



Nagel, Alden West

A00426481

Last, First Middle

Student ID

TRANSFER CREDIT:

Start	End	Credits	Title
09/2015	03/2020	55	Seattle Central College
09/2015	03/2020	7	Seattle Central College
09/2018	03/2019	10	Whatcom Community College

EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2020	12/2020	8	Mediaworks: Animation, Documentary, and Experimental Approaches to the Moving Image 4 - <i>Experimental Digital Filmmaking</i> 3 - <i>Introduction to Film and Animation Studies</i> 1 - <i>Critical Media Literacy</i>
01/2021	03/2021	4	Climate Change and Colonization in the Arctic: Who are the Sámi? 2 - <i>"Indigenous Sami Studies"</i> 2 - <i>"Nordic Studies"</i>
03/2021	06/2021	8	Disrupting The School-To-Prison Pipeline: Explorations in Ed 4 - <i>Social Justice Education</i> 4 - <i>Creative Writing</i>
03/2021	06/2021	4	Reimagining Community Safety 4 - <i>Interdisciplinary Community Studies</i>
09/2021	12/2021	6	Climate Foundations and Global Futures 3 - <i>Political Ecology of Climate Change</i> 3 - <i>Political Economy of Climate Change</i>
01/2022	06/2022	29	Temporality, Word, and Image 7 - <i>Literary Modernism</i> 8 - <i>Film Studies</i> 14 - <i>Film Production</i>
06/2022	09/2022	16	Audio Post Production for Film and Television 16 - <i>Audio Post Production for Film and Television (Certification)</i>
09/2022	12/2022	6	A Question of Character: Psychology and Performance 3 - <i>Psychology</i> 3 - <i>Performing Arts</i>

Cumulative

153 Total Undergraduate Credits Earned



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September 2022 - December 2022: A Question of Character: Psychology and Performance

6 Credits

DESCRIPTION:

Faculty: Mark Harrison, Ph.D. and Mark Hurst, Ph.D.

Shakespeare tells us that, "All the world's a stage, and all the men and women merely players; They have their exits and their entrances", and in their time play "many parts." But if all of us are merely players upon a stage, what roles—what characters—do we choose to play? What personas do we adopt as we reveal aspects of self and encounter the world around us? This program examined human character through the interdisciplinary perspective of psychology and the performing and visual arts. Our learning activities included critical reading and writing, seminars and workshops, lectures, and creative projects. In the process, we explored the creation, maintenance, and change regarding all aspects of self, ranging from the dark features of humanity to character strengths that can lift, inspire and overcome. While this was NOT an acting class, we did study diverse expressions of "character" drawn from plays, films and actors' portrayals, among other sources. We learned how psychology has become a tool for analyzing and portraying character, based on representations from real life, examined in relation to our individual acceptance of the "roles of a lifetime." We also considered the influences that move us to mindlessly follow group norms, and practices that may allow us to fully engage in thoughtful development of personal values. Our study of psychology drew on social science from personality, developmental, and social psychology and include psychological science from the research of Aronson, Baumeister, Dweck, Eberhardt, Haidt, Kegan, Peterson, and Seligman, among others. In addition, we screened films, and read plays (ranging from Shakespeare to Tony Kushner), poetry, and literature, to determine how character has been imagined through history and in countless incarnations.

EVALUATION:

Written by: Mark Harrison Ph.D.

Alden's work in the program was a mixed success. The assignments he was able to complete showed potential. These included reading workshops in our study of the theatre—August Wilson's *The Piano Lesson* and the libretto to *Sunday in the Park with George* prior to actually seeing Sondheim's Broadway production on video. Alden's comments in seminar, workshops and other group activities could be insightful and add to our discussions. For example, Alden wrote a short essay in response to the film *Good Night and Good Luck*, which he described as "a time when paranoia created a collective culture, both inside and outside the government. This resulted in a certain collapse of the public's relationship to truth as it had been known before." A second assignment that Alden completed was modeled on the art boxes of Joseph Cornell. His choice of subject matter was based on the television miniseries *Manhunt* and focused on the so-called "Unibomber," Ted Kascinski. According to Alden, "cognitive dissonance" was at the heart of the story and Alden was correct in using this terminology to describe Kascinski. But the gist of the essay did little to illuminate or use any program readings. Alden completed two out of four major assignments.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 6

3 - Psychology

3 - Performing Arts



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June 2022 - September 2022: Audio Post Production for Film and Television

16 Credits

DESCRIPTION:

Faculty: Zenaida Vergara

This course covers the fundamental elements of producing, designing, and editing sound for the moving image. Students will learn field and studio recording techniques, editing, and design using the multi-track software Pro Tools. Topics to be covered include microphone applications, experimental recording techniques, application of audio effects, and building creative layers of sound to create an impactful design. We will be screening, studying, and critically analyzing the historical to present-day works of sound in the moving image. We will also complete weekly practices for Foley footsteps, dialogue replacement, and creative sound design that will be the building blocks towards final projects for the second session.

The second half of this course is dedicated to production, with each student completing a 1-minute sound design project. Students are required to reproduce the dialogue, Foley, effects, music, and final stereo mix. Instruction, screening, and critique will continue throughout the second session.

This course comprises the Audio Post Production for Film and Television Certificate.

EVALUATION:

Written by: Zenaida Vergara

Alden Nagel completed all the required audio exercises, and their work reflected comprehension of post-production design for the moving image. Alden has made tremendous growth with the technical and creative aspects by producing a series of works throughout this course. The development of their projects throughout the summer has shown a versatile and organized practice in creating high-quality work.

Throughout the first session of this course, Alden dove into the art and practice of collecting field recordings. Alden fused these recordings with their own sound library to compose a soundscape project with an assigned scenario. Alden's work conveys a sense of the translation of acoustic sound into compositional building blocks for sound design. Alden's coursework conveyed an intentional approach to creating impactful design using the foundational methods of post-production sound.

Alden also completed three sync sound recording projects to assigned videos that focused on the elements of Foley footsteps, dialogue replacement, and re-design using effects. These projects required the student to fill the roles of performer and audio engineer to develop an acute understanding and awareness of acting and performance challenges. Alden's work highlighted their ability to demonstrate sync sound performance, effectively apply overdubbing techniques, and utilize comping to create a believable sound design for the moving image.

The second half of the course required each student to produce the entire sound design for a one-minute video that incorporates all the post-production sound elements. Alden chose a movie scene called *Untying* from *Woman In The Dunes* that included character dialogue, Foley, effects, and music. Alden's work showcased their attention to detail in capturing an accurate performance both technically and emotionally. Alden's focus was primarily on vocal processing by using modulation and time-based effects to evoke a sense of unease and dissonance. Some of Alden's design scenes were well executed by layering sounds to enhance texture along with a minimalistic approach that has equal impact. Alden's command of using Pro Tools has also grown quite extensively in using the application and developing a critical ear in using the program effectively and creatively.

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Over the course, Alden's work has shown forward momentum with learning, engagement, and producing quality work. Alden was always present during critique sessions and their participation and ability to articulate and analyze elements of post-production were always appreciated.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

16 - Audio Post Production for Film and Television (Certification)



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January 2022 - June 2022: Temporality, Word, and Image

29 Credits

DESCRIPTION:

Faculty: Vuslat D. Katsanis, Ph.D., Leonard Schwartz, MA

Designed at the intermediate and advanced levels for the Literary Arts and Studies (LAS) and the Humanities: Culture, Text, and Language in World Societies (CTLWS) paths of study, this 16-credit hybrid program offered a study of literature and film through the broad theme of temporality. Ideas pertaining to "slow time," memory, duration, and futurity were explored by way of the interactions between words and images.

Winter quarter expanded upon literary, theoretical and aesthetic frameworks through a combination of lectures, seminars, screenings, workshops, student-led salon sessions, and guest speakers' presentations. Twice per week, students wrote analysis essays on works of literature and film that we read and screened. They also completed four creative writing exercises and additional reflection pieces throughout the quarter. Guest speakers included visual artist Lauren Alyssa Bierly and poets Andrew Zawacki, Holly Melgard, and Haleh Liza Gafori. Literary works read included Raul Zurita's *Inri*, Robert Bresson's *Notes on The Cinematograph*, Gertrude Stein's *Selected Writing*, Marcel Proust's *Swann's Way*, Ilya Kaminsky's *The Deaf Republic*, and Dubravka Ugresic's *The Ministry of Pain*. Films screened and written about included *Uncle Boonmee Who Can Recall His Past Lives*, Dir. Apichatpong Weerasethakul, *Once Upon a Time in Anatolia*, Dr. Nuri Bilge Ceylan, *In the Mood for Love*, Dir. Wong Kar Wai, *Pickpocket*, Dir. Robert Bresson, *Meshes of the Afternoon* and *Rituals in Transfigured Time*, Dir. Maya Deren, *Vagabond*, Dr. Agnes Varda, *Stalker*, Dir. Andrei Tarkovsky, *Still Life*, Dir. Jia Zhangke, and *The Walker*, Dir. Tsai Ming-Liang.

Spring quarter combined lectures, seminars, and workshops with primary emphasis on student independent projects. The initial set of lectures, seminars, screenings, workshops prepared students to conceptualize and write a thorough proposal, after which weekly individual consultations and additional peer-review workshops supported students to further develop and refine their projects.

The program invited two guest speakers this quarter, poet Maged Zaher and the editor of New York Review Books, Edwin Frank. Literary works read this quarter included passages from the Bible, Heraclites' *Fragments*, theory and analytical essays by Trinh Minh-ha and the new Iranian poetic cinema scholars, and an interview with Turkish filmmaker and cine-philosopher, Pelin Esmer. Films screened this quarter included *Symbiopsychotaxiplasm: Take One* (dir. William Greaves, 1968, USA), *Taste of Cherry* (dir. Abbas Kiarostami, 1997, Iran), and *Ten to Eleven* (dir. Pelin Esmer, 2009, Turkey). Short videos screened included *Redhead* (dir. SABA), *Ten Meter Tower* (dir. Maximilien van Aertryck and Axel Danielson), and a documentary footage from Yoko Ono's *Cut* performance in NYC. This quarter, the program offered an embedded peer writing tutor, supported by the Mellon Co-Curricular funds, to offer twice weekly writing consultation sessions for individual students and evening writing workshops for groups.

EVALUATION:

Written by: Vuslat D. Katsanis, Ph.D.

Throughout the two quarters, Alden Nagel attended the program activities consistently and arrived to each class well prepared to discuss the week's assigned materials. Often eager to speak in class discussions, Alden's ideas on films and literature were relevant, enthusiastic, and respectful. The strengths of Alden's participation included incorporating material from his prior learning in film studies and his involvement in the extra-curricular campus film club, which he founded.



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Alden submitted most of the required weekly essays in film and literature with precise textual evidence and relevant commentary. His views during lectures and seminars usually prompted further discussion among both faculty and peers. The analytic component of his weekly writing became noticeably stronger throughout the winter quarter as Alden began to pay closer attention to literary and filmic strategies. Noteworthy essays included a comparative reading of the Russian filmmaker Andrei Tarkovsky's *Stalker* and Ukrainian poet Ilya Kaminsky's *Deaf Republic* as textual prayers contemplating hope in the aftermath of mass destruction. The attention to detail in both filmic and literary texts made for a persuasive close reading. Later, Alden also demonstrated some attention to contextualizing the material as evidenced in his essay on the Chilean poet Raul Zurita's *Inri*.

Alden's participation in the creative writing submissions during the winter were well composed and his participation in seminars was effective. He translated this rehearsal of writing creatively into his independently conceived term project in spring-- a short diary film which he tentatively titled, "Skylark." Alden's role in the project was to work with a writer to compose and edit the script, find and edit video footage, produce the film, and manage the film crew. The final film, approximately twenty-five minutes in length, incorporated a voice-over reading of the original script with found video footage of the Skykomish area of Washington and an originally composed musical track. Poignantly, this diary film threaded the themes of vagrancy vs. travel, nature vs. culture, and industrialization vs. economic deprivation, thus showcasing Alden's remarkable promise as a young filmmaker and scholar. To complete the project, Alden regularly met with faculty during individual consultations, wrote and won a travel grant, and participated in peer workshops.

Overall, Alden demonstrated high quality performance in most aspects of the program. Alden has a strong chance of success in additional intermediate to advanced levels of study in the humanities, and especially in the area of film.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 29

- 7 - Literary Modernism
- 8 - Film Studies
- 14 - Film Production



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September 2021 - December 2021: Climate Foundations and Global Futures

6 Credits

DESCRIPTION:

Faculty: Krishna Chowdary, Ph.D., Savvina Chowdhury, Ph.D., and Shangrila Joshi, Ph.D.

Through the disciplinary lenses of climate science, political ecology, and political economy, this program explored the root causes of the climate crisis. We strove to use an interdisciplinary framework to understand the context of climate change at regional, national, and international scales. Students were introduced to the physical science behind climate change, and concurrently, investigated the dominant economic and ecological narratives about climate change through the lenses of political economy and political ecology. We examined in depth the scientific basis as well as the structural drivers of climate change (including colonialism, capitalism, and patriarchy), as well as how they are being challenged and resisted in the United States and beyond. We learned from historical and contemporary case studies, seeking to understand them scientifically as well as through the lenses of feminist, postcolonial, decolonizing, and Marxist thought.

Our program guiding questions included: What economic, historical, scientific, and socio-political processes have led us to the climate crisis? What are the complexities surrounding the climate crisis in the current moment? How might we transform our systems to emerge as a more resilient and equitable global society?

Program activities and assignments supported students in: building skills in climate science literacy and quantitative literacy; understanding the root causes of the climate crisis from multiple disciplinary lenses; understanding the process of international climate negotiations and deliberations in the context of historical inequities between core and periphery; developing a sophisticated understanding of the complexities and the multi-faceted nature of the social dimensions of climate change; developing critical thinking skills to evaluate the effectiveness of various solutions proposed to combat climate change and climate inequities in a global context; synthesizing and integrating classroom learning with lived experience and other learning in the 'real world'; developing skills and capabilities in collaborative learning and learning across significant differences; and developing public speaking and leadership skills through participation in seminar discussion and collaborative assignments.

Weekly activities typically included three lecture/discussions, two seminars, a workshop, and posting to discussion forums. Weekly lectures and one seminar were held via Zoom, and workshops and a second seminar were in-person (though students could opt to participate remotely). In addition, students attended the Global Women's Assembly for Climate Justice hosted by Women's Earth and Climate Action Network. Students went on a walking tour of downtown Olympia to think about the climate crisis in the context of our local community. Students worked collaboratively in teams to prepare for a simulation exercise designed to recreate the United Nations' international conference on the climate crisis. Students attended guest lectures provided by Robin Hahnel (American University and Portland State University), Steven Niva (The Evergreen State College), Ruchira Talukdar (University of Technology Sydney), and Sarah Jaquette Ray (Humboldt State University).

Students were evaluated on: general learning and participation in program activities, particularly in twice weekly seminars; two quizzes to assess their knowledge of concepts and ideas from program texts and activities; six weekly written synthesis assignments based on program activities and texts; five worksheets based on in-program workshops; collaborative work on researching an assigned country's position on climate change and participation in a simulation of a United Nations Conference of Parties climate negotiation; seven online discussion forum contributions based on assigned texts, recorded lectures, or films.



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Students read or watched: A History of the World in Seven Cheap Things (Patel and Moore); The Science and Politics of Global Climate Change, Third Edition (Dessler and Parson); Gun Island (Ghosh); Climate Change Evidence and Causes Update 2020 (National Academy of Sciences and The Royal Society); Climate Change Justice and Global Resource Commons (Joshi, Ch. 2-3); Carbon (Ervine, Ch. 1-3); Principles of Microeconomics (Mankiw, Ch. 23); Climate Futures (Narain-preface; Whyte-Ch. 2); Feminism and the Politics of the Commons in an Era of Primitive Accumulation (Federici); Colonization and Housewifization (Mies); Can This Tribe of 'Salmon' People Pull Off One More Win? (Kim); excerpts from Climate Change and Our Natural Resources: A Report from the Treaty Tribes in Western Washington and A Fair Shares Phaseout: A Civil Society Equity Review on an Equitable Global Phase Out of Fossil Fuels; Violent Borders: Refugees and the Right to Move (Jones, Ch. 7); The Global North-South and climate justice activism: Comparative Ethnography of Australia and India (Talukdar, Ch. 2); A Field Guide to Climate Anxiety (Ray, introduction); Who Feels Climate Anxiety? (Ray); Who's Counting? Marilyn Waring on Sex, Lies, and Global Economics (dir. Nash); This Change Everything (dir. Lewis); As Long As The River Runs (dir. Burns); Sun Come Up (dir. Redfearn); How to Let Go of the World and Love All the Things Climate Can't Change (dir. Fox).

Students also read or watched: Climate Change Justice and Global Resource Commons (Joshi, Ch. 1); selected presentations from Washington Climate Assembly Learning Session 1 (Hardison-Tribal and Indigenous Sovereignty and Climate Change; Joshi-Ethical Considerations Around Climate Policy and Climate Justice); Slow Violence and the Environmentalism of the Poor (Nixon, Ch. 5); Drowned Out (dir. Armstrong); Legacy of Malthus (dir. Dhanraj); A Polycentric Approach for Coping with Climate Change (Ostrom); Climate Justice and Resilience Speaker/Event Series (Whyte-Making Kin with Climate Change and Grossman).

EVALUATION:

Written by: Shangrila Joshi, Ph.D.

Alden Nagel has completed the first half of this two-quarter program. Alden's attendance in program activities throughout the term was inconsistent, and portfolio of completed assignments was incomplete, but completed work met some of the learning objectives of the program satisfactorily.

The only group of assignments completed by Alden were the weekly synthesis writing assignments. In this work Alden demonstrated good understanding of the root causes of the climate crisis through a political economy lens to articulate how a capitalist economic structure has led to the conditions precipitating global climate change, and how it continues to impede meaningful solutions; how capitalism intersects with structures of colonialism, racism, and patriarchy to generate legacies of power imbalances at multiple scales that contribute to the unequal responsibilities for and vulnerabilities to climate change. Alden's work gave some glimpses of awareness of the complexities of the climate crisis, particularly in regards to the different competing perspectives on how to produce a fair way to address it globally, the different scales at which climate inequities manifest, and in grappling with the multiple meanings of 'development' that materialize in 'right to develop' climate justice arguments on part of Global South actors. Also visible in this body of work was an emerging awareness of the political ecology of global climate negotiations at the international scale, pertaining to the nuances of the North-South question. Alden's synthesis writing assignments showed an upward trajectory in meeting expectations, but while the writing was typically concise and clear, it would significantly benefit from drawing more consistently on program readings and lectures, and following proper citation practice.

Overall, in this program Alden demonstrated good understanding of the root causes of climate change and beginning understanding of the complexities of climate change.



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SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 6

- 3 - Political Ecology of Climate Change
- 3 - Political Economy of Climate Change



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March 2021 - June 2021: Reimagining Community Safety

4 Credits

DESCRIPTION:

Faculty: Eirik Steinhoff, Ph.D.

This course, which was conducted remotely during the COVID-19 pandemic, featured a series of lectures, screenings, and public seminars on the topic of "reimagining community safety." Students participated in weekly discussions and documented their learning in a variety of ways: in a journal, in weekly posts to Canvas, in midterm and final portfolios of their work, and in a final synthesis essay.

In addition to alternatives to policing and incarceration (such as Olympia's community crisis responder model, Seattle's CHOOSE 180, and NYC's Common Justice), we focused on a broad range of approaches to the question of "community safety." These included: settler colonialism and indigenous resistance (with special attention to the Medicine Creek Treaty); Atul Gawande's paradigm of "slow ideas" and Rob Nixon's theorization of "slow violence"; Danielle Sered's model of restorative justice (as described in her recent book *Until We Reckon*); social resilience and mutual aid; liberation education in a prison setting; the work of poetry in a time of major social transformation; food justice in both a local and a global context; and bioregional regeneration.

The public events we hosted were designed to showcase Evergreen's ongoing commitment to action-oriented community-based interdisciplinary inquiry, and were inspired by early Evergreen faculty member Richard Cellarius, who in 1972 theorized a practice of "urgent studies" that would "focus and legitimize research on solutions to our major crises."

These public events included:

- Art Lecture with Tongo Eisen-Martin (San Francisco poet laureate and organizer)
- Art Lecture with Cassie Thornton (artist and organizer)
- Art Lecture with Miranda Mellis (Evergreen Literary Arts faculty)
- A Public Seminar on Public Safety (w/Olympia public defender Larry Jefferson & others)
- A Public Seminar on Transformative Responses to Harm (w/Danielle Sered & Chris Goode)
- A Public Seminar on College in Prison (featuring documentaries by Gilda Sheppard & others)
- Farm Worker Justice Day (w/Familias Unidas por la Justicia & Tabajadores Unidos por la Justicia)
- A Virtual Fieldtrip in the Nisqually Watershed (w/Jeff Antonelis-Lapp)

EVALUATION:

Written by: Eirik Steinhoff, Ph.D.

Alden did good work meeting the expectations set for students in this course. Alden participated actively in our discussions, completed both required portfolios as well as the synthesis essay, and for this good work received full credit. Alden's portfolios added up to 17 pages of thoughtful engagement with our materials. Alden's self-evaluation included reflections that are worth quoting:

"Through understanding various understandings and applications of justice, I was able to better understand the justice system as it currently exists, and how it might be made better. Over the past ten weeks, I was able to become a more intuitive reader and comprehender of materials through understanding how they're written and might be understood, such as the definitions and etymologies of terms used in the assigned texts and articles."

**Nagel, Alden West****A00426481**

Last, First Middle

Student ID

Alden's synthesis essay does good work engaging with Rebecca Solnit's writing on mutual aid and Danielle Sered's writing on restorative justice in relation to the themes of our course. It has been a pleasure working with Alden, and I look forward to learning where Alden's studies lead in the months and years to come.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Interdisciplinary Community Studies



Nagel, Alden West

A00426481

Last, First Middle

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March 2021 - June 2021: Disrupting The School-To-Prison Pipeline: Explorations in Ed **8 Credits**

DESCRIPTION:

Faculty: Suzanne Simons, MFA, and Leslie Flemmer, Ph.D

The intent of this remote reading and writing intensive program was to explore the massive rise in incarceration in America, how K-12 schools have contributed to mass incarceration, studied prevention strategies to strengthen resilience while incarcerated and ways to integrate formerly incarcerated populations back into their communities.

Our program examined criminal and educational theories, legal studies, and social and political causes related to mass incarceration. Our program explored writing as a powerful tool in disrupting the school-to-prison pipeline, specifically poetry, fiction, memoir and nonfiction to demonstrate how culture and social interaction within communities is built on language, and its influence for good and ill. Specifically, we read and engaged with poetry, the most prevalent form of writing among incarcerated peoples, and practiced and shared students' individual free verse and formal pattern poetry.

Students were required to write a memoir based in lived experience with law enforcement, criminal justice and power and privilege; two integrative essays; seven dialectical journals; create three original poems based upon the program themes (with two revised drafts of each); complete a mid-term exam created collaboratively by students and faculty. In addition, as part of the social justice, anti-racist teaching strand, students were tasked with creating and demonstrating a 25-minute teaching presentation with two other class colleagues.

Required reading included *Teaching for Black Lives* by editors Dyan Watson, Jesse Hagopian, Wayne Au; *Just Mercy* by Bryan Stevenson; *The New Jim Crow* by Michelle Alexander; *Doing Time: 25 Years of Prison Writing* by Bell Gale Chevigny; and *Challenging the Prison-Industrial Complex: Activism, Arts and Educational Alternatives*, Stephen John Hartnett.

EVALUATION:

Written by: Leslie Flemmer, Ph.D.

Alden accomplished the learning requirements in this program with emerging level of quality work. Alden had great attendance, yet Alden's voice in class seminars and discussions was minimal. Alden did complete the assignments with varying degrees of rigor, preparation and connection to readings, which was a significant expectation this quarter, including a memoir, three original poems, two integrative essays, six dialectical journals, a student-generated midterm exam, various questionnaires, and culminating in a final project, an anti-racist lesson and teaching demonstration.

There was a pattern with Alden's academic in that he needed to show more evidence of reading and finding connections to actual texts and literature we read weekly as well as turning in assignments on time. I consistently provided feedback and offered extended time to complete work. Alden eventually did turn in all his work, though it did require effort. Alden was very fortunate to have a strong team of academic support who were also looking out for Alden's academic success. Ultimately, all that effort created the space Alden needed to do the work. I do appreciate his cooperation and willingness to push himself to higher standards in his work and encourage him to continue to push those academic limits.

Where Alden excelled was in poetry writing. Alden captured the essence of the requirement to write three separate and original poems with specific forms and related them well to the course material and themes of the program. In Alden's end-of-quarter questionnaire, he expressed his new gained interest in poetry as he wrote,



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"Writing poetry was the skill that I developed the most over the quarter. I've very rarely written poetry before, having always just read it. The way that the form utilizes language into a way that connects and expresses ideas in an abstract way is something that highly interests me, especially in the way that it has been used to humanize and free those who have been incarcerated..."

The first Alden wrote was an abecedarian poem where each line begins with a different letter of the alphabet in order. This poem was based on an experience students wrote about in their memoir that had some connection to school discipline policy, law enforcement, and/or criminal justice system. For example, Alden's memoir was the catalyst to writing the first original abecedarian poem titled, "A Poem For San Juan." Here's an excerpt from the first poem:

"Productivity is sweeping the streets, the schools, even the cafes, and from this many / Questions arise. / Rising from something gravely and earthen, / Studying for what has been before and will come later. / Turning over the pages of time to ask the ever-present question: do / Universal laws of generosity and morality apply anymore? Or does a / Visceral ruling from decades ago hold us down still?"

For Alden's final poem, a sonnet was the preferred formal pattern poem chosen, a very difficult form of poetry to write. Yet, Alden created this sonnet with an inspired cautionary tale about white supremacy, terror and criminality toward our Black and Brown populations. The final line is an indictment and curiosity pointed to all of us in this society to seriously ponder and change. Here's an excerpt from the final poem:

"And then what to think of the lost street cred, / Or an unseen birthmark, / From streets laced with lead? / Then there comes a claim quite stark: / When will we stop taking innocents from their bed?"

Alden's author's note described his thoughts about the sonnet, "I genuinely felt that, as it stood, the sonnet was what it was meant to be the first time I had done so; I would not change anything about it..."

For the culminating project, Alden and a teaching partner developed a semi-organized lesson that consisted of a creative audio presentation, akin to an NPR story, and research on restorative justice models in the Norwegian prison system. Alden's teaching partner created a prison exposé which represented key themes covered this quarter including comparative prison incarceration systems among U.S., Russia and China, U.S. history of imprisonment, profit incentives by corporations to create new systems of imprisonment (e.g., home monitoring), and the true victims of the mass incarceration system, the children and families. It was a thought-provoking message, that then turned to the next phase of their lesson in which Alden took the lead. This part of the lesson focused on restorative and educative practices for rehabilitating those caught in the prison system. Practices that could change the U.S. prison system away from profit, racism and classism. Key themes Alden discussed included Norway's implementation of restorative justice, which consistently lowers re-offending rates of its inmates, and that by treating prisoners humanely and giving them a comfortable way of life, rehabilitation can occur. Finally, by treating prisoners as individuals with creativity and individual merit, they are more capable to connect their humanity and compassion. Their lesson was a powerful reminder of what justice reform and restorative justice could do for our massively incarnated society.

While Alden and the teaching partner presented a solid lesson, it did lack key elements of a lesson plan that had been reviewed several times in class sessions. To better improve student engagement, it was critical to think about and include learning objectives and how to ensure those objectives were relevant and culturally responsive to the age group. Overall, it was informative, and students did seem to be very interested in learning more about restorative justice.

**Nagel, Alden West****A00426481**

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Alden's collective work represented his emerging understanding of the conditions of mass incarceration, school to prison pipelines, and education that support transformative learning. In brief, Alden achieved a solid level of understanding and developed skills in this class which were outlined in Alden's self-evaluation as stated,

"I did turn in all of the assignments, and I did come to almost every class and stayed for the entire time period and did listen intently, so I feel that I was an active and engaged student, even though I do wish I had participated more. Overall, I got a significant amount from the class, and enjoyed my time in it."

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

4 - Social Justice Education

4 - Creative Writing



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January 2021 - March 2021: Climate Change and Colonization in the Arctic: Who are the Sámi?

4 Credits

DESCRIPTION:

Faculty: Marja Eloheimo, Ph.D.

To better understand the interconnected impacts of climate change and colonization on Indigenous Peoples worldwide, students focused on the indigenous Sámi people of the Arctic regions of Europe. With reindeer central to their culture, Sámi people are on the front lines of climate change since temperatures are rising in the Arctic at twice the rate of other parts of the world. In this program, students gained exposure to (1) Sámi cultures, including arts, languages, histories, and lifeways; (2) the colonization, oppression, and environmental destruction Sámi People have endured across Sápmi, their traditional homeland in what-is-now northern Norway, Sweden, Finland, and Russia; and (3) Sámi efforts to protect land, people, and ways of life. Students also considered the Sámi diaspora in North America and gained a deeper understanding of the interconnected threats of climate change and colonization. We were honored to welcome 15 Sámi and Sámi American guests who shared with us their own deep and intimate understanding of the issues. Readings included: *The Sami People: Traditions in Transition* by Veli-Pekka Lehtola, *Liberating Sápmi: Indigenous Resistance in Europe's Far North* by Gabriel Kuhn, *The Atmosphere and Climate Change* by Ritchie Cunningham, *Skyfixer poems* by Gary V. Anderson, *Snowscapes, Dreamscapes* by the Snowchange Cooperative. Activities included: reading, creative nature journaling, research, extensive writing, and both independent and group PowerPoint presentations.

EVALUATION:

Written by: Marja Eloheimo, Ph.D.

Alden joined the program late and his attendance was spotty. Even when he was logged in for a Zoom class session, it was sometimes difficult to make contact with him. Since his camera was generally off, it was difficult to determine if/when he was actually present. Also, for sessions Alden did not attend synchronously, it would have been helpful for Alden to submit documentation of asynchronous participation (a description of topics covered) as requested.

Alden was part of the Sámi diaspora group, which was intended to involve independent research and group sharing throughout the quarter, along with a final group presentation. Since Alden did not submit bi-weekly Learning and Reflection papers, it was impossible to determine what, if any research, he was carrying out, as well as what other learning he was finding meaningful. Additionally, Alden's only participation in the final presentation was to set up the original Google slide document; he also did not submit a confidential evaluation of his contributions and the contributions of his group mates.

Alden prepared an individual presentation on the topic of Sámi film. Toward this end, Alden watched several films, copied the film synopses by others, and gave interesting verbal reviews. It would have been helpful if Alden had responded to invitations for support in shaping his film selection and presentation content. He also did not submit paper versions of his presentations, which would have given him the opportunity to demonstrate his learning. Finally, while Alden did put effort into completing some of his late work by quarter's end with an emphasis on creative nature journaling assignments, he did not document his late assignments as required.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

2- "Indigenous Sámi Studies"



Nagel, Alden West

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Last, First Middle

Student ID

2- "Nordic Studies"



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September 2020 - December 2020: Mediaworks: Animation, Documentary, and Experimental Approaches to the Moving Image

8 Credits

DESCRIPTION:

Faculty: Ruth Hayes, MFA, Laurie Meeker, MFA

This media arts and studies foundation program emphasized connecting media theory with practice by integrating skill building in video and animation with the study of film/video history and theory in the context of sustainability and justice. Fall quarter focused on critical media literacy, visual communication, and transformative moments in film. These included early film and animation history and the ways in which filmmakers have taken on issues of representation of marginalized peoples through animated, documentary and experimental works. In the context of Covid-19 imposed remote learning, students had opportunities to develop skills in critical thinking, collaboration, research, documentation, pre-production planning and design, and DIY production of video and animation. They engaged in substantial reading and writing while learning to analyze and critique historical and contemporary films and texts, explored strategies to challenge dominant forms and stereotypes, examined the politics of representation in relation to race and gender, and developed their fluency in media analysis and criticism. Significant emphasis was placed on strengthening students' abilities to give and receive critical feedback, develop their own voices and aesthetic approaches to media assignments and apply them to their emerging production work, and collaborate on group projects.

Fall quarter texts included: Nolan Higdon, *The Anatomy of Fake News: A Critical News Literacy Education*; Russel Sharman, *Moving Pictures: An Introduction to Cinema*; excerpts from Rebecca Solnit, *A Paradise Built in Hell: the Extraordinary Communities That Arise in Disaster*; Tom Gunning, "The Transforming Image"; excerpts from Joris Ivens, *The Camera and I* and Dziga Vertov, *Kino-Eye: the Writings of Dziga Vertov*; Simon Cook, "Our Eyes Spinning Like Propellers": *Wheel of Life, Curve of Velocities*, and Dziga Vertov's "Theory of the Interval"; excerpts from Nicholas Sammond, *Birth of an Industry: Blackface Minstrelsy and the Rise of American Animation*; Stuart Hall, "The whites of their eyes: racist ideologies and the media"; Marita Sturkin and Lisa Cartwright, "Gender and the Gaze"; bell hooks, "The Oppositional Gaze"; excerpts from Richard Dyer, *Now You See It*; Marlon Riggs, "Tongues Re-tied" and "Black Macho Revisited: Reflections of a Snap! Queen"; Sheila Petty, "Silence and Its Opposite: Expressions of Race in Tongues Untied"; Zoltán Grossman, and Winona LaDuke, "Fossil Fuel Shipping and Blocking: Northern Plains and Pacific Northwest"; and several online articles about media reportage of Standing Rock.

Films assigned for viewing included: *When the Levees Broke: A requiem in four acts*, Spike Lee, (2006); *H2O*, Ralph Steiner, (1929); *Rain*, Joris Ivens, (1929); *Ballet Mechanique*, Fernand Leger, (1925); Dziga Vertov, *Man with a Movie Camera*, (1929); Tomonari Nishikawa, *Market Street*, (2005); Susan Gray and Bestor Cram, *Birth of a Movement*, (2017); Raoul Peck, *Am Not Your Negro: James Baldwin and Race in America*, (2016); Marlon Riggs, *Tongues Untied*, (1989); Barbara Hammer, *History Lessons*, (2000); Josh Fox, *Awake: a Dream from Standing Rock*, (2017); Suree Towfighnia, *Standing Silent Nation*, (2007); and nonfiction and experimental animations by George Melies, Winsor McCay, Walter Ruttmann, Oskar Fischinger, George Griffin, Al Jarnow, Lisa Crafts, Laura Ginés, Ignacio Alcantara, John and Faith Hubley, Jeron Braxton, Lorelei Pepi, Lauren Kelley, Naomi Uman, Alison DeVere, Joanna Quinn, Gail Noonan, and Ng'endo Mukii.

Students wrote weekly Seminar Tickets in response to readings, summarized and analyzed films they viewed in Screening Reports, and reflected on their progress in Biweekly Learning Essays. In addition, they researched and completed a series of Media Watch Reports that asked them to read, summarize and analyze stories from local, national and international news sources. They also collaborated on researching and presenting a one-hour Teach-In on a topic related to program themes.



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To support their emerging production skills, students participated in workshops on animation, cinematography, camera operation, and media applications Photoshop, Premiere and Dragonframe. They were assigned media Design Problems that asked them to solve a set of conceptual ideas and constraints through the planning and execution of short, silent productions. These included creating animation devices (thaumatropes, flipbook, animated gifs); a live-action poetic documentary; an Impressions of Place film that used both animation and live-action to document a specific location; an animated, drawn metamorphosis; and a visual essay film that also included both animation and live-action. At completion of these projects, students wrote Design Problem Reflections through which they thought through their process, feedback received in critique, and what they had learned from both.

EVALUATION:

Written by: Ruth Hayes, MFA and Laurie Meeker, MFA

Alden met *Mediaworks* fall quarter learning objectives having to do with gaining a broader understanding of nonfiction and experimental media. He entered the program with strong interests and some background in film studies, however he faced personal challenges to completing assignments in a timely way. He put in effort to catch up at the end of the quarter, submitting several written assignments and two design problems. As he moves on in his studies, spending more time studying the syllabus to gain familiarity with expectations, schedules and due dates will help him stay on track.

Alden used his Seminar Tickets as jumping off point for philosophical questions such as the nature of utopia (from Solnit), and raising broader questions about the nature of racism and the nature of film as a mainly conceptual medium. These demonstrated he had read the texts, but would have benefited from more direct work with the authors' ideas and specific films viewed as part of our syllabus. More timely seminar ticket completion would have helped his contributions to seminar discussions. Alden demonstrated some capacity for visual analysis in his Screening Reports as in his excellent examination of Nishikawa's *Market Street*. The films sometimes prompted him to ask good, penetrating questions, however his reports on animation would have benefited from more consideration of how specific art media affect interpretation. Alden made good use of his Learning Essays to reflect on how the readings and films were alerting him to new ways of thinking. He drew from a broad range of prior knowledge about film for many of these essays; grounding them with more specific connections to all the programs' activities and what he was learning from them would strengthen his metacognitive skills and ability to integrate new perspectives and information.

Alden completed production on three of the design problems. Two of them were submitted too late to be evaluated. His poetic doc explored a desolate, deserted campus "community" during the pandemic. The opening shots established the theme effectively – campus community signage, empty walkways and dark buildings were cut together with slow and even pacing. His choice to shoot at night was a good one, emphasizing a dark and somber tone. Alden's cinematography was effective, with some nice angles on the lab building windows creating visual interest through graphic shapes and form. While he didn't develop the piece beyond the rough cut, integrating feedback from critique to a final cut, Alden worked successfully within the constraints of the poetic doc form to convey his themes visually.

Students developed skills in collaboration through planning a "Teach-in" for their peers related to program themes. They formed groups through in-class processes where they discovered common interests and commitments and then collaboratively planned a one-hour session for the rest of the class. Alden collaborated with one other on a Teach-in that used a clip from Frederick Wiseman's *Titicut Follies* as a starting point from which to explore issues of mental health. Alden took the initiative in this project, and presented information about Wiseman, his background, and the focus of his film before expanding on terms used by mental health professionals and touching on the moral questions involved in diagnosis and care. While this Teach-in would have benefited from developing tighter links between issues raised in *Titicut Follies* and information about mental health and homelessness, and providing opportunities for



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their class mates to engage with the subject through participatory activities, they put in good effort to collaborate and develop presentation skills.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

- 4 - Experimental Digital Filmmaking
- 3 - Introduction to Film and Animation Studies
- 1 - Critical Media Literacy



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.