, or French Literature and Theory. All students participated as well in weekly student "Salons," and most studied French language at one of four possible levels.

In the second quarter, we studied the art and culture of 20th century France with emphasis on the period from WWI into the aftermath of WWII. We became acquainted with the thought and expressive languages of movements including Primitivism and the importance of ritualized art forms of traditional cultures, Dada, Surrealism, and Existentialism as well as the unique absurdist visions of Samuel Beckett and of Albert Camus; we learned about jazz and the social impact that performers like Josephine Baker and Django Reinhardt had on French society; we glimpsed into the world of 20th century photographers working in France, such as Jacques-Henri Lartigue, Man Ray and Brassai; and we peered into the poetic realms through which André Breton and Jean Cocteau wandered. Students in this program were encouraged to develop their skills in academic work while also embracing and cultivating their creative side. Smaller groups studying photography, book arts, music, and literature and theory continued to meet weekly in seminars and "salons." Courses continued in beginning through advanced French.

### **EVALUATION:**

Written by: Andrew Buchman, D.M.A.

FALL: Rachel has demonstrated brilliant, outstanding learning and personal growth this term. She has grappled with all our difficult texts with a will, because she has made deep connections to the outstandingly creative and expressive expressions within them. I knew that Rachel was a serious musician, but this quarter I got to see the depth of her experience as a choral singer, her confident and focused engagement with works in the French art music tradition, and her serious thinking about a range of social and cultural issues in her thoughtful, often beautifully written essays. She was a leader in our seminar group, bringing important issues to the fore and helping us work through difficult materials with deeper understanding and broader cultural perspectives, as well. Rachel responded to the great, but sometimes difficult, artworks we studied with great work of her own. She rose to every challenge this quarter.



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In her thoughtful essay on Bizet's *Carmen*, Rachel placed the operatic heroine in a meaningful contemporary context by juxtaposing her with modern social dilemmas and obstacles. She wrestled with some really problematic and puzzling quotes from Nietzsche, divining from some of his wilder ideas some evidence of a truly difficult personality—a fine assessment. Her midterm exam essay built an outstanding interpretation of the mythic Orpheus, not as a character as much as an idea or metaphor—a really original and thought-provoking approach.

In addition to all-program activities, students in the music seminar pursued skill work using solfège syllables and hand signals, accumulated a shared repertoire of French folk and popular songs as an aid to language studies, completed a series of original text settings using melodic rules derived from plainchant models, and read, discussed, and wrote about a variety of critical and historical essays focused on works by Bizet, Debussy, and Richard Strauss.

Rachel's work in music performance, composition, and history was consistently superior. She got to know the music we studied well, and introduced me to a lovely Rilke setting (in French) by Morten Lauridsen, which she then rehearsed and performed with a small group of fellow students—certainly one of the highlights of our final concert. While an outstanding singer, Rachel also loves the piano, and is carving out some time to practice and work out ideas at the keyboard as well.

WINTER: During the winter term, music students studied solfège and song repertoire while pursuing research projects of their choosing, crafting website entries and making brief public presentations on their work in progress. All students participated in vocal exercises and discussions of musical work from various theoretical perspectives; many also pursued more advanced individual creative projects.

Rachel continued her strong, consistent work this winter. She wrote the lyrics and melody for an original song, and crafted a fine arrangement of it for voice and guitar with another student. As always, she also brought new music to the table—this time, a superb song by Corinne Bailey Rae. At our final concert, Rachel performed an entire set of three songs—a new record for her, and one that I hope continues to expand as she continues her work in music performance at Evergreen. Perhaps she can craft some similar sets for inclusion in workshops and/or recital programs next quarter and beyond.

Rachel's participation in seminars also continued to be frank, illuminating, and engaging. Our discussions around race, ethnicity, gender, and power in France during the 20th Century were substantial and varied, and Rachel deserves a share of the credit for that happy result. She created an original research paper focused on Leeds native Corinne Bailey Rae, a gifted singer/songwriter. Her film analyses included trenchant observations about editing, narratives, and staging.

Rachel cited the fourth of the Six Expectations of an Evergreen Graduate as particularly important to her this year. She has indeed demonstrated integrative, independent, critical thinking—as she put it, "to think for myself and to relate what I've learned to my [own] life." In her self-evaluation she added another crucial dimension: "I enjoy being able to teach myself something new." Learning how to learn, so that one is equipped for a lifetime of individual learning, is indeed another central goal of a good liberal arts education. Rachel is well on her way to acquiring this capacity.

Rachel's French language teacher, Amadou Ba, filed the following description and evaluation of her work in this area: "The 'First Year French' sections used the textbook and workbook, Contacts, ninth edition, (Valette/Valette, Houghton Mifflin Co. 2013). Course objectives targeted acquisition of oral and written skills, aural competency and oral comprehensibility through proficiency in dialogues, basic vocabulary, fundamental grammar and syntax (present and past tenses, near future; prepositional and interrogative forms; negation and adjectives) with a strong orientation for preparation for study abroad, spring quarter. Students completed workbook writing and listening sections, along with weekly work in the Language Laboratory. Students were required to attend class regularly, speak French, collaborate with peers, apply



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grammatical principles and perform in situational skits. They were also required to participate in a weekly, directed conversation group in which they practiced selected travel situations, spontaneity, and vocabulary. Required oral projects included the following: fall quarter, students wrote and performed a creative, memorized cultural scene. Winter quarter, they performed weekly in role-play travel scenes, as well as creating a specific dialogue that they wrote collaboratively, highlighting cultural differences in several Francophone cultures. An additional required collaborative project concentrated on research and presentation of a visual-oral project explaining cultural features of a specific region of France.

"Rachel successfully completed the objectives of this course. Her regular punctual attendance and participation in class activities were evidence of her engagement. She completed all class assignments in a timely manner, with excellent quality. Rachel was always willing to participate and practice her language skills. She worked collaboratively with her peer in conversation groups and class presentations.

"In fall quarter, Rachel developed strong language competencies in greetings, introductions, descriptions of family relationships, talking about daily activities, making general statements, formulating questions, and providing descriptions. She built a strong grammatical foundation on articles, pronouns, verbs, adjectives, and agreement in gender and number. Rachel was always enthusiastic and ready to practice the structures she learned.

"In winter quarter, Rachel acquired more language skills to improve her language proficiency in French. She was able to use the present and past tenses with regular and irregular verbs to describe various activities, express more complex opinions, and talk about past activities. Her portfolio, class activities participation and conversation groups demonstrated a good quality of written work and verbal expression.

"Rachel showed great interest in French language and francophone culture. She always contributed to the cultural discussions and asked pertinent questions. It was a great pleasure to work with such an enthusiastic and positive student."

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

- 6- French Arts and Aesthetic Theory, 1850-1900
- 6- Music of France: History, Theory, and Performance
- 6- 20th Century French Arts and Aesthetics
- 6- Modern French Music Cultures
- 8- First Year French I and II



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## **March 2016 - June 2016: Reading Between the Lines: U.S. Women of Color in the 20th Century**

16 Credits

### **DESCRIPTION:**

Faculty: Frances V. Rains, Ph.D.

This 16-credit program was an integrated study of Women's Studies; U.S. History; Political Science and Cultural Studies. It examined how racism, sexism, classism & privilege operated in a variety of contexts and geographies across the century. Several questions guided our investigation, such as:

*"How did events, policies, laws, and acts of marginalization affect the lives of women of color across time? And, how did these events, policies, laws and acts work to shape and/or make invisible some of the contemporary issues that affect women of color today? How did women of color defy, resist, stand up, and empower themselves, despite the situations/circumstances that existed/exist? How did white women and women of color interact across time: What issues divided them and in what ways? And, what issues brought them together and in what ways? How, and in what ways, have these women's efforts offered YOU strategies to make a difference in this world?"*

Drawing on primary documents, qualitative research data, academic articles, autobiographical accounts, speeches, essays, documentaries, and poetry, students explored the ways women of color challenged barriers and forged paths that contributed to their economic, social, political and cultural life in the United States. Students examined these topics through lectures, films, readings, library research and book seminars. Students wrote two reading response papers per week and participated in twice-weekly, student-led book seminar discussions. Students also completed an independent final research project that produced either a biography, a research paper on an issue or a creative project that also incorporating research as a context. All the projects included a formal presentation. Finally, students produced a Synthesis paper of their learnings across the quarter answering one of the overarching questions of the program.

Core texts included: *Having Our Say: The Delany Sisters' First 100 Years* by Delany & Hill Hearth; *Black Feminist Thought: Knowledge, Consciousness and the Politics of Empowerment* by Hill Collins; *Asian/Pacific Islander American Women: A Historical Anthology* by Nomura & Hune; *House on Mango Street* by Cisneros; *Conquest: Sexual Violence & American Indian Genocide* by Smith; *Crazy Brave: A Memoir* by Harjo; *Looking Like the Enemy: My Story of Imprisonment in Japanese American Internment Camps* by Matsuda Gruenewald; *Princess Ka'iulani: Hope of a Nation, Heart of a People* by Linnea; *The Measure of our Success: A Letter to My Children and Yours* by Wright Edelman.

### **EVALUATION:**

Written by: Frances V. Rains, Ph.D.

Rachel is an intelligent and thoughtful student, who completed all the aspects of the program and has earned full credit. She began the quarter as a quiet student getting a lay of the land as an active listener. As the quarter progressed, so did Rachel's contributions to seminar dialogues and participation in small and whole class discussions. She frequently posed insightful connections that raised awareness and drew the class into deeper discussions about challenging issues like sexism, race and points of view. While not afraid to disagree, she was always respectful in her manner. Her twice-weekly seminar papers demonstrated not only the ability to make connections between the readings, lectures and films, but also a genuine effort to constantly improve herself, as a student, and as a socially conscious person in the world. Her papers went deep into the issues of institutionalized racism and its intergenerational effects on the African American community, as well as how sexism was intertwined with racism and the societal,



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economic and political impact of these on women of color across two centuries. These reflections gave rise to her Final Project topic, which she investigated beyond the class readings, lectures and films.

Rachel also worked with a partner in taking lead of one of the twice-weekly seminar discussions. As the first seminar leaders of the quarter, they wanted to build community and a safe space for discussion. Grounded in the readings in Hill Collins and in *Black Pearls: Blues Queens of the 1920s*, Rachel and her co-leader ask each member of the class to have ready a favorite quotation from the readings. Using a ball of yarn, students tossed the yarn to each other across a circle. When the yarn was received, they would share their quote and then toss it to someone else. It was a great way to allow even the quiet students to share, and for the class to also “see” the connections they had as a community, as the yarn tossing produced a giant web between all the classmates. Additionally, the sharing of the quotations was a steppingstone to having students also explain their quotation choices in the whole class seminar. To further the whole class seminar on the readings, Rachel also developed a set of questions to ask the class, for example: “*How did influential Blues singers shape music?*” Such questions enriched the dialogue. It was a very successful seminar. Through this Seminar experience, Rachel was able to enhance her Leadership skills and work with a variety of students. It demonstrated her creativity and ability to facilitate a large group.

For her Final Project, Rachel researched the topic of Colorism within the African American community. Written more as an essay than a research paper, it did cover critical elements of “colorism.” For example, Rachel highlighted how the effects of colorism, derived from the racism embedded in slavery, begin at an early age. This is reinforced by the way many may purchase/use bleaching products or send messages to their children that it is better to be light-skinned. However, she also pointed out how the media has capitalized on this issue through the fairly consistent selection of light-skinned African Americans to play any major roles, relegating darker-skinned actors and actresses often to the background, which reinforces this construct of colorism with viewers. Rachel concluded her paper by arguing for empowerment by speaking up about such issues and to unite rather than allow colorism to divide many communities of color. The paper would benefitted from in-paper citations and APA Style and with more opportunities to practice, this will improve. Rachel also presented her topic to the class. She was comfortable with the material, and it was delivered at a good pace. The visual aids might have been larger for better visual access by those sitting in the back of the room, still it was a powerful presentation. She received positive verbal feedback and much applause. Next steps might include larger visual aids.

For her brief Synthesis Paper, Rachel addressed “*How did women of color defy, resist, stand up, and empower themselves, despite the situation/circumstances that existed/exist?*” She began the paper by identifying women of color like Irene Morgan who refused to give up her seat before Rosa Parks; the Blues singers who empowered themselves; authors like Harjo writing about the forced sterilization of Native women; and Hill Collins, who called out injustices through an entire book. She also identified other women of color like Cisneros, Crisostomos, and Shange. Rachel concluded her paper this way, “*These women have taught me that there are so many ways to tell your story and to fight back. There are so many ways to speak your truth and to call out the injustices. I’ve also learned how important it is to go back for others... Every story matters. Every story deserves to be heard. With this knowledge, I will bring light to what has been dimmed.*” The paper might have benefited from more supportive detail to bolster the context for each of the women that were identified. It was clear, though, that Rachel had not only synthesized the materials from across the quarter, but had also reflected on how it changed her viewpoints United States History, issues of race in America, and the importance of women of color in the 20<sup>th</sup> Century.

Finally, Rachel provided a portfolio of her work across the quarter. It was neatly organized with sheet protectors for assignments and handouts. It was logically organized. It might have benefitted from actual dividers, although there were colored flags, dividing sections of the binder. It was easy to follow and complete.



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

- 4 - Women Studies: Leaders and Groundbreakers of Color
- 4 - History: Twentieth Century U.S. History
- 4 - Political Science: The Politics of Power
- 4 - Cultural Studies: Race, Ethnicity, Class and Gender





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## **September 2015 - March 2016: The Business of Art: Earning a Living as an Artist**

32 Credits

### **DESCRIPTION:**

Faculty: Jon Baumunk, Lee Lyttle, and Andrew Buchman

In this program, designed for first and second-year business and arts students with a strong interest in making a living as creative entrepreneurs, students examined various art worlds through the lenses of microeconomics, accounting, public policy, profit and nonprofit management, and careful considerations of the contemporary American art scene, economy, and polity. Students discovered structures that help foster vibrant artistic communities including basic business and entrepreneurship principles applicable in many other contexts. While studying skills for making a living, students pursued their own creative work along with assigned projects designed to help them present themselves as artists to a larger public. While the faculty were the main presenters, we also met with or studied many business and nonprofit leaders (often artists themselves) who shared skills and strategies for career building and organizational action. As the program continued, students were asked to do more and more research, practice, and creative work in small groups, and to present their findings to their peers for critique and improvement.

During fall quarter, students learned about how to start a business, management as a profession, and principles of entrepreneurship. We addressed strategic planning, tax and copyright law, prices and markets, promotion and marketing, budgeting, fundraising, job-hunting using social media, and working with employees, customers, and boards of trustees. Students did independent creative work and research on working artists, and participated in weekly workshops on how to analyze, graph, and solve problems in microeconomics. They attended frequent career and academic counseling sessions, including a full day at Evergreen's annual alumni reunion, "Return to Evergreen," where they networked with fellow students past and present. Students explored drawing by hand (via self-portraits using one's own shoes as models) and learned some fundamentals of computer animation (via self-portraits, broadly defined, using GIFs). They posted to an online program forum and designed their own websites (using WordPress) as ways to promote their own artwork. Students attended Olympia's semi-annual town-wide arts fair, Arts Walk, where they visited and assessed local arts organizations, posting online critiques. Field trips took students to either New York City or Seattle to meet more alumni and other artists and professionals pursuing careers in the arts, while practicing their developing skills in financial literacy, career-building, and thinking creatively about all the ways one can combine artistic and wage-earning work lives.

During winter quarter, our focus changed from individual artists to organizations in the arts. We studied topics in accounting, profit and nonprofit management in depth, and creative communication skills including public speaking. Students explored the commonalities and differences between for-profit, nonprofit, and governmental arts organizations, the special skills necessary to run them well, and the functions each kind of organization serves best. Visiting nonprofit and governmental leaders discussed their roles, the myriad elements involved in running an arts organization, and how they got started. In lectures, workshops, and papers we covered topics like strategic planning; human resource planning including working with employees, customers, and boards of trustees; marketing, budgeting, fundraising, and career planning.

Students were assigned a variety of in-class accounting group exercises that involved transaction analysis and the preparation and analysis of financial statements, including: cash-basis and accrual accounting and income; bank reconciliations, cash budgets, and short-term investments; receivables; inventory and cost of goods sold; plant assets, natural resources, and intangibles; liabilities; issuance of stock; and the statement of cash flows. In addition, students were assigned two out-of-class tutorials designed to increase their familiarity with spreadsheet software and independent problem solving skills.



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Students pursued a series of creative communication assignments, including graphic designs, public speaking exercises, written work, and performance assignments. The major communication assignments were a presentation about life and works (the "About My Work" slides and video); the preparation of written testimony suitable for use at a legislative hearing on pending legislation (i.e., public hearing testimony); and a storytelling project which included the options of collaborating with others in small group, and employing mixed media. Many students also created artistic work exploring topics of their own choosing, shared it via in-program art shows, concerts, and screenings which we dubbed "salons," in tribute to the 19th-Century tradition of such art events, and received verbal and written critiques of their art work.

On a field trip toward the end of the term, students met with arts professionals involved in various careers, either at two major museums in Tacoma, or in various locations in the city of Los Angeles. In their final team projects students presented before a fictional Board of Directors a comprehensive plan for the future of a fictional nonprofit dance company. Their presentations included a strategic thinking approach for the future, financial report, three year budget plan, and ideas for both human resources and marketing plans.

#### **EVALUATION:**

Written by: Andrew Buchman

#### Fall Quarter

Rachel is a singer who has worked with all-state ensembles, with a broad repertoire encompassing multiple musical traditions. I'm sorry that I didn't have the opportunity to work more closely with her on her music, and look forward to getting to know her work in the future. She participated patiently and constructively in all of our classes.

Rachel's notebook included a variety of solid notes on fieldwork, readings, and classes. She took particularly good notes on our studies of microeconomics, and she participated in all of our workshops in that area as well, working with three other students collaboratively. The same group chose a wonderful artist to profile, Lauryn Hill, for their group research presentations on an artist who has spent time in New York. The first presentation was quite strong, focusing on some of the most intriguing and puzzling aspects of her life and work. The second iteration, for the entire program, was even stronger, with improved graphics, pared-down, germane examples, and thoughtful explorations of not just the what, but the whys behind the considerable ups and downs of their subject's career.

Rachel's papers, to her credit, often included her personal reflections on one or more topics central to the readings for a given week, as in her meditations on the relationship between artistic freedom of expression and the issue of liberty in a democracy more generally in her paper on Cherbo. Her philosophical positions were clear and intriguing, and I looked forward to hearing her out on a text or its author. I only wish that we had more seminar time to explore the ideas she raised more fully in conversations there. It's been a pleasure working with Rachel this quarter, and I hope she gets more and more opportunities to sing here in the Northwest, as she gets settled and gets better known in the area. We are lucky to have her with us.

Written by: Jon Baumunk

#### Winter Quarter

Rachel actively participated in seven small group accounting exercises, turned in both Excel tutorials, and a final small group project that included a financial reporting component. Rachel's work in the small group accounting exercises showed a very good command of the material. Rachel's teammates



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specifically mentioned Rachel's skill proficiency in math and ability to effectively organize the rest of the team's efforts. This indicates Rachel studied the assigned texts covering accounting and management of arts organizations. In addition, Rachel's completed Excel tutorial work demonstrates Rachel worked to understand Excel and achieved proficiency in it.

On the sections covering arts management, Rachel did an excellent job writing about and discussing topics covering effective communication, strategic thinking versus strategic planning, the role of managers in the arts, and managing the assets of an arts organization. In Rachel's seminar papers, Rachel explored budgeting, financial management, human resources, marketing, fundraising, grants, and general financing approaches. They indicate Rachel carefully read the assigned chapters and captured the key concepts in each question. It is clear that overall Rachel attained a greater understanding of the issues involved in the business of running arts organizations. This was further demonstrated by Rachel's active participation in Rachel's final group project on presenting the direction for the fictional "Wing and a Prayer Dance Company." It is also clear that Rachel participated very well with Rachel's work group. In presenting the new mission, structure, and direction of the organization, as well as its three year budget plan, Rachel supported the group's financial, human resources, and marketing plans. The group did some very good strategic thinking while presenting its position, and Rachel contributed in fine fashion in making this happen.

Rachel is an experienced and gifted singer. Rachel sang a beautiful popular song with great skill and ease at one of our in-program salon concerts. Rachel's "About My Work" slides were a wonderful portrait of a talented and supportive family and community, and Rachel's public hearing testimony and currency designs both reflected high ethical standards and concern for good education programs for all. Rachel's T-shirt design was well-conceived, and Rachel's vowel sound poem was lively and very musical. Rachel also collaborated effectively as part of a small group research project, focused on a major public museum in Los Angeles. The quintet covered some history and detailed current audience demographics, and focused very well on the organization's goals, as presented in a current strategic plan, illustrating these points with appropriate bullet points and illustrative images. Although perhaps it was a little hard to read some of the fact-filled slides, especially the financial data, the group covered a lot of ground well, and within the time allotted. With more time, they could have added a chapter around the museum's emergence as a major modern art institution in the 1960s and 1970s, making Los Angeles (for the first time) a part of the international visual art circuit. It was enjoyable working with Rachel this year.

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

- 5- Principles of Microeconomics
- 5- Introduction to Democracy and the Arts
- 6- Introduction to Professional Practices in the Arts
- 5- Creative Communication Skills and Projects
- 5- Introduction to Accounting
- 6- Introduction to Management Issues in Nonprofit Arts Organizations



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## **March 2015 - June 2015: What Are Children For?**

16 Credits

### **DESCRIPTION:**

Faculty: Charles Pailthorp, Ph.D., Nancy Koppelman, Ph.D

This program addressed the history of Childhood and how the conditions of child rearing have changed in North America from the early Colonial period to the present. Steven Mintz's *Huck's Raft* guided our historical studies from the 17th century forward. We considered changing meanings of innocence and sin, labor and leisure, usefulness and sacredness, and how these meanings shaped the way children were seen and treated. Viviana A. Zelizer's *Pricing the Priceless Child: The Changing Social Value of Children* helped us appreciate the changing economic value of children and their place in a consumption-based economy. We also read short stories by J. D. Salinger (*Nine Stories*), Alice Walker ("Everyday Use"), and Kurt Vonnegut ("Harrison Bergeron"). Jean Jacques Rousseau's *Emile* provided a characteristic Enlightenment-era view of childhood, and presented the groundwork for the progressive movement in children's education that arose in the 20<sup>th</sup> century. We read two essays by Richard Rorty, who acknowledges deep alliance with John Dewey, and we accepted Rorty's challenge to reconsider our practices as parents and educators, not so much by appeals to reason as to a deeper, sentimental understanding of the lives of others. We concluded the quarter with Robert D. Putnam's *Our Kids: The American Dream in Crisis*, and examined his contemporary diagnosis of modern childhood in light of unprecedented disparity between the rich and less than rich. Students heard from a wide range of guest speakers who work with and on behalf of children. Our weekly schedule included two book seminars, all-program lectures and films, and writing workshops. Students wrote four short papers, including one brief memoir, and they wrote a final in-class examination.

### **EVALUATION:**

Written by: Charles Pailthorp, Ph.D.

This program has been the concluding quarter of Rachel's first year at Evergreen. By her own account, her earlier work in community college had not been challenging enough, and she had not had opportunities to be creative and exploratory in her studies. Rachel has indeed been creative and exploratory in "What Are Children For?" and approached the curriculum with her own distinctive marks: intelligence, humor, warmth towards her colleagues, hard work ... and in the end with a strongly felt answer to the leading question, "What for? What would do without them?" Rachel readily met every requirement of this curriculum and deserves full credit for ten weeks of fine work.

In seminar, Rachel could be counted on for preparation, attentive presence, and thoughtful contributions to the discussion. She brought the balance of a young woman content with her own childhood and upbringing. Rachel's childhood vignette, which everyone in the seminar read, tells of a childhood filled with warmth and love, particularly from a grandmother who taught Rachel the fundamentals of living well, of living generously with and for others. Some others in the seminar, for good reasons, recalled their own childhoods with anger and resentment. Our explorations of childhood would have been much more difficult without the balance that Rachel – fortunately not alone – brought to the group.

Faced with a final exam, students were asked to form study groups, and Rachel joined with a group of three others, all of whom met together twice of week during the final weeks of the quarter. By all reports they had thoughtful, focused and thoroughly enjoyable conversations. Rachel's final showed evidence of this good work, that she took important steps in furthering her synthesis of our central texts.

By the end of the quarter, in Rachel's final essay, she had demonstrated that her writing is becoming strong and clear. Rachel certainly has the ability to say what she thinks, with seeming ease. As with all



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undergraduates, it's critical that Rachel continue to write, and rewrite, and discover the ways in which one can use writing to sharpen, shape, and define what one thinks and feels. Rachel's best writing this quarter showed that she has this adventure well underway.

This curriculum asked students to explore their own childhoods, and at least for some this was not always comfortable and could lead to feeling quite vulnerable. Rachel was one of those, however, whose compassion overshadowed whatever vulnerability she herself might have felt. The program would have felt less safe had not she and a few others brought this quality to our work.

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

- 6 - History of American Childhood
- 4 - Sociology of Childhood
- 2 - American Literature
- 4 - Philosophy: on Rights and Practice



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## **September 2014 - March 2015: Structures and Strictures: Fiction, Mathematics and Philosophy**

32 Credits

### **DESCRIPTION:**

Faculty: Kathleen Eamon, Ph.D., Steven Hendricks, M.F.A., Toshitami Matsumoto, Ph.D., & Brian L. Walter, Ph.D.

In this interdisciplinary full-time two-quarter program, we explored how tools for thinking – philosophical terms, fictional narratives, and mathematical systems – allow us to both build and challenge structures of knowledge. We regarded academic disciplines as capable of both expanding and limiting what we can know and what we can imagine. We worked to understand how mathematics is an imaginative, humanist endeavor, a study of patterns that yields new languages and opens up possibilities in the world; our mathematics work was anchored by a careful reading of Keith Devlin's *The Language of Mathematics*, supplemented by short readings from Douglas Hofstadter's *Gödel, Escher, Bach* and the Oulipo. Our fall-quarter studies in literature attended closely to the conventions of realism, reading Peter Turchi's *Maps of the Imagination*, and philosophical approaches to storytelling, focusing on essays and short stories by Jorge Luis Borges. In the winter, we focused on three novels: Beckett's *Molloy*, Gert Jonke's *Geometric Regional Novel*, and Tom McCarthy's *Remainder*. Our work in philosophy and psychoanalysis, especially Kant's *Prolegomena to Any Future Metaphysics* and Freud's *Interpretation of Dreams*, helped us both think about the conditions for the possibility of world-making and examine fictional worlds as aesthetic objects. In the winter, our program also jointly hosted this year's Evans Chair scholar, art historian and critic Thierry de Duve, with whom we spent three weeks in intensive lecture and seminar sessions on 20th century avant-garde visual art, aesthetic theory, and philosophy of art. Additionally, students were asked to choose an emphasis – mathematics, philosophy, or literature – which involved following three weeks of specialized curriculum that led to the development of their major projects for the quarter.

Program work was aimed both at introducing students to the formulation of disciplinary approaches to complex questions and at supporting generative, synthetic work between the disciplines. Regular work of the program included lectures, seminars, weekly "critical inquiries" in the first quarter (substantive short essay responses to questions about each week's readings) replaced by "examined passages" (short, focused textual analyses) and careful research logs in the winter, weekly mathematics homework, and workshops in literature, philosophy, writing, and mathematics. The fall quarter culminated in final projects and presentations organized around close readings of program texts. At the end of winter quarter, students were asked to complete two projects, one minor and one major; the shape of their major project depended on which area they chose as their focus, although they presented their results to the entire program in interdisciplinary panels. Over both quarters, students also prepared for and attended both the Critical and Cultural Theory and Art Lecture series at Evergreen, which expanded on our program work in philosophy, critical thinking, and visual studies.

### **EVALUATION:**

Written by: Kathleen Eamon, Ph.D., Steven Hendricks, M.F.A., & Brian L. Walter, Ph.D.

Rachel Nabors did two quarters of good work in *Structures and Strictures*, always turning her assignments in complete and on time, paying close attention in seminar and lectures, and engaging particularly well in small groups. Her near-perfect attendance record and her tidy, polished final portfolio were indicative of the kind of attention she invests in her studies. She demonstrated the capacity for solid introductory work in literature, philosophy, and mathematics, and toward the end of the program seemed to find both more personal significance and opportunities for interdisciplinary synthesis.



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Rachel was generally quiet during class discussions, always taking notes and occasionally speaking up to ask a question, and she participated actively during small group work. In the fall, her work on the weekly "critical inquiry" writing assignments showed her reading of the texts and her struggle to access the authors' meanings in our often difficult program texts; this consistent preparation was also evident in her winter quarter "examined passage." From the beginning, Rachel offered basic observations about the passages she chose to focus on, and over the quarters, she developed a less passive stance toward the texts and ideas, responding more directly to each and developing connections between them.

Rachel did some fine mathematical work in this program. Rachel's fall math homework showed some engagement with the assigned tasks, though she would have benefited from taking a more thorough, sustained approach to that work. Again in the winter, her homework showed her exposure to the content of the in-class workshops, but her work suggested a fairly limited understanding of and engagement with the concepts and tasks at hand. In the fall, her in-class writing generally suggested awareness of ideas from the mathematics reading, though she had trouble applying those ideas meaningfully. Her winter in-class reflections, on topics in topology, probability, recursion, and Oulipian constraint-based literary production, show more evidence of regular preparation and a familiarity with the central terms, although her answers were also often very brief, perhaps indicating difficulty linking her general understanding to either concrete and specific examples or broader program themes.

Rachel participated effectively in the program writing workshops, designed to support the students' critical inquiry work, to begin their engagement in literary studies through creative writing, and, in winter, to work on developing a revision process and skills in peer response. In the fall, Rachel wrote a "mathemagical" fiction, a work based or structured in some way on a concept from our math text. Rachel chose to think about algebraic variables, giving their role in mathematics an anthropomorphic relation. The fun of her story is the playful cropping up of math terminology in ordinary language and then idea that formula can imply scenarios, connections and missed connections between the two lovers, x and y. Rachel's work was clever, and her reflections suggest that it led her to think about algebra with a new affection. In the second quarter, Rachel participated fully in the peer review writing workshops. Her first critical response for a colleague was informal, but by the second she was working to objectively reflect the essay in question, noticing its arguments and even rhetorical flourishes, before moving on to suggestions and advice. Her own minor project, which elicited good peer feedback as well, did not, unfortunately, serve as the site for the development of a deep revision process.

As a writer, Rachel has a good grasp of mechanics, and she is working toward writing as a way of analyzing and thinking through difficult texts. Rachel's one formal essay for the fall quarter was a brief discussion of animation in the context of Gunning's "The Transforming Image." She did a fine job of recapitulating several key ideas from Gunning's piece, though the essay would have been improved by revising with an explicit focus on developing and supporting a thesis. Her second quarter minor essay began to hint at issues of translation and authority by bringing Barthes' "Death of the Author" together with Freud's *Interpretation of Dreams*.

In the winter, Rachel chose philosophy as her emphasis, meaning that during our three weeks on 20th century art with critic and art historian Thierry de Duve, she also read, analysed, and discussed substantial excerpts from Kant's *Critique of Judgment* on beauty and the sublime and chapters from Sianne Ngai's *Ugly Feelings* (on "stuplimity" as an aesthetic category) and *Our Aesthetic Categories* (on "The Cuteness of the Avant-Garde"). By the end of these three weeks, Rachel had experimented for the first time with formal analysis, offering a reading of Robert Filliou's installation *Principe d'Équivalence*, followed by a second, which would anchor her major project for the quarter, on Manet's *Le Déjeuner sur l'herbe* (The Luncheon on the Grass). The essay that resulted, "The Natural Interpretation," was Rachel's most far-reaching and successful writing for the program, reading the Manet against and through her own initial aesthetic and moral response to the piece, Kant's thinking about fine art in his *Critique of Judgment*, and a key passage in Freud's *Interpretation of Dreams*.



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Rachel's fall end-of-quarter presentation was organized around a key passage from T.S. Eliot's "Tradition and the Individual Talent," and it demonstrated her capacity to find meaningful moments to focus on and effectively paraphrase a complex thought; her next step would be to focus on situating isolated passages in their original context. At the end of winter, she presented a conference version of her major project, "The Natural Interpretation," as part of an interdisciplinary panel of four, offering a clear and straightforward introduction of a colleague and delivering a strategically-edited version of her project. The presentation was polished and practiced, a very good ending to two quarters of hard work.

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

7 - Liberal Arts Mathematics

7 - Literary Studies

7 - Introduction to Philosophy

4 - Writing as Inquiry

4 - Philosophy: Projects in Aesthetics and Philosophy of Art

3 - Visual Studies: 20th Century Art





The Evergreen State College • Olympia, WA 98505 • [www.evergreen.edu](http://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](http://www.evergreen.edu)) for specific dates.

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

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

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