



Eagans, Ayana Janae

A00099159

Last, First Middle

Student ID

**CREDENTIALS CONFERRED:**

Bachelor of Arts

Awarded 12 Jun 2020

**EVERGREEN UNDERGRADUATE CREDIT:**

Start	End	Credits	Title
09/2010	03/2011	18	<b>Art, Time and Narrative</b> <i>6 - Introduction to Visual Studies and Critical Writing</i> <i>4 - Introduction to 2-D Visual Art and Experimental Drawing</i> <i>4 - Introduction to Creative Nonfiction Writing</i> <i>4 - Introduction to Electronic Media Production</i>
09/2017	03/2018	32	<b>Madness and Creativity: The Psychological Link</b> <i>4 - Abnormal Psychology</i> <i>4 - Psychology of Creativity</i> <i>4 - Psychology and the Arts</i> <i>4 - World Literature</i> <i>4 - Expository Writing</i> <i>4 - Film History</i> <i>4 - Film Production</i> <i>4 - Film Theory</i>
04/2018	06/2018	16	<b>Music Intensive: Fundamentals of Music Theory</b> <i>2 - Individual Guitar Lessons</i> <i>4 - 3 Reflective Papers on Music Theory as a System</i> <i>4 - Introduction to Music Theory</i> <i>6 - Fundamentals of Diatonic Ear Training</i>
06/2018	09/2018	16	<b>Multitrack Audio Production</b> <i>8 - Beginning Audio Engineering</i> <i>8 - Audio Production Techniques</i>
09/2018	03/2019	32	<b>Theme and Variations in Music and Biology</b> <i>12 - Introduction to Scientific Thinking</i> <i>6 - Music Fundamentals</i> <i>2 - Applied Music</i> <i>2 - Introductory Music Analysis</i> <i>2 - Music Research</i> <i>4 - Seminar: Beauty in Literature and Philosophy</i> <i>4 - Seminar: Musical and Genetic Structure in The Gold Bug Variations</i>
04/2019	06/2019	16	<b>Image, Object, Illusion: Photography and 3D Art</b> <i>4 - Introduction to Digital Photography</i> <i>4 - Introduction to 3D Art</i> <i>4 - Interdisciplinary Projects in 3D Art and Photography</i> <i>4 - Visual Studies Seminar</i>
06/2019	09/2019	8	<b>Audio Post Production for Film and Television</b> <i>1 - Soundscape</i> <i>1 - Footsteps</i> <i>2 - Design</i> <i>4 - Final Sound Design</i>



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**EVERGREEN UNDERGRADUATE CREDIT:**

Start	End	Credits	Title
06/2019	09/2019	8	<b>Visual Music in 16mm and 35mm Direct Animation</b> <i>5 - Direct Animation Production and Exhibition</i> <i>3 - Experimental Animation Theory and Aesthetics</i>
09/2019	06/2020	48	<b>Mediaworks: Experimental and Documentary Approaches to the Moving Image</b> <i>4 - Introduction to Media Studies</i> <i>8 - Introduction to Video Production and Editing: Theory and Practice</i> <i>10 - Introduction to Documentary and Experimental Media: History and Theory</i> <i>14 - Intermediate Video Production and Editing: Theory and Practice</i> <i>4 - Introduction to Sound Design: Theory and Practice</i> <i>4 - Intermediate Media Theory and Studies: Art + Media in a Time of Crisis</i> <i>4 - Professional Development for Media Practice</i>

**Cumulative**

194 Total Undergraduate Credits Earned



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"Carry on my wayward son, there'll be peace when you are done. Lay your weary head to rest, don't you cry no more." - Kansas

My initial experience with The Evergreen State College started in 2010 with the lyrics above. While ten years have passed since my original college application, those words continue to resonate with me. I transitioned straight from high school to college, only to find that I was not ready for higher education. As much as I found the idea of being a college dropout revolting, it turned out to be one of the best decisions of my life. I found employment at nineteen and worked various full-time jobs until deciding to resume my schooling at age twenty-five. Time allowed me to bloom, which then provided me with the gumption and maturity to crave an assimilation into academia.

I officially resurfaced at Evergreen in 2017, starting with a program that focused on abnormal psychology and film studies. Absorbing knowledge of the multiple editions of the Diagnostic and Statistical Manual of Mental Disorders (DSM), while screening fictional movies in the same line of psychology, proved to be a beneficial restart to my college career. I learned a great deal of film history and how directors use resources, such as the current DSM-5, to create authentic works of art. Working collaboratively to create films to share with the class, weekly seminars, and research papers were the main tasks of that program. I wrote my first thesis paper, with an APA formatted citation page. While I retained a great amount of new skills and information from that program, my biggest take away was that psychology is an extremely dark subject and that I was more interested in the artistic portion of the class. My focus then shifted to the fine arts field.

I ventured into the music field, starting with the theory behind it. Spring quarter consisted of me clawing my way to the surface of a subject that I ultimately had no business exploring. Remaining appreciative of my attempt to learn music theory, I quickly realized I was interested in the making of music, rather than the theory behind it. My passion peaked in the summer program with audio engineering. Grasping the behind the scenes tasks of music production proved to be exciting and more in line with what I saw myself doing as a career. Working in a hands on learning environment allowed me to excel in the program, producing work both independently and collaboratively.

Approaching another fall quarter, I decided to challenge myself with a program that consisted of science and music theory. I struggled to grasp the multitude of genetic concepts in the program, while managing to comprehend the very basics. Having prior knowledge in music theory, assisted me through that portion of the program, which in the end allowed me to leave with a plethora of new and refreshed information. Spring quarter introduced me to woodworking and metalsmithing. Two fields that were very exciting and hands on, which turned into stepping stones to lead me further into the arts field. Summer quarter commenced, beginning my adventure into post-production. I became proficient in the Digital Performer editing software, various microphones and production sites on campus including the Foley studio.

My final program at Evergreen had the most substantial impact. I was able to utilize skills from past programs along with new materials from Mediaworks to synthesize a vast range of productions. I worked both collaboratively and independently to create meaningful documentaries.

Overall, my journey at Evergreen has taken many twists and turns, especially in my final year of college, done within the confines of my bedroom. Having reflected on the past three years, I will end with a quote from my original academic statement written in 2017: "I decided to resume my higher education at twenty-five to be inspired!" That sentence holds true to a degree. A monumental moment in my life was drastically changed by the pandemic and the latest racial divide in the U.S. While it felt solely negative at first, each experience at Evergreen has prepared me for these intersecting crises. Ranging from my first class in abnormal psychology, which in many ways helped me cope with isolation, to a program about biology, which gave me insight on how the body functions and adapts to viruses. Finding my niche in media is a way to express myself in various forms. My time at Evergreen has concluded; however, my life's expedition has just begun.

Ayana Eagans



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## **September 2019 - June 2020: Mediaworks: Experimental and Documentary Approaches to the Moving Image**

48 Credits

### **DESCRIPTION:**

Faculty: Julia Zay, M.A., M.F.A.; Suree Towfighnia, M.F.A.; Julie Levin Russo, Ph.D.

The 3-quarter program, Mediaworks, emphasized linkages between media theory and practice, with particular focus on observational, ethnographic, and autobiographical practices in documentary and experimental modes. The program provided opportunities for students to develop skills in critical thinking, collaboration, documentation, pre-production planning and design, and media production using sound, moving image, and editing. Significant emphasis was placed on strengthening abilities to give and receive critical feedback in both verbal and written forms. Media projects and peer review sessions on academic writing assignments were designed to support students' development of strong collaboration skills. Due to the global pandemic, the spring quarter of the program took place online using asynchronous and synchronous lessons and activities.

In fall quarter thematic lectures and screenings explored observational modes and the political, social and cultural power of images; practices of viewing and listening; sound theory and practice; the camera and the gaze; nonfiction experimental animation. In winter quarter the program focused on experimental and auto-ethnographic documentary, formative and feminist video art, public access, community and guerilla television. In spring quarter the students worked on projects of their own creation, working in nonfiction, experimental and comedic genres.

The program also introduced students to ways that media makers interact with, catalyze, and support communities. This began with a four-day field trip to Port Townsend, WA to build community and continued with Nurturing Roots, an event and teach-in that brought diverse indigenous participants together who shared testimonies of their work in culture, land use and sustainability in the Pacific Northwest, Great Plains, and southern Mexico. In winter quarter we took a field trip to Thurston Community Media, our local public access station. Spring quarter featured panels and visits with alumni, guest artists, and other media artist professionals.

The program emphasized three sets of technical skills developed through media production workshops and assignments, teaching students fundamental production methods and building solid foundations for intermediate level work in audio recording and post-production using Adobe Audition; cinematography using DSLRs and more advanced video cameras; and video editing using Adobe Premiere Pro. In fall quarter students completed a soundscape, editing and cinematography exercises, and a short observational documentary. In winter quarter students completed an auto-ethnographic solo project and a collaborative documentary studio interview project. In winter, students chose one of four electives for a one-week immersive exploration in either Cameraless Filmmaking, Field production, Remix Editing and 16mm Filmmaking. In spring quarter students worked with quarantine restrictions and limited production equipment to create three short video projects that responded in some way to the current pandemic with ideas conceived wholly by the students. The projects built on media theory concepts and production skills gained over the year; students also developed and practiced professional development tools typically utilized by media creators on professional projects. Students were expected to document and reflect on all of their technical workshops, readings and exercises, and creative assignments in a production journal. For each major creative project students wrote an essay documenting their work, reflecting on their learning and demonstrating their capacity to link theory and practice by working with program texts and screening materials.

To integrate and advance their learning, students prepared a short piece of writing for each seminar and wrote a film analysis essay each quarter, as well as a cumulative synthesis essay at the end of fall



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quarter, all of which critically analyzed readings, screenings, and program themes. Students developed film analysis and note taking skills in their screening journals.

Primary texts: Sturken & Cartwright, *Practices of Looking* (3rd edition); Rabiger, *Directing the Documentary* (6th edition); Schroepel, *Bare Bones Camera Course for Film and Video*; Lerman, *Critical Response Process*. These were supplemented with texts by John Berger, Barbash & Taylor, Michel Chion, Maya Deren, Alisa Lebow, R. Murray Schaefer, Martha Gever, Dee Dee Halleck, and others. Screenings included films and videos by: Elizabeth Barret, Cheryl Dunye, Zacharias Kunuk & Ian Mauro, Lumiere Brothers, Luis Palos, D.A. Pennebaker, Jay Rosenblatt, Dziga Vertov, Sadie Benning, Trinh T. Minh-Ha, Marlon Riggs, Agnes Varda, Kathryn Ramey, and others.

### **EVALUATION:**

Written by: Suree Towfighnia, M.F.A.; Julia Zay, M.A., M.F.A.; Julie Levin Russo, Ph.D.

Ayana is a bright, articulate student who succeeded in completing assignments with work that demonstrated growing understanding of key concepts in media theory and analysis and foundational skills in sound recording, cinematography, and editing for nonfiction media. Ayana maintained excellent attendance in all three quarters and participated fully in all program activities and assignments. Ayana's final portfolios evidenced solid organizational practices, clear note taking abilities, and detailed engagement with required elements. In winter and spring quarters, Ayana took on more leadership roles as a program aide, she was highly diligent, engaged, and outgoing and the program benefited from her support. In spring quarter, Ayana's theory and practice work embraced all the assigned tools and demonstrated an ability to be resilient, overcoming the burdens of quarantine and lack of access to campus. Ayana's positive energy and optimism were an asset to our overall learning community. During her final quarter at Evergreen, Ayana maintained her focus on her learning goals and projects, demonstrated clear passion for working in all aspects of media production, and challenged herself by taking on a collaborative project while working in isolation. She noted in her self-evaluation how her work in the program supported the growth of her voice and leadership skills, sharpening skills from past programs, while learning several new applications and theories. Overall, a very good finish to Ayana's undergraduate career. She should be proud of her accomplishments this year. Ayana's passion, skillset, and drive make her well-poised for entering the professional field.

### **READING COMPREHENSION, ACADEMIC WRITING, ANALYSIS, SYNTHESIS and SEMINAR DISCUSSION**

Over the year, Ayana improved on her Screening Journal entries demonstrating intermediate skills in note-taking during and after screenings and improvement in the consistency of her entries. In seminar, Ayana was an active listener and participant, often sharing specific examples and questions that supported a more vibrant conversation. Her seminar tickets were all submitted on time and complete; and demonstrated an active engagement with materials that prepared her well for our discussions. In spring quarter, Ayana demonstrated a clear ability to engage in online discussions around media theory, screenings, and lesson material, effectively advancing the conversation with her peers. Her analysis showed growing attention to details, approach and audience impact. Ayana's film analysis essays demonstrated the capacity to develop a thesis statement and organize an essay around an argument and solid skills in close engagement with the language of nonfiction and experimental film/video. Ayana's work on the spring quarter film analysis assignment demonstrated a very good effort; she completed all of the components and her work analyzing "This is Spinal Tap" showed a deepening of her analytical and presentation skills; and solid connections to her final creative project that blends observational documentary methods with humor and satire.

### **MEDIA SKILLS + CREATIVE PRACTICE**



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In fall and winter, Ayana took very good advantage of our in-class technical proficiency workshops and labs to advance her skills, investing time and energy in her collaborative exercises, assignments and projects that required the thoughtful application of these camera, sound and editing skills. Ayana is extremely self-driven and she worked over the year to develop her collaboration skills, naturally growing into leadership and producer roles. In spring quarter, Ayana embraced our professional development curriculum, adapting well to the program's move to remote learning, developing a home studio and evidencing excellent time management and organizational skills to support her intermediate practice. Ayana completed all weekly reviews with details that reflected her growing development of critical production professional practices that supported her program work, time management skills, and her ability to manage multiple components of a larger project with ease. She evidenced excellent communication skills and attendance, as well as a clear capacity to navigate the new world of remote learning.

Ayana's Production Journals over the year contained growing use of some of the required standard media project organization tools such as footage logs, technical notes, plans, sketches, production schedules, etc. Her Artist Notes essays were solid--she provided candid reflection on her own learning process and the collaborations, illuminated some connections between her work and program readings and screenings (linking of theory and practice), and documented and reflected on the feedback received in critique.

Over the three quarters, Ayana completed all of her production exercises and projects with enthusiasm and attention to details. She gained intermediate technical skills in field sound recording, cinematography and editing. Ayana listened well to faculty and peer feedback on her work, demonstrating great openness to the learning and creative process. Ayana was an active listener, engaging with her peers' work and providing thoughtful responses, developing her ability to give and receive critique, a central aspect of our learning this year.

## SPRING PROJECTS

Over the year, Ayana worked to develop her creative voice. In winter quarter, she began developing an advanced spring quarter project that had to be adapted for the realities of working in spring quarantine. Ayana was undeterred and her spring quarter work evidenced a growing perspective, style and point-of-view. She found creative ways to work with limited production equipment, completing a series of short pieces that demonstrated her skills in satire, nonfiction, and short form.

For her Pandemic Response video, Ayana explored notions of passing time during long periods of quarantine. Her use of a puzzle was a clever way to ground this moment, while allowing options to travel through her mental and emotional realities. Ayana's close attention to camera work (variety of footage and framing, with focus and proper exposure), sound design (attention to the details of the sound recording and mix), and editing (pacing and timing worked well, with a nice overall arc) all enhanced the viewer experience. Her 1-minute variety show piece was an excellent effort at humor, using the telephone game (2 cups on a string) as a way to tell a knock-knock joke that also connected to a larger political message. Ayana's production and editing skills were evidenced strongly.

For her final project in spring quarter, Ayana collaborated with two others on a short piece entitled: "North by North Quest" that she described as: [a documentary about] "a roleplaying game that allows people to look beyond their computer screens and into mystical worlds created without judgement or concrete rules". Ayana took on roles as the producer and director, handling the multiple logistics needed to film, animate, and edit independently during a quarantine. Ayana's final proposal showed some revision and basic completion of the expected components; her final project portfolio evidenced some completion of the elements typically expected on media projects, including transcripts, log sheets, and an audio/visual script to support post-production. Ayana is a detailed and thoughtful creator, as she continues to utilize



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expected project components, her work will grow stronger in achieving her desired connection between the story and audience. In their final creative piece, the group utilized a host/narrator, interviews with a gamer, some animation, and supplementary footage to support their telling of an early participant in the popular role-playing game, Dungeons and Dragons. The group worked well-together, overcoming challenging production circumstances, limited access to production equipment and a quarantine order. They were open to feedback at all phases of the project and their revisions made the project stronger. Ayana served many roles on the project and her production work evidenced some developing technical skills in camera, sound and editing. In addition, and perhaps more importantly, she showed a clear ability to manage the multiple components of a more complex project.

In her self-assessment, she reflected on how editing separately and without the ability to provide real-time feedback to her editor was most burdensome, noting how she improved on her patience and ability to communicate more directly. In the end, their hard work paid off. The group's final short was a humorous and insightful piece that entertained viewers. Overall, an excellent finish to an intermediate student, and someone who is ready to graduate Evergreen with the skills needed to successfully pursue production internships or emerging professional level work.

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 48**

- 4- Introduction to Media Studies
- 8- Introduction to Video Production and Editing: Theory and Practice
- 10- Introduction to Documentary and Experimental Media: History and Theory
- 14- Intermediate Video Production and Editing: Theory and Practice
- 4- Introduction to Sound Design: Theory and Practice
- 4- Intermediate Media Theory and Studies: Art + Media in a Time of Crisis
- 4- Professional Development for Media Practice



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

8 Credits

### **DESCRIPTION:**

Faculty: Devon Damonte

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

### **EVALUATION:**

Written by: Devon Damonte

Ayana's work this term in Visual Music was characterized by a patient attention to learning the craft of this unfamiliar medium, and applying simple themes to create effective content in her work.

From the very first assignment of "thrift shop loops," Ayana eagerly explored new techniques, creating richly colored textures with brushes and fingerprints in one piece, and various scratch on black leader in the second to learn effects of projection. Ayana's "test 35mm loops," screened in our first visit to the Capitol Theater in downtown Olympia contrasted a well-exposed darkroom photogram of flashing dots, rings, circle grills, and botanical elements in the first, with a frame-animated, marker-written message of "Time's Up – But Why?" in the second to test timing and legibility.

For her Artist Research presentation, Ayana selected German multimedia artist Dieter Roth, and made a compelling exploration of his vast variety of work with his film elements. The project was well-researched and written, and effectively presented, resulting in a stimulating discussion. Ayana participated frequently in class discussions, and made regular entries in Intellectual and Production Journals.

In final projects, for the on-campus show of 16mm "expanded cinema / projection performances," Ayana presented "Faces," a very effective two projector combination of scratch faces and painted footage which gradually moved together to superimpose, while Ayana sat in front of the audience beautifully singing a song acapella.

For our second grand finale show of 35mm loops presented at Capitol Theater, Ayana showed two very different loops, the first an elegant flow of photograms, exquisitely crafted with rich black, subtle midtones and bright highlights featuring a progression of forms relating to food from salt and rice crystals to textures and lines to cutlery and corn. The second loop was another simple yet effective line-drawn animation with various phrases about love, hunger, and politics.



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Ayana's positive approach to learning new media, refining her ideas and approaches, and working hard to stretch her abilities is sure to serve her well in future pursuits whatever path she chooses.

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8**

5 - Direct Animation Production and Exhibition

3 - Experimental Animation Theory and Aesthetics



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## **June 2019 - September 2019: Audio Post Production for Film and Television**

8 Credits

### **DESCRIPTION:**

Faculty: Zenaida Vergara

This course will cover the fundamental elements of producing, designing and editing sound for the moving image. Students will learn the basics of audio recording, sound editing and multi-track sound design specifically for the moving image. Topics to be covered include microphone techniques, field and studio recording, Foley techniques, Effects, Dialog Recording and using digital audio multi-tracking software. Students will also collaborate in creating and performing music compositions, sync sound effects, and sync sound dialogue recording. We will also be viewing, listening, and studying the historical to present day techniques in sync sound production.

### **EVALUATION:**

Written by: Zenaida Vergara

Ayana Eagans successfully completed all the required audio exercises, and her work reflects a comprehension of post-production sound design for the moving image. For the soundscape assignment, Ayana created an interpretation of a given scenario by utilizing a field recording kit and digital audio software. Ayana utilized this project to develop an understanding of how sound changes from the acoustical world to sound manipulation, and then to the playback environment. Ayana then completed a Foley footsteps assignment which reflected her ability to act and capture the subtle nuances of cadence, texture, suspense, and emotion of a character. This project gave Ayana the opportunity to apply recording techniques such as overdubbing, comping, and automation. The third project focused on design which required Ayana to experiment with layering sounds to create both realistic and abstract collages to an archery scene in the movie *Brave*. Ayana's production process showcased her ability to think outside of the box by developing unique and creative approaches to perspective and time manipulation.

For the final project, Ayana collaborated in creating the sound design for a dialogue scene in the movie *Twilight* and an action scene in *Stranger Things*. Both projects showcased the diverse abilities of Ayana in acting dialogue, sync sound Foley, and applying audio tools. Through these projects, Ayana evolved in her understanding and application for capturing the proper acoustical and spatial treatments for location and perspective. Ayana also applied audio effects such as equalization, time manipulation, reverb, and automation to accurately capture movement over time and space. The final mixes of each project reflected a detailed approach to balance, dynamics, and seamless transitions. With a successful completion of this course, Ayana has acquired a well-rounded skill set for the critical analysis of sound design for film, capturing both field and studio sound, and mixing using multitrack audio software.

### **SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8**

- 1 - Soundscape
- 1 - Footsteps
- 2 - Design
- 4 - Final Sound Design



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## **April 2019 - June 2019: Image, Object, Illusion: Photography and 3D Art**

16 Credits

### **DESCRIPTION:**

Faculty: Amjad Faur, M.F.A., and Julia Heineccius, M.F.A.

In the Spring 2019 "Image, Object, Illusion" program students worked hands-on in the photography, wood, and metals studios to produce hybrid works that engaged the worlds of objects and images simultaneously. While increasing their familiarity with 3D art and photography concepts and equipment, the group worked through how practice and increasing technical skill can mediate the physical representation of abstract ideas.

This program did not require any previous art, photography or metalsmithing experience. In the making of a framed "tricenium" or three-way picture, students learned beginning digital photography and photo-editing techniques, and basic woodworking including finger joinery. Students used these techniques to join three images in one frame, creating an image that would shift depending on the position of the viewer. Students were introduced to sculptural and fine metalsmithing techniques, and each fabricated a hollow sphere starting with a flat sheet of copper, developing skills such as forming, silver-soldering, and surface finishing. For their final studio projects, students were asked to apply a number of woodworking, metalsmithing and photography techniques and strategies towards a unified final work. The project required students to build and arrange objects (including wood and metal objects they were required to modify or manufacture) in a small space and to use lighting, staging, and various photography optical effects to create visual and optical illusions in final digital photographs. Some students elected to focus on making more refined and finished 3D objects and fewer final photographs, which was an elective for the project. Other students made less formal objects and fully invested themselves in the photography. Students were also required to write short statements about both the tricenium and the final project.

Students attended lectures discussing contemporary and historical examples of illusions in painting and photography, and the potency of craft and production in the rendering of illusions in sculpture and objects. Subjects included forced perspective, trompe l'oeil, Victorian "spirit" photography and other precedents for fooling the eye, the use of reflective surfaces, miniatures, traditional crafts and movie making. These lectures focused on how the development of illusionistic space in images has corresponded with the search for "proof" or "truth" within an object or image.

Weekly seminar discussions covered program themes and readings including "The Medium is the Massage" by Marshall McLuhan, "Art and Illusion" by E.H. Gombrich, and selections from "The Deceivers - Art Forgery and Identity in the Nineteenth Century" by Aviva Briefel, and Umberto Eco's "Travels in Hyperreality." Students wrote brief weekly papers analyzing these readings, and responded to the writing of their peers online.

### **EVALUATION:**

Written by: Amjad Faur, M.F.A., and Julia Heineccius, M.F.A.

Ayana Eagans made great effort throughout the quarter to produce quality work and participate in program discussions in meaningful ways. Ayana's attendance was regular and it was clear that Ayana was immersed in the various questions and problems posited by the program. Ayana made good use of the various resources offered throughout the program, and the projects produced consistently benefitted from this effort. Throughout the quarter, Ayana remained engaged with faculty and peers and helped to establish a positive work environment for others.



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Program members worked on several initial concept and skill-building exercises in digital photography and metalsmithing. Working as a member of a team, Ayana successfully created a triptych of images exploring the use of a variety of materials to create in-camera optical effects.

Ayana engaged satisfactorily with the introductory metalsmithing skills introduced to construct a hand-fabricated and soldered copper orb. The project could have been improved by some additional practice and attention to form, construction, and surface finishing.

Ayana produced excellent photographs for the tricenium project. These photographs took full advantage of the features required to produce an excellent optical illusion. Furthermore, Ayana's photographs show attention to detail and great visual/creative strategies. The tricenium frame was well made and exhibited ample attention to the precision and craft of the project, including joinery and material finishing. Ayana was a fully engaged participant in the mid-term project review.

For both the mid-term and final project reviews, Ayana produced the anticipated project statement work. Ayana's final project statement referred somewhat to the conceptual and technical development of the work, and how the work ties in with themes of illusion.

For the final project, Ayana made good use of photography strategies discussed in class, such as lighting and staging. Ayana's final photography for the project reflects good effort in these areas but the photography doesn't reflect the finished quality the time allotted for the project allowed for. As part of the final series of work Ayana also built a traditional guillotine and stocks out of wood, showing some strong experimentation and the development of additional skills in 3D design and fabrication.

Ayana made a great effort to participate in the program seminar and to help facilitate excellent discussions among peers and faculty. Ayana readily engaged in seminar discussions with respect and ideas clearly informed by the required reading. Ayana turned in all of the weekly seminar papers and the papers show some excellent writing and a great deal of learning. Ayana's observation on part of the Gombrich reading was particularly insightful, writing "I like the idea of 'phantom' colors and images, as the mind is such a powerful force that it can perceive objects that aren't necessarily there."

Ayana completed online feedback on seminar writing work every week, supporting the development of peer's thinking with particularly in-depth and insightful comments.

Ayana has proven a broad capacity for thoughtful critical reading, writing, and studio art work, and proceeds from the Image, Object, Illusion program with expanded skills in visual studies discourse, 3D art, and digital photography.

Ayana is ready to continue work in introductory visual arts.

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

- 4 - Introduction to Digital Photography
- 4 - Introduction to 3D Art
- 4 - Interdisciplinary Projects in 3D Art and Photography
- 4 - Visual Studies Seminar



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## **September 2018 - March 2019: Theme and Variations in Music and Biology**

32 Credits

### **DESCRIPTION:**

Faculty: Andrea Gullickson, D.M.A. and Donald Morisato, Ph.D.

Theme and Variations in Music and Biology examined foundational components (musical notes, motives, sound waves, neurons, genes, ideas) and the ways they are realized in larger structures within and across the disciplines of biology, music, and literature. The study of music began with work directed at developing fluency with musical notation and an understanding of its use as a tool to guide and strengthen listening skills. Winter quarter studies progressed to include chord structures, their functions in tonal harmony and use in larger musical forms. Each week students read and worked through exercises provided in Sumy Takesue's *Music Fundamentals: A Balanced Approach* to prepare for in-program lectures and workshops where we applied those concepts to a broad range of musical works and individual student performance skill development. Specific musical works studied included: Beethoven's Symphonies 1 and 5; Schumann's *Overture to Manfred*; Tchaikovsky's *Variations on a Rococo Theme*; Saariaho's *Ciel d'Hiver*; Mahler's *Adagietto* from Symphony 5; Debussy's *Prelude to the Afternoon of a Faun*; J.S. Bach's *Goldberg Variations*. Students also read *Spirit Rising: My Life, My Music* by Angélique Kidjo to further their understanding of the value of listening and learning across cultures and genre and its import in the creation and performance of music. Student learning and skill development was assessed through written examinations and performance or music analysis presentations.

Our biological studies in fall quarter were aimed at building a framework for understanding the sensory perception of music. Lectures introduced the theory of evolution by natural selection; physical properties of sound waves; organization of the central nervous system; anatomy of the ear and brain; structure of proteins and lipids; action of ion channels and membrane potentials during neuronal signaling; auditory processing pathways and the perception of music. Background reading was assigned from selected chapters of *Sensation and Perception*, Fifth Edition by Jeremy Wolfe et al. and *Biological Science*, Sixth Edition by Scott Freeman et al. To complement classroom learning, laboratory sessions introduced students to the behavior of sound waves, dissection of the mammalian brain, analysis of complex sounds, and microscopy of neurons. In winter quarter, our biological studies shifted to the idea of the gene. The principles of genetics and molecular biology were presented in lectures, roughly in the order of their historical discovery: mitosis and meiosis; principles of segregation and independent assortment; sex-linked and autosomal traits; determination of inheritance patterns in human pedigrees; meiotic recombination frequency and genetic maps; DNA structure and replication; transcription and translation; regulation of gene expression; modern methods of genetic technology. Background reading was assigned from selected chapters of *Biological Science*, Sixth Edition by Scott Freeman et al. Students participated in laboratory sessions on the microscopy of chromosome behavior; *Drosophila* genetics, which involved the analysis of several genetic crosses and required independent thinking and lab work beyond the two scheduled sessions; and gel electrophoresis of DNA. In both quarters, workshop sessions helped solidify biological concepts, chemical principles, and quantitative and symbolic reasoning skills. Student learning was assessed by exams and the contents of their program portfolio, including a lab notebook.

We used the study of literature to help unify musical and biological ideas. In fall quarter, we examined the treatment of the theme of beauty in three works sharing a creative kinship, in part to examine the nature of literary variation. We read the philosophical essay *On Beauty and Being Just* by Elaine Scarry, the novel *On Beauty* by Zadie Smith, and the novel *Howards End* by E. M. Forster. In winter quarter, we read Richard Powers's ambitious novel *The Gold Bug Variations*, which alluded to the fundamental similarity and intimate connection between the structure of music and molecular biology. Students completed brief writing assignments every week in preparation for discussion of these texts in seminars.



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**EVALUATION:**

Written by: Donald Morisato, Ph.D.

Ayana Eagans entered Theme and Variations in Music and Biology with an interest in music. Displaying excellent attendance, she participated in every program activity with conscientious effort. Her serious approach to learning was evident in her well-organized and complete program portfolio.

In seminar, Ayana always came to class prepared and made good contributions to the discussion. She listened attentively to peers and regularly helped deepen the conversation with her comments. Ayana was an effective writer, who demonstrated strong composition skills and a talent for careful analysis and subtle interpretation of key passages from the texts. She expressed perceptive insights in her essays on Smith's *On Beauty* in fall quarter and Powers' *The Gold Bug Variations* in winter quarter.

In the biology component of the program, Ayana struggled to fully understand the principles introduced. She was a conscientious participant in workshop sessions. Her portfolio contained good lecture notes and completed workshop problems, as well as extensive responses in winter quarter to the exam study guides. In the fall quarter exams, Ayana showed familiarity with the processes involved in human hearing, as well as some knowledge of the location and function of important structures in the ear and brain. She exhibited a good grasp of the measurement of sound pressure levels, although her understanding of phylogenetic trees and evolution of the mammalian ear could have been strengthened. Ayana demonstrated familiarity with basic chemical principles, although her understanding of protein and phospholipid structure could have been strengthened. She exhibited knowledge of some aspects of neuronal signaling in hair cells, although her comprehension of auditory processing could have been improved. Her well-organized reference sheet reflected conscientious preparation. In the winter quarter exams, Ayana showed familiarity with X-linked inheritance, although she might continue solidifying her grasp of mitosis and meiosis, Mendel's principle of segregation, pedigree analysis, Mendel's principle of independent assortment, and the concept of genetic linkage. Ayana exhibited good knowledge of the organization of eukaryotic genes, although she would benefit from reviewing DNA structure, directionality of transcription and translation, and regulation of eukaryotic transcription. Ayana was an enthusiastic and engaged worker in the laboratory. Her lab notebook contained careful observations, although it could have been strengthened by expanding her analysis and interpretation of the results.

In the music component of the program, my colleague Andrea Gullickson wrote: "Ayana's admirable progress in all areas of our music study was evident across both quarters of this program. Through written examinations and theory/composition workshop exercises she demonstrated good understanding of music notation (pitch/rhythm), key signatures, circle of fifths, scale construction, cadences, chords in all inversions and their functions through Roman numeral analysis. Ayana was always attentive in performance workshops and provided insightful observations to program colleagues in response to their presentations. She bravely stepped out of her comfort zone and presented a song during week 7 of the fall quarter, which demonstrated her strength with vocal production and musical phrasing. Ayana's winter quarter research presentation on the music by Philip Glass highlighted her solid efforts in the application of program concepts to unlock a deeper understanding of a musical composition. Her attentiveness to formal structure created through patterns of repetition and contrast, combined with consideration of pertinent biographical information, particularly that involving musical influences on Glass, resulted in a successful demonstration of her conscientious efforts to unite learning from across a wide range of program topics."

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

- 12- Introduction to Scientific Thinking
- 6- Music Fundamentals
- 2- Applied Music



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- 2- Introductory Music Analysis
- 2- Music Research
- 4- Seminar: Beauty in Literature and Philosophy
- 4- Seminar: Musical and Genetic Structure in The Gold Bug Variations



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## **June 2018 - September 2018: Multitrack Audio Production**

16 Credits

### **DESCRIPTION:**

Faculty: Terry A. Setter

This program focused on four areas of activity: 1) developing the students' ability to listen critically, 2) providing the students with instruction and exercises in the use of the recording studio, 3) written assignments based upon lectures and the readings in Huber's *Modern Recording Techniques*, and 4) compiling and presenting research related to audio production. In order to receive full credit in the program, students were required to attend class regularly; to become proficient in use of the studios; to do at least 40 hours of recording and familiarization work in the studios outside of class times; to complete the reading and written homework assignments; to present a "Best/Worst" oral presentation (during which they played two songs of their choice, then described why they are either among the best or worst produced recordings of all time); to complete a "Drop In Assignment" in which they add at least one new track to an existing commercial recording that enhanced and blended as completely as possible with the original; and to produce two stereo mixdowns from multitracked sources using various signal processing technology. The first of these two mixes was to be made from well-known, professionally recorded tracks that were provided to the students. The second was to use source instruments and voices that the class members brought into the studios and recorded themselves. They were also required to present a 15-to-20 minute oral report that examined the work of a well-known producer, band, or a particular technical topic related to music production, and to keep a journal of their activities throughout the program. The weekly class activities were divided into reviewing the previous week's homework questions, analyzing professionally recorded source materials, lectures on recording theory and technology, instruction on specific pieces of equipment, hands-on production activities with local musicians, and oral reports by the class members. The program topics and activities included microphone design and placement techniques, console block diagrams, signal flow and equipment usage, monitoring techniques, the use of equalization, compressor/limiters and other signal processors, and an introduction to the use and theory of digital recording equipment with an emphasis on Avid's *Pro Tools* software.

### **EVALUATION:**

Written by: Terry A. Setter

Ayana is a dedicated student and she has had a successful quarter in the program. She came into the class with no music production experience, but she was an engaged participant in all the program activities. As a result, she significantly developed her abilities in the field of audio recording and production. She met all of the requirements necessary to earn full credit in the program and she produced recordings that reflect rapid and consistent development of her abilities as an audio engineer. Ayana learned a great deal about the practical and theoretical materials related to audio recording and she noticeably expanded her understanding in both of these areas. She worked well with her peers and, most importantly, she significantly increased the sophistication of her listening abilities. Her attendance was excellent.

### **PRODUCTION WORK**

Ayana worked hard on developing her skills in the area of audio production and her recording projects were all strong examples of hard work, done well. Her recordings were consistently interesting, industrious, and very musical. They were both technically successful and aesthetically engaging. This demonstrated that she has both the technical and aesthetic abilities needed to do high quality audio





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engineering. Her interest in learning record production techniques and her growing skill set were apparent in all of our workshop activities and she was helpful during the class recording sessions.

## DISCUSSIONS

Ayana was relatively quiet during the class discussions, but she followed the topics very closely and took useful notes. In the early weeks of the program the comments she made showed that she was becoming familiar with aspects of audio recording that were completely new to her and that she was studying the class material closely. As the program progressed, she came to be more and more able to express herself in clear and technically appropriate language. Ayana's comments reflected her growing understanding of the technology and its applications and they were useful to the rest of the group.

## WRITTEN WORK

Ayana's written work was timely and well done. Her homework papers were fitting to the assignments and showed that she was gaining command of the materials. Her class notes and recording journals were comprehensive, accurate, and detailed. They showed that she had been paying close attention in class. I feel that that Ayana's notes and journal entries could be of benefit to her future work in audio production.

## RESEARCH PRESENTATION

Ayana's oral report was on the life and legacy of the artist known as Prince. She started by describing his early musical influences and achievements. From there, she covered his impact upon contemporary music makers and his fan base. Ayana then played important milestones in Prince's recording career and described how some of the technical aspects of Prince's sound were achieved. Anaya's audio and visual examples were very helpful in revealing aspects of Prince's music production, and these were supported by the information on her Xerox handout. Anaya maintained good eye contact and an audible voice throughout the delivery of her materials. Her presentation demonstrated that she had invested significant time in researching her subject and that she was very familiar with the material. The report contained information that was useful and relevant to the members of our program. The topic was well suited to the assignment and the report was well received by the other members of the class.

## OVERVIEW

Ayana has been an active and dedicated student all quarter. She is very musical, always did interesting work, and she achieved fine results in only ten weeks. Her growth as a recording engineer/producer has been a pleasure to observe and her presence was an asset to the program.

Well done, Ayana!

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

8 - Beginning Audio Engineering

8 - Audio Production Techniques



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## **April 2018 - June 2018: Music Intensive: Fundamentals of Music Theory**

16 Credits

### **DESCRIPTION:**

Faculty: Arun Chandra

*Music Intensive: An Introduction to Music Theory* was a one-quarter class, which met five times a week, for three hours each time. Twice a week, the class met for ear-training, using *Fundamentals of Sight Singing and Ear Training* by Fish and Lloyd. Twice a week we met to study harmony and voice leading using Arnold Schoenberg's *Theory of Harmony*, and once a week met to analyze popular songs by the Beatles.

For the ear-training part, the students were asked to sight-sing short melodies and perform short rhythms. They were also asked to take melodic and rhythmic dictation for short examples. Beginning with stepwise movement in major keys, the class progressed to leaps of thirds, fourths and fifths, and then finally to sight-singing (with leaps) in a minor key. Rhythmically, the class progressed from reading and sight-singing simple rhythms, to dealing with various duple subdivisions of the beat, along with recognizing rhythmic ties and rests. The class had four quizzes on sight-singing and dictation.

In music theory, students worked on learning voice leading and harmonic construction. Many students had no exposure to reading music before, so we began with learning the basics of notation, and of harmonic sequence. We followed Schoenberg's book *Theory of Harmony* in introducing diatonic scales, voice leading rules, gradually adding chords on the seventh degree, inversions, chords with the added seventh, and finally, the minor mode and simple cadences. The students had regular homework assignments in voice leading, and a midterm and a final.

For analysis, the class met once a week to analyze songs by the Beatles, starting with the simplest songs, to blues based songs, to songs that used secondary and tertiary dominants, songs in a minor key, songs with chromatic movements, and finally, songs where the harmonic movement was ambiguous.

In addition to the work on music, the students read four essays by the philosopher and anthropologist Gregory Bateson. The students were asked to write three short papers on the readings, connecting them to the subject of music theory.

The class attended four performances:

- Contemporary compositional experiments for vocal ensemble, given by the Evergreen Experimental Music Ensemble.
- Giuseppe Verdi's opera *Aida* given by the Seattle Opera.
- Harry Partch's opera *The Wayward* given by the University of Washington's School of Music.
- Contemporary compositions realized with computers as part of the *Wayward Music Series* in Seattle.

In addition to the class work, each student was required to take instruction on a musical instrument. There were weekly listening assignments, for which each student was to keep a musical of their responses and descriptions.

### **EVALUATION:**

Written by: Arun Chandra

Ayana has been a good member of the class this quarter. She is a hard worker, attended a number of extra help sessions, and portrayed a consistently positive attitude towards the class.



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In her three papers, Ayana showed that she is a clear and opinionated writer, who communicates effectively. She was positively challenged by the intellectually difficult texts, and did a good job in responding to them. Her criticisms were reasonable, and I particularly admired her steadfastness to keep trying to understand the material.

In sight-singing, Ayana does well with step-wise motion, in both directions. Leaps of 3rds and 4ths are of greater difficulty to her, and she's doing well with learning how to maintain her memory of scale steps: the dominant of a key, etc. For rhythmic sight-singing, Ayana continues to work on her ability to both sing a simple rhythm of quarters and eighths, while conducting simple meters.

In her final exam, Ayana showed that she had a good understanding of the fundamentals of music theory. She's comfortable with working in both bass and treble clefs, writing chords in different keys, she understands the relationships between the major and minor scales, and the greater variety of chords that are available in the minor keys. Since the class used Schoenberg's book *The Theory of Harmony*, Ayana also understands the fundamentals of voice-leading.

Her guitar teacher, Tarik Bentlemsani, wrote:

Ayana is learning the basic mechanics and beginning note reading on the guitar. She made lots of progress over the quarter and has faced some challenges, including difficulty with her left hand nails (the nail bed is high due to having long nails for many years I suspect). In spite of this she has learned some simple pieces on the guitar, and can read open position notes well on the first three strings. Ayana is adept with reading notes from prior musical education, and will have no trouble learning all the notes on the guitar in time. She is also starting to play the e minor pentatonic scale, open chords, and plans to learn *Wish You Were Here* by Pink Floyd. Her practicing has been satisfactory, though there have been a few gaps. If she remembers to maintain a daily practice regimen, and continues lessons in the future she could be a highly competent and literate guitar player.

It's been a pleasure having Ayana in the class, and I wish her well for her future work.

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

- 2 - Individual Guitar Lessons
- 4 - 3 Reflective Papers on Music Theory as a System
- 4 - Introduction to Music Theory
- 6 - Fundamentals of Diatonic Ear Training



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## **September 2017 - March 2018: Madness and Creativity: The Psychological Link**

32 Credits

### **DESCRIPTION:**

Faculty: Patricia A. Krafcik, Ph.D.; Carrie M. Margolin, Ph.D.; Michael Buse, M.F.A.

Our program explored the relationship between human psychology and the creative imagination. Students studied abnormal psychology, discussed and analyzed a variety of assigned readings in weekly book seminars, listened to faculty lectures in psychology, film and filmmaking, as well as literature, and participated in group projects making short films based on themes of madness and creativity.

Readings over the two terms included (fall term) *Ward No. 6* (Anton Chekhov); *Hallucinations* (Oliver Sacks); *The Talent Code* (Daniel Coyle); *The Overcoat* and *The Portrait* (Nikolai Gogol); *Darkness Visible: A Memoir of Madness* (William Styron); *The Bell Jar* (Sylvia Plath); and (winter term) *A Sweet Death* (Claude Tardat); *Diary of a Madman* (Gogol); *The Double* (Fyodor Dostoevsky); selections from *Great Short Works of Edgar Allan Poe: Poems, Tales, Criticism* (Poe); *Divided Minds: Twin Sisters and Their Journey Through Schizophrenia* (Carolyn Spiro and Pamela Spiro Wagner); *One Man's Meat* (E. B. White); *Letters to a Young Poet* (Rainer Maria Rilke); and selected peer-reviewed psychology articles online both terms. Over the course of the two terms, students read chapters from the textbook *Abnormal Psychology* (9<sup>th</sup> ed., Ronald J. Comer).

Students and faculty viewed several films linked with topics in psychology and film history and theory and analyzed these in post-viewing discussions led by the film faculty. These included (fall term) *K-PAX*, *The Cabinet of Dr. Caligari*, *King of Hearts*, *The Silence of the Lambs*, *Within Our Gates*, *The Overcoat*, *M*, *As Good As It Gets*, *Psycho*, *Titicut Follies*, *Lust for Life*, and *Sunset Blvd.*, and (winter term) *David and Lisa*; *Visions of Light*; *A Star is Born*; *The Rocky Horror Picture Show*; *The Passion of Joan of Arc* (1928 version); *The Cow*; *Network*; *Sugar Cane Alley*; and several relevant documentaries, including, among others, *The Desert of Forbidden Art* and *Between Madness and Creativity: The Prinzhorn Collection*.

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

Students in the program learned a great deal about film history and the theories behind filmmaking that they applied to student-produced films in small groups of approximately five people in both fall and winter terms. They worked on pre-production, production, and post-production of their films. In pre-production, the students wrote screenplays, organized times to shoot, and procured some basic equipment and supplies. During the production phase of the project, they lit and filmed actors on sets. In the post-production phase, they edited the film together and added sound effects, music, and in some cases visual special effects. Students shared and critiqued their films at the close of the term. Other creative activities apart from filmmaking included workshops in mask making, beading, and *pysanky*, the traditional Ukrainian art of wax-resist egg decorating. The students benefited, as well, from an educational field trip to the Museum of Glass in Tacoma and the Tacoma Art Museum.



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Students practiced their writing in weekly seminar commentaries based on the assigned readings, midterm learning plans in fall term, written responses to the *Taking Sides* issues in psychology, self-evaluations, a major argumentative essay in fall term, and a concept-linking essay in winter term--both in initial and final draft forms--based on readings assigned for seminar and films viewed.

**EVALUATION:**

Written by: Michael Buse, M.F.A.

Ayana Eagans was enrolled in the coordinated studies program Madness and Creativity: The Psychological Link during fall 2017 and winter 2018. She did excellent work throughout and earned full credit for it.

Ayana was a regular participant in seminar, and achieved a good balance between speaking and listening. She was a strong presence in the group, and appreciated by her classmates. She came to seminars prepared, having read and thought about the material beforehand. She was a skilled listener, and treated her classmates with respect. Her comments on the readings were appropriate and helpful to the group's discussion. She never hesitated to share her ideas and to ask questions that aided in her classmates' understanding. She exhibited leadership with her clear sense of respect and professionalism for her peers and the academic environment, and in this way, played an active role in facilitating discussions.

Ayana participated fully in the writing requirements of the program. She produced online commentaries to each of the seminar texts. Ayana's seminar commentaries contained her insights into the reading, often going beyond the scope of the text at hand. She started the quarter with strong writing skills, and improved her writing as the quarter progressed. Her papers made appropriate reference to the texts and reflected a generally good understanding of the larger context of readings. She demonstrated clear understanding of what she read. Ayana writes very well, with good grammatical sentences, in an organized and clear manner.

On the plagiarism quiz, she showed an excellent grasp of the steps necessary to avoid plagiarizing the work of others.

Ayana did consistent work on the interactive LearningCurve assignments for abnormal psychology, completing all of the chapters. Her work showed a mastery of the covered material. In addition to her work on LearningCurve, Ayana also showed her knowledge of abnormal psychology through her work on the *Taking Sides* analyses. She submitted all of the required analyses. Her analyses revealed that she read and understood the controversial issues and could articulate a reasoned opinion of her own.

The following is my evaluation of Ayana's work on her group-produced films in fall and winter terms:

(Fall) "This film, entitled *Fun & Games*, is a wonderfully creative piece, a black and white silent film that begins as a spoof on old comedy films but turns very serious. The main character sees visions of her dead friend and another character with a bird-like beak, and must take medicine in order to stop the visions. This group was plagued with trouble on their set, as it rained when they wanted to film several outdoor camping scenes, and so they improvised with a hilarious indoor scene where the main characters set up a tent on the living room floor. A shot that was particularly breathtaking was when the character with the beak's shadow is seen outside the tent: the beak almost looks like a knife, and is terrifying. This group mastered both comedy and horror in the same film: a rare combination to do well."

(Winter) "Title: *Madness and Music*. This film is a witty documentary about musicians in a band. So often, when a topic like this is chosen for a student made documentary, the film ends up being more of a music video than a serious documentary. Although there is unquestionably humor in this film, it is a serious



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documentary with serious questions formed from a good grasp of psychology that lead to very interesting answers from the musicians interviewed. Although one could argue that a series of blurry fades were a bit overused, the editing is well done on the whole. The music in the film and the film itself are quite good."

Her group members noted that Ayana was particularly generous with time devoted to the project, particularly good at facilitating the group process, was a major contributor to the film, and added to the spirit, vitality, and enthusiasm of the group. Her acting was well done in fall, and in winter, she did an excellent job working on the logistics of the film. When asked to evaluate her participation, her group judged her work as very good.

In summary, Ayana is a very bright student who completes her assignments on time and follows instructions very well. Ayana is a responsible and conscientious student who takes her work seriously and puts a great deal of effort and forethought into her work.

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

- 4 - Abnormal Psychology
- 4 - Psychology of Creativity
- 4 - Psychology and the Arts
- 4 - World Literature
- 4 - Expository Writing
- 4 - Film History
- 4 - Film Production
- 4 - Film Theory



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## **September 2010 - March 2011: Art, Time and Narrative**

18 Credits

### **DESCRIPTION:**

Faculty: Shaw Osha and Marilyn Freeman

In **Art, Time and Narrative** first-year students were given the opportunity to acquire a broad foundation in approaches to the study of visual art, creative nonfiction writing, and time-based media through academic inquiry and artistic practice. Using Eva Hoffman's book, *Time*, as our foundation text for both quarters, we studied issues of time as a cultural construct. Through a variety of other texts as well as guest physics, philosophy and artist lecturers students were given an interdisciplinary overview of historical contexts that lead up to current concepts of time and narrative and were asked to apply them to their readings, writing, and art assignments. We focused on the acquisition of essential skills in analytical reading, critical writing, and visual literacy. Through lectures, seminar, studio and writing workshops and critiques students were introduced to concepts and tools for textual study and synthesis of material. They completed weekly writing assignments in response to readings that culminated in a term synthesis paper in Fall and a final research paper in Winter. We had several opportunities to put theory into practice by attending screenings of current films at the Olympia Film Society and critiquing them through the lens of our themes and also through overnight fieldtrips where we experienced visual art in gallery openings and the PortlandArt Museum in terms of those same themes.

In the context of contemporary art that considers maker and audience, material and concept, and that can be multi-media and interdisciplinary, we examined the relationship of drawing and writing to moving images and audio recording. As a means of studying time in terms of audience and maker, we considered on whose time narrative unfolds in terms of still and moving work. Through a series of assignments, the students developed foundational skills in critical thinking, drawing and personal essay writing to explore time, memory, and perspective. In the second half of Fall Quarter they used their drawing and writing as material to consider the relationship of moving and still images, writing and sound by recording their essays in Audacity and editing their images in iMovie to create time-based electronic media work. Each student was expected to produce two electronic media works—one solo piece and one collaborative piece.

In Winter Quarter, we advanced the study of relationships between art, time, and narrative through a comprehensive integration of writing and drawing in the mode of graphic creative nonfiction. The students worked on a series of assignments that took on multiple iterations having to do with the adaptation process: how or if the content changes in different spatial- temporal forms. They began with graphic novel-like work but with the intention that writing and drawing would be combined and thought of as a singular work; this evolved into a visual personal essay that was reproduced through Photoshop into a published anthology that each student owns a copy of and finally, they adapted that essay into an electronic media piece that was presented to the class. Through this process they learned to weave words and pictures into a whole where one form did not illustrate or privilege the other and they learned to incorporate research and elements of abstraction into these works.

Fall texts included: *Time* by Eva Hoffman, *A Brief History of Time* by Stephen Hawking, *A History of Time: A Very Short Introduction* by Leofranc Strevens, *To the Lighthouse* by Virginia Woolf, *Ways of Seeing* by John Berger, *Tell it Slant* by Brenda Miller and Suzanne Paola, and *The Cambridge Introduction to Narrative* by H. Porter Abbott.

Winter texts included: *Time* by Eva Hoffman, *Fun Home* by Alison Bechdel, "The Relation of the Poet to Day-Dreaming" by Sigmund Freud, *A Geography of Time* by Robert Levine, "The Work of Art in the Age of Mechanical Reproduction" by Walter Benjamin, *Ways of Seeing* by John Berger, *The Cambridge*



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Introduction to Narrative by H. Porter Abbott, "The Overture" to *Swan's Way* by Marcel Proust, "The Image of Proust" by Walter Benjamin, *Speak, Memory* by Vladimir Nabokov.

**EVALUATION:**

Written by: Marilyn Freeman

Ayana completed the work necessary to receive 18 credits for this rigorous fall/winter program. Her commitment to her own learning and to the challenging work of this program was most evident through her excellent attendance until she left the program midway through winter quarter. Her last day of attendance was February 1, 2011.

Shaw Osha, who served as Ayana's fall-quarter seminar faculty, wrote the following evaluation about her performance during the first half of the program.

Ayana's college career has gotten off to a fairly good start. Over fall quarter, she has shown herself to be an engaged student with a growing commitment to the work of taking responsibility for her own learning. She has made some progress in her ability to analyze critically concepts about art, time and narrative introduced throughout the program and integrates them into writing, drawing, and multi-media perspectives. She has been a quiet student but is beginning to have a stronger presence in the classroom. When she does speak in seminar, her comments contribute to the discussion.

Ayana's writing assignments and seminar participation indicate that she is gradually improving her ability to read texts closely and synthesize them into coherent ideas that relate to program themes. Her work demonstrates a developing commitment to learning how to think critically but she could improve the specificity with which she discusses ideas from the readings and in using program texts to support them. Her writing form and content has gradually improved over the quarter but still needs much attention and work with writing tutors. Her strongest work was her term synthesis paper, *Science vs. Religion*, where she is grappling with those two fields simultaneously and trying to be objective. She attempted to combine the separate elements of the program to form an original idea and support it. The paper needed more revisions not just corrections and it demonstrates Ayana's continuing need to work with writing tutors on issues of mechanics, sentence structure, and grammar. Ayana still needs to refer to her Hacker writing manual and to remember to, properly, cite texts in MLA format in the bibliography.

In studio art, Ayana showed an open-minded approach to learning formal and conceptual art skills. She worked with perspective and value in drawing as a way to understand the relationship of form and space, proportion and composition. Ayana demonstrated a progressive grasp of creative nonfiction, in particular, the personal and lyric essay forms. All these skills were put to use in timed drawing assignments that were photographed in progress and uploaded into iMovie and audio recording for her final project where she worked from memory, her creative non-fiction essays, and her examination of internal and external time in order to construct a multi-media piece. There was an especially effective moment of juxtaposition when Ayana was talking about spinning on a swing, saying "spin, spin" and the image was of a barge in water, something stable and nonspecific. Working with several other students she created an experimental time-based collage. The piece was collaborative and imaginatively conceived. The multimedia work was well executed, successfully authored, and presented on DVD.

Overall, Ayana needs to continue to dedicate herself to working on analytical reading and critical writing skills. She is a pleasure to have in class.

During the first part of winter quarter Ayana showed promise as a student. Later, in one-on-one conversations she conveyed a willingness to make an honest assessment of her performance in the program and to make valuable use of lessons learned. She was a joy to have in the program. I hope to witness significant academic accomplishments made by her in the future.





Eagans, Ayana Janae

A00099159

Last, First Middle

Student ID

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 18**

- 6- Introduction to Visual Studies and Critical Writing
- 4- Introduction to 2-D Visual Art and Experimental Drawing
- 4- Introduction to Creative Nonfiction Writing
- 4- Introduction to Electronic Media Production



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## EVERGREEN TRANSCRIPT GUIDE

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

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

### **Educational Philosophy:**

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

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

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

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

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

### **Academic Program**

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

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

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

### **Evaluation and Credit Award:**

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

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

Credit is recorded by:

**Quarter Credit Hours:** Fall 1979 to present

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

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

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

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

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

The college academic calendar consists of four-eleven week quarters. Refer to the college website ([www.evergreen.edu](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.