



Johnson, Brianna L

A00418980

Last, First Middle

Student ID

DEGREES CONFERRED:

Bachelor of Arts

Awarded 02 Sep 2022

TRANSFER CREDIT:

Start	End	Credits	Title
04/2012	06/2019	90	Pierce College

EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2019	12/2019	16	Gender and Performance 4 - Theatrical Performance 2 - Creative Writing 5 - Gender Studies 5 - American Drama
09/2019	12/2019	2	TRiO at Evergreen: Student Success 2 - Reflective Writing
01/2020	03/2020	7	Psychology and Social Justice: Making Change Happen 3 - Human Development 4 - Social Psychology
01/2020	03/2020	4	Creative Writing: Identity and Imagination 4 - Creative Writing
01/2020	03/2020	2	TRiO at Evergreen: Funding Your Education and Financial Literacy 2 - Reflective Writing
03/2020	06/2020	12	Native Pathways Program- Mediated: Indigenous Rhetoric, Identity Politics, and Public Spaces (Olympia) 4 - Political Science 4 - Critical Indigenous Studies 4 - Writing
03/2020	06/2020	4	Creative Writing: "Savage Conversations" 2 - Creative Writing 2 - Native American Literature
03/2020	06/2020	2	TRiO @ Evergreen: Student Success 2 - Reflective Writing
09/2020	12/2020	12	Native Pathways Program: Settler Colonialism and Indigenous Knowledge - Ethics and Research (Tacoma) 4 - History: Indigenous and American 4 - Research Methodologies and Methods: Indigenous and Western 2 - Philosophy: Ethics 2 - Critical Indigenous Studies
09/2020	12/2020	4	Creative Writing: The Personal Essay, When You Got Something to Say 4 - Creative Writing: Personal Essay



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EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
01/2021	03/2021	12	Native Pathways Program: Indigenous Feminisms and Gender Narratives (Tacoma) 4 - Gender Studies 4 - Writing 4 - Native American and Indigenous Studies
01/2021	03/2021	4	Creative Writing: Indigenous Speculative Fiction 2 - Literature: Indigenous Speculative Fiction 2 - Creative Writing
03/2021	06/2021	12	Native Pathways Program: Seascapes and Landscapes (Tacoma) 4 - Environmental Humanities 4 - Native American and Indigenous Studies 4 - Environmental Science and Traditional Ecological Knowledge Systems
03/2021	06/2021	4	Creative Writing: Identity and Imagination 2 - Literature 2 - Creative Writing
09/2021	12/2021	6	Native Pathways Program: Tribalography 2 - History 2 - Native American and Indigenous Studies 2 - Indigenous Literature and Storytelling
09/2021	12/2021	4	Creative Writing: "Savage Conversations" 2 - Literature: Indigenous Poetics 2 - Creative Writing
01/2022	03/2022	6	Native Pathways Program: Native North America: Global Influence and Belonging (Tacoma) 2 - Native American and Indigenous Studies 2 - Global Studies 2 - Indigenous Literature and Storytelling
01/2022	03/2022	4	Creative Writing: Outside Ourselves, Open Letters 4 - Creative Writing
03/2022	06/2022	12	Native Pathways Program: From Time Immemorial: Grounding in Places of Power (Salish Sea Hybrid) 4 - Native American and Indigenous Studies 4 - Cultural Anthropology 2 - Decolonial Studies 2 - Research Methods and Writing
03/2022	06/2022	4	Creative Writing: Advanced Projects 4 - Creative Writing
06/2022	09/2022	3	Spanish - First Year I 3 - Spanish: First Year I



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Cumulative
226 Total Undergraduate Credits Earned



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Each Day is a Gift not a Given Right

Why do I say this?

Because, no day is given. We expect each new day but it's never promised.

When I was younger the answer to "each day is given" was enough. After all, this tableau of listen, memorize, repeat, be seen & not heard was the foundation of my early education. By the time I entered Evergreen I had lost my focus, I was not sure of my next move as a transfer student from a Community College. I was still very much inexperienced but desperately craving knowledge, and hoping to find the tools that would allow me to acquire such knowledge in a passion which I love. I found my voice, I found my opinions, I found a way to speak up for myself in critical ways that were impactful & left me with a lasting will to learn, grow, & strive for greatness in my own way. My professors encouraged participation in academic courses & were always available when a new question, thought, comment, or concern arose. I realized to truly understand the fact of life, I needed to do more than learn. I needed to participate, explore, & find purpose.

I pursued my passion for the humanities. What I was studying in "Psychology: Social Justice Making Change Happen" inspired me to work harder than I ever had, because I was driven by the need for answers. I learned to question texts, not just read them for example in the text "Diversity and Social Justice: An Anthology on Racism, Sexism, Anti-Semitism, Heterosexism, Classism, and Ableism. Routledge, 2018" I learned about how racism is established in multiple different ways from looks, to the way a person talks, and more. I learned how to actively engage in activities involving group-team work. I learned how having a group of individuals is helpful in fostering a positive environment. Having a group to be accountable to give purpose to building strong communication & team-building.

Joining Evergreen, I didn't know where I belonged. I became liberated from my fear of failure when I found a Creative Writing class called Creative Writing: Identity & Imagination. Through that class I was able to write with my identity & imagine how life is never actually given each day. I was able to find my place. My home. Where I belonged. I belonged in Native Pathways Program (NPP). A program that truly, honestly became my home. I was able to join NPP & positively express through communication by doing student-led-seminars, and visual image presentations. For example, I did my visual image of this final quarter in Native Pathways "From time and immemorial: Grounding in Places of Power" presentation on Joseph Brant & how he came from the U.S. to Canada & how it correlates to my family, history, & culture.

One of my most challenging classes was "Gender and Performance". It pushed me to places that I never imagined. I was lost while in, "Gender and Performance" I felt alienated & pushed away for having views & opinions that didn't seem to align with what I was told "general evergreen ideations". It taught me what a learning community means, taught me to always keep the values of a learning community at the forefront of my end goal. I gained writing skills & the benefits I learned from that were impeccable. I learned things that I never thought I'd ever be able to accomplish, like writing a research paper & citing it properly.

In my last quarter, it all hit me at once. I do belong at Evergreen & plan to continue on at Evergreen & get into the Masters in Public Administration, with an emphasis in Tribal Governance. The education provided in NPP set me out on the course that I need. It gave me the tools I was lacking when first coming to Evergreen. It provided me with a family of individuals whose values, goals, & fashion all aligned with mine, & what I wanted. Now that my Bachelors Degree is coming to a close, I learned my passion is to teach. I want to teach college in the lens of both Native Indigenous studies, & in a western scope. I think it is important to combine the two in a way that teaches all aspects.

In the end, each day is a gift, not a given right. Each day is never promised, is interpreted to me in the way of education is never a given either, it is something that you have to work for on a daily basis.



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June 2022 - September 2022: Spanish - First Year I

3 Credits

DESCRIPTION:

Faculty: Ethan Rogol

In Spanish - First Year I, students have the opportunity to acquire the skills to understand and express themselves in Spanish through written and oral language about the following: greetings, introductions, expressions of courtesy, academic life, days of the week, schedules, family, identifying and describing people, family relationships, numbers 0-199, leisure activities, colors, academic courses and professions, campus buildings, physical and personality traits, nationalities, town landmarks, months, seasons of the year and weather. Students have the opportunity to learn the following grammatical structures: conjugation of regular verbs in the present tense including verbs with irregular YO forms, use of the verbs SER, HABER (HAY), TENER, IR, and GUSTAR, noun-modifier agreement, subject-verb agreement, and various idiomatic expressions related to the topics studied.

EVALUATION:

Written by: Ethan Rogol

Brianna participated in classroom activities and demonstrated a desire to learn. Brianna encountered challenges with much of the material covered in class but nevertheless Brianna made inroads. Brianna would do well to review the lion's share of the material covered before moving on to Spanish - First Year II, Brianna's familiarity with the Spanish language markedly improved.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 3

3 - Spanish: First Year I



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March 2022 - June 2022: Creative Writing: Advanced Projects

4 Credits

DESCRIPTION:

Faculty: Dawn Barron, MFA

Creative Writing: Advanced Projects was an intensive writing course designed for students to begin, continue, or complete a writing project. Students worked across multiple creative writing genres: poetics, fiction, memoir, creative non-fiction, photo essays, visual essays, collage, and hybrid modalities. Students engaged with texts appropriate to expanding the skills and knowledge within individual project areas. Students were placed in small groups or partnered for peer writing and editing workshops that followed an established rubric for critical, yet positive feedback. Weekly Discussion Forums on Canvas were required. This course was primarily 60% asynchronous (at own pace, remotely), with approximately 40% synchronous (via zoom at a scheduled date/time). Students completed final projects based on chosen genre and self evaluations of progress and strengths. Fiction and creative non-fiction projects required a minimum of 40 pages of written work, poetics and poetry chapbooks or projects required 24 pages, and photo, visual, and collage projects required 24 pages of both image and writing. Students engaged in all class seminars around readings, quotes, and writing exercises. A final portfolio of all work, including journal entries, notes, mind-maps, and reflections on readings was turned in with the final project.

EVALUATION:

Written by: Dawn Barron, MFA

In **Creative Writing: Advanced Projects**, Brianna (Bri) created a series of journalistic works crafted with strong narrative voices, descriptive language, and a compelling tone (often humor) that resonated with readers. By working in creative non-fiction, Bri demonstrated continual expansion of the skills required to construct full stories. Bri participated and engaged in class seminars, writing exercises, and group work with respect and an open-mind for the majority of the course and is encouraged to practice effective communication, written and verbally. Bri met the requirements for this course.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Creative Writing



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March 2022 - June 2022: Native Pathways Program: From Time Immemorial: Grounding in Places of Power (Salish Sea Hybrid)

12 Credits

DESCRIPTION:

Faculty: Corey Larson

From Time Immemorial: Grounding in Places of Power explored how being in relationship with place engages communities across time and cultural memory. How does the passage of time manifest in particular locations? How has ancestral knowledge co-evolved with landscapes and languages of place? By considering the memory of place, material culture and artifacts, storytelling (oral and documented), and examining the vast expanse of time (big picture), and ending with narrowed, specific pictures of place, students understand how important language and landscape, the humanities, Native sciences, Indigenous Epistemologies and Methodologies, and the fluidity of culture serve to enhance our knowledge of time, space, and place. In the words of Annie Peaches, "The land is always stalking people. The land makes people live right. The land looks after us." Similarly, the land also teaches, and many find healing through its lessons. The transformative power of knowledge was evident in course materials. As Paulette F. C. Steeves states, there is a need for "focus on relinking Indigenous peoples to their homelands in deep time." We investigated new research into the foundations of ancient knowledge embedded in the Western hemisphere that looks beyond Clovis sites, extending Indigenous presence to 60,000 years or more. It also included a narrowing of space and time: the study of localities and rooted cultures. Students plotted journeys through time and space that converge on experiences of home.

EVALUATION:

Written by: Corey Larson

In the Native Pathways Program - Salish Sea Hybrid site's spring program "From Time Immemorial: Grounding in Places of Power," Brianna Johnson examined the various components that intersect to create our perceptions of place and ways to reconstruct historical places through the study of geology, material culture, oral histories, and written sources. As part of the program's hybrid format, students participated in two video conferences each week that included lectures, discussions, media presentations, and student-led seminars. Brianna sufficiently contributed to discussions and led two seminars. Students also engaged in a weekly asynchronous discussion thread called "additional perspectives" where fellow students brought in outside, yet related, readings with an initial writing prompt. Brianna intermittently participated in these discussions and moderated one week's thread. Brianna also attended two weekend gatherings at the Evergreen State College Longhouse with all NPP cohorts to collaborate in coursework, listen to speakers, and participate in discussions related to our quarterly theme.

Students completed several written assignments throughout the quarter that pertained to program content. The main writing assignment of the quarter was a ten to twelve-page research paper. Throughout the quarter, students submitted several written components of their work, including a research proposal, a source review, an organizational outline, and preliminary draft and final drafts. Brianna acceptably completed these assignments and constructed an adequate final draft. The paper examined the complex history of how Haudenosaunee leader Joseph Brant came to live in modern Canada.

Students completed two additional assignments at the end of the quarter. First, they constructed a visual images project where they used pictures, art, or videos to tell a story relating to the topic "From Time Immemorial: Grounding in Places of Power" and presented it to the class. Brianna created a project that built upon previous research relating to Joseph Brant and used personal photos to create a historical



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narrative of the Grand River and Brantford, Ontario. For the final component of the course, Brianna compiled all coursework from the quarter into an organized and shareable digital portfolio. Brianna has sufficiently completed all program requirements and will receive full credit for the quarter.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

- 4 - Native American and Indigenous Studies
- 4 - Cultural Anthropology
- 2 - Decolonial Studies
- 2 - Research Methods and Writing



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January 2022 - March 2022: Creative Writing: Outside Ourselves, Open Letters

4 Credits

DESCRIPTION:

Faculty: Dawn Barron, MFA

"Outside Ourselves, Open Letters" was a creative writing course designed for students of all levels and practices of writing, from introductory through advanced, to explore and examine the phenomena of "open letters." The purpose of an open letter is for the author to share an opinion, a protestation, or an investigative inquiry directed primarily toward a specific person but in contemporary times, we are also seeing the open letter addressing particular groups of people. The open letter serves to influence, publicly and as visibly as possible, and is freedom of speech in action. The open letter is intended for a wide, diverse audience and often distributed through print (magazines, newspapers), as well as online forums. To engage with writing an open letter, one needs to move outside of their own self to the degree that they can expand their lens to include a greater than the single being; one must be able to critically analyze and synthesize the world around them rather than focus on their singular place within the world.

Open letters can be a passive and active form of social activism, and in this course we investigated what roles and impacts writers/artists can have in their communities and beyond. Students read a series of published open letters and reflected on these during weekly interactive Discussion Forums. Students worked in small groups to analyze elements of open letters such as voice, tone, POV, structure, organization, and overall resonance and purpose. Students participated in writing exercises during Zoom class and responded to writing prompts in Canvas. Students wrote weekly open letters following various themes of social justice, personal narrative, and political events locally and globally. The final project included revisions to a chosen open letter read to the class, as well as a portfolio of all the open letters written during the quarter.

EVALUATION:

Written by: Dawn Barron, MFA

In the course, "Creative Writing: Outside Ourselves, Open Letters," Brianna (Bri) showed growing critical thinking by analyzing and articulating findings about published open letters, both in written reflections, discussion forums, and small group work with peers. Bri consistently produced well-organized, creative, and compelling weekly open letters that illustrated a clear understanding of the elements of voice, POV, tone, and purpose in writing open letters. Bri participated in class discussions and chat in a respectful and helpful manner within the learning community. Bri was encouraged to continue expanding verbal confidence and sharing ideas, asking questions in front of peers. Areas of growth included confidence in choosing topics, organization of thoughts, and writing with a clearly defined purpose. Bri demonstrated a clear understanding of the social justice open letter purpose as demonstrated by assignments addressing ASL and the supply chain during the pandemic. Bri fulfilled all requirements for the course.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Creative Writing



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January 2022 - March 2022: Native Pathways Program: Native North America: Global Influence and Belonging (Tacoma)

6 Credits

DESCRIPTION:

Faculty: Kendra Aguilar, MPA; Dawn Barron, MFA; Carmen Hoover, MFA; Corey Larson, Ph.D.; and Toby Sawyer, MPA

In *Native North America: Global Influence and Belonging*, we examined the reach of the North American Indigenous Peoples by looking at historical accounts, contemporary representations, and ways in which Native Americans have inspired and built relationships with other Indigenous Peoples and non-Indigenous people around the world. We explored the role of Native North American influence and power in sustainability movements and practices. Did Indigenous Peoples from North America travel beyond their kin, communities, homelands? Yes, and in this program we expanded our understanding of the lasting impacts, the triumphs and tribulations, and students critically analyzed sustainable movements and practices in areas such as education, health, food sovereignty, arts, tribal/Indigenous economies, and social and environmental justice. We looked closely at, and into, the question: What is belonging and how is it created, fostered, continued? Is the concept or practice of belonging universal? By focusing on storytelling and literature (prose and poetry), visual rhetoric, and academic analysis, students critically observed and acknowledged the complexities and lasting impacts of colonization, resistance, and tribalography.

Studying through multiple perspectives and lenses, including the required texts of *Indigenous London* by Coll Thrush, *The Heart Song of Charging Elk* by James Welch, and excerpts from philosophers, change-makers, leaders, and scholars such as James Baldwin, John Trudell, Vine Deloria Jr., Elizabeth Cook-Lynn, Billy Frank Jr., Hank Adams, Taiaiake Alfred, and Leslie Marmon Silko, among others, students expanded their critical analysis skills by creating a research project based on the themes explored within the quarter. By analyzing the challenges Tribal/Indigenous communities face and how they have implemented measures to prevent continual climate change, students were able to think through how post-colonial prosperity revolved around the environmental protection of ancestral lands and resources. This program was writing and research intensive and students were expected to critically analyze and synthesize material.

EVALUATION:

Written by: Kendra Aguilar, MPA

For this course, Brianna expressed an ability to engage with various course themes, objectives and outcomes and contribute to Tribalography verbally and in writing, especially academically and culturally. By analyzing and synthesizing course resources and materials, submitting various assignments, and through participating in weekly small and large classroom seminar discussions, Brianna was able to begin defining key terms and concepts relating to Tribalography, colonialism, post-colonialism, and sustainability movements.

Brianna exercised leadership and practiced relational-accountability in a variety of ways throughout the quarter, by serving the Native Pathways Program Student Governance as Secretary and by serving on the Student Activities Board. Brianna also participated in a cultural-based strand course focused on important Native American and Indigenous issues during the program-wide weekend gatherings at the campus Longhouse, where students absorbed lessons from valued speakers such as Coll Thrush, author of one of the quarter's texts titled *Indigenous London*, and practiced reciprocity through the making of cultural items used to honor guests during protocols and events.



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Brianna's crowning work for the quarter was a demonstration of the cumulative knowledge of the course themes via a vibrant visual-based essay, effectively combining imagery with narrative and demonstrating knowledge of Indigenous and Western research methodologies and methods, in addition to visual literacy. Through this entertaining presentation on traveling to Australia, Brianna was able to report on specific Indigenous interactions with non-Indigenous and global Indigenous entities and communities on various scales through storytelling, cultural exchange, kinship, and intergenerational influence.

Brianna was a determined and compassionate student with many gifts, and is discovering how to use those gifts to make positive contributions and impact on community. I appreciate what I have learned from Brianna through the journey of making connections to Indigenous global influence and human belonging in theory, practice, and consequence.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 6

- 2 - Native American and Indigenous Studies
- 2 - Global Studies
- 2 - Indigenous Literature and Storytelling



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September 2021 - December 2021: Creative Writing: "Savage Conversations"

4 Credits

DESCRIPTION:

Faculty: Dawn Barron, MFA

Creative Writing: "Savage Conversations," was designed around LeAnne Howe's *Savage Conversations*, exploring Mary Todd Lincoln's addiction and madness through the ever-present backdrop of President Lincoln's mass hanging of the Dakota 38. Author Philip J. Deloria wrote that the book "...explodes with the stench of guilt and insanity that undergirds the American story...." Students wrote in their chosen genre (prose, poetry, lyric essay, hybrid forms), weaved a time or event in the historical or current American story into their creative works. Students discussed how having conversations about almost anything today can lead to controversy, conflict, and confusion; but creative writers could present information in storied packages, bringing readers into conversations they may not otherwise have. This course examined kaleidoscope perspectives when approaching and choosing topics and themes to write about, considering cultural appropriation, story ownership, and multiple, intersecting historical narratives surrounding pivotal and traumatic events. Students examined Layli Long Soldier's debut book, *Whereas*, where they explored social and cultural histories, paid attention to language, the consequences of words, and created a platform to expose injustices and acts of oppression. Students worked in small groups and as a whole class during seminars. Students participated in a robust Discussion Forum every week, discussing the readings, sharing ideas, and creating a community of learners, and writers. This was a writing intensive course, focused on different genres of poetry. Students turned in weekly writing assignments, self-reflection assignments, and a final creative writing essay project.

EVALUATION:

Written by: Dawn Barron, MFA

In "Creative Writing: Savage Conversations," Brianna (Bri) actively engaged in class seminars and small group work with an open-mind and positive attitude, following the classroom agreement and requirements for entering into chat conversations. Bri's work critically examining the works of LeAnne Howe and Layli Long Soldier, was evidenced in the discussions, and Bri was encouraged to put insights and perspectives into the reading reflections and written assignments. The final project was a strong display of writing, creativity, and writing from a personal experience in a narrative format. Bri met all requirements for this course.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

2- Literature: Indigenous Poetics

2- Creative Writing



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September 2021 - December 2021: Native Pathways Program: Tribalography

6 Credits

DESCRIPTION:

Faculty: Kendra Aguilar, MPA, Dawn Barron, MFA, Carmen Hoover, MFA, Corey Larson, PhD, Toby Sawyer, MPA

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

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

EVALUATION:

Written by: Kendra Aguilar, MPA

For this course, Brianna expressed an ability to engage with various course themes, objectives and outcomes. By analyzing and synthesizing course resources and materials, submitting various assignments, and through participating in weekly small and large classroom seminar discussions, Brianna was able to begin defining key terms and concepts relating to tribalography in theory, practice, and consequence as seen through Indigenous, Western, and other lenses.

As part of exercising leadership and practicing relational-accountability, Brianna contributed to an engaging student-lead seminar discussion on Tribal reservation infrastructure and access to resources, attended Native Pathways Program student governance as a site representative, and participated in a cultural-based strand course during the weekend gatherings at the Longhouse.

Brianna's crowning work for the quarter was a demonstration of the cumulative knowledge of the course themes via a vibrant visual-based essay, effectively combining imagery with narrative and demonstrating knowledge of research methodologies and methods, in addition to visual literacy. Through this deeply



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moving presentation on child advocacy, Brianna was able to begin making connections to Tribal and Indigenous impacts on North American culture and development, especially in the United States, and consider community contributions to tribalography verbally and in writing, especially academically and culturally.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 6

- 2- History
- 2- Native American and Indigenous Studies
- 2- Indigenous Literature and Storytelling



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March 2021 - June 2021: Creative Writing: Identity and Imagination

4 Credits

DESCRIPTION:

Faculty: Dawn Barron

Creative Writing: Identity, Imagination, and Hybridity explored elements of creative writing across genres, focusing on hybrid writing forms as a tool to develop a stronger sense of authorial identity and practice creating outside the traditional, mainstream literary world. Even if you are writing traditional stories, working outside of your typical comfort zone can provide a myriad of new perspectives, new writing tools and tricks, and deepen the writers understanding of the creative process. Designed for the emerging, as well as advanced writer, we focused on the themes of Identity and Imagination to craft creative works in prose, poetics, and hybrid forms. Students presented works in collage, photo stories, prose poetry, as well as traditional and other hybrid forms.

Writer Natalie Goldberg states in her seminal work, *Writing Down the Bones*, "Our bodies are garbage heaps: we collect experience, and from the decomposition of the thrown-out eggshells, spinach leaves, coffee grinds, and old steak bones of our minds come nitrogen, heat, and stories." Our lived experience and identities (fluid in both memory and place) provide the scaffolding for creative writing. Students kept an organized writing journal to record observations and ideas, in addition to weekly writing prompts and creative writing assignments. Students participated in student-led class seminars that were inquiries into weekly thematic concepts, text examples, and student analyses and work.

This course provided synchronous learning (via zoom) for a minimum of 70% of the credit hours; asynchronous learning done through Canvas Discussions, Small Group and Partner Projects, and other work as assigned. Students turned presented a final ePortfolio, a culmination of all work completed.

EVALUATION:

Written by: Dawn Barron

In the course, Creative Writing: Identity and Imagination, Brianna (who goes by Bri) demonstrated excellent creative writing skills throughout the quarter. Bri wrote with depth, insight, and curiosity for the journal writing, in class writing exercises, reading reflections, personal collage project, as well as the two major projects, "Color Walks Into" based around Maggie Nelson's *Bluets* and the Final Project that used Claudia Rankine's *Citizen: An American Lyric* as the scaffolding. Bri is encouraged to continue practicing effective communication skills during class seminars and discussions by asking questions and sharing perspectives cognizant of personal biases and lived experiences in a respectful, community learning environment. Bri turned in a final ePortfolio that successfully showcased a strong storytelling voice, knowledge of the writing process (brainstorming, prewriting, drafting, editing, revising) and elements of creative writing (metaphor, imagery through descriptive language, storytelling, dialogue). Bri successfully met all course requirements.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

2 - Literature

2 - Creative Writing



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

12 Credits

DESCRIPTION:

Faculty: Kendra Aguilar, MPA

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

EVALUATION:

Written by: Kendra Aguilar, MPA

This quarter Brianna succeeded in achieving all course objectives and outcomes and examined and reported back on past and present environmental issues through political, economic, cultural and ecological lenses, from the various perspectives of Indigenous peoples locally, nationally, and globally.

Brianna exercised leadership and relational accountability in multiple ways. She reached out to one of her peers at least once a week and participated in the monthly all-program virtual Longhouse gatherings, which helped maintain a robust, healthy, and culturally-supportive value-based learning community for all. During those times she represented her peers as a representative in the Native Pathways Program Student Governance. She also contributed to a group presentation for Evergreen's third annual Equity Symposium, which appeared to have a profound and transformative impact on all who attended.

Brianna exhibited an increased awareness of and sensitivity to the diversity of Indigenous experiences, contexts, and perspectives concerning environmental issues by contributing to large and small group discussions of readings, films, and presentations on land and sea issues, including both Indigenous and non-Indigenous responses to climate change. She also displayed an understanding of and ability to discuss Indigenous rights and responsibilities concerning land and water by giving an excellent midterm report and presentation on Billy Frank Jr., a prolific Indigenous environmental rights activist, which incorporated Indigenous theories of land and sea stewardship. Throughout the quarter Brianna spent time outdoors and produced a weekly nature log, which confirmed an increased awareness and appreciation of Indigenous knowledge, ways of thinking, and kinship-based relationships with and responsibilities towards the natural world. Brianna demonstrated proficient knowledge and use of both Indigenous and Western research methodologies and methods through a well-written policy letter and brief on the quality and affordability of healthcare in the United States, accompanied by a demonstration of visual literacy via a multi-image visual essay on her and her family's journey through the healthcare system.

Professionally, the competencies built into this program were intended to help prepare students to partner with or work for Indigenous nations or organizations, especially where lawmakers and civic leaders are advancing policies that impact our communities. In the context of Indigenous environmental issues Brianna has shown, through the work described above, that she is improving her skills in critical listening, critical thinking, and applied learning and has displayed personal growth throughout the quarter.



Johnson, Brianna L

A00418980

Last, First Middle

Student ID

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

- 4 - Environmental Humanities
- 4 - Native American and Indigenous Studies
- 4 - Environmental Science and Traditional Ecological Knowledge Systems



Johnson, Brianna L

A00418980

Last, First Middle

Student ID

January 2021 - March 2021: Creative Writing: Indigenous Speculative Fiction

4 Credits

DESCRIPTION:

Faculty: Dawn Barron, MFA

In the course *Creative Writing: Indigenous Speculative Fiction*, students examined the elements of creative writing through the lens of Indigenous Speculative Fiction. Weekly assignments were based around identification and practice using elements such as story, plot, character development, description language, metaphor, diction, and setting by writing reflections and analyses of the texts, *Trinity Sight* and *Mongrels*, as well as short stories in the Indigenous Speculative Fiction, Afrofuturisms, and Science Fiction genres. Students participated in weekly discussions and student led seminars. The final portfolio included all writing assignments, self-evaluations of progress meeting the course learning objectives, and a final project illustrating their knowledge and skill drafting and revising a 7 to 12 page speculative fiction story. The final project was presented in class for practice sharing creative work with a peer audience, and giving and receiving feedback.

EVALUATION:

Written by: Dawn Barron, MFA

In **Creative Writing: Indigenous Speculative Fiction**, Brianna (Bri) demonstrated understanding and knowledge of the elements of creative writing (plot, story, character, setting, exposition, scene, language, and construction of world building) through participating in all class seminars and discussions analyzing literary works of Indigenous Speculative Fiction and Afrofuturisms. Bri presented ideas, perspectives, feedback, and questions with a respectful, thoughtful approach, illustrating strong community building and leadership skills. By developing a portfolio of creative works focused on (Indigenous) Speculative Fiction as a genre of writing, Bri examined personal worldview, through both western and Indigenous lenses. Bri's creative writing was grounded in strong voice and tone that explored braiding elements of creative writing to create compelling stories. Bri successfully met all requirements for this course.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

2- Literature: Indigenous Speculative Fiction

2- Creative Writing



Johnson, Brianna L

A00418980

Last, First Middle

Student ID

January 2021 - March 2021: Native Pathways Program: Indigenous Feminisms and Gender Narratives (Tacoma)

12 Credits

DESCRIPTION:

Faculty: Kendra Aguilar, MPA

Indigenous Feminisms and Gender Narratives was a program designed to explore the traditional and contemporary intersectional theories that focus on decolonization, self-determination, cultural sovereignty, and human rights. Indigenous Feminist Scholar Leanne Betasamosake Simpson wrote, "I think it's in all of our best interests to take on gender violence as a core resurgence project, a core of any Indigenous mobilization. This begins for me by looking at how gender is conceptualized and actualized within Indigenous thought because it is colonialism that has imposed an artificial gender binary in my community." We examined how generations of genocide, racism, and settler colonialism have attempted to erase, silence, and promote stereotypes and monoculturalism throughout Indigenous communities, but more importantly, what the current Indigenous change-makers and scholarly leaders are doing now. Students critically analyzed the intersections between western and Indigenous feminism, sought to understand and effectively communicate the imperative to value the Indigenous lens in academia, and report on a currently researched movement that illustrates praxis. Weekend Gatherings included panels, small group work, community building, and reflections.

EVALUATION:

Written by: Kendra Aguilar, MPA

Brianna was a dedicated student throughout the quarter and succeeded in achieving all course objectives and outcomes. During this course, students examined traditional and contemporary perspectives on gender through poetry, film, music, art, and various other forms of academic and non-academic writing. They each contributed to Indigenous Feminist praxis by sharing thoughts and ideas through weekly journal reflections and class seminars. They also reflected on poetic and lyric form to consider how this way of thinking helps us understand gender narratives over time, and responded through both group-created and individual poetic contributions. After identifying and exploring mainstream and subaltern gender narratives across history, students created their own glossary of terms that included intersectional definitions of Indigenous feminism, feminism, gender, and other important terms. Students then analyzed their own intersectionality and created individually crafted pieces, using combinations of art and prose, to address what it would be like to walk a mile in their moccasins. They wove these stories together to present a brilliant and powerful submission for Evergreen's third annual Equity Symposium, which received considerable praise and had a transformative impact on all in attendance.

Brianna studied and reported on Indigenous change-makers, writers, and scholars, especially those identifying as women and two-spirit, who are making profound contributions to the scholarship of Indigenous gender narratives and making great impact in their communities. Students welcomed guest speakers and participated in profound conversations with them around general rolls and expectations in our communities, and how we can work together to build the future we want for forthcoming generations. Brianna exercised leadership and relational accountability to their learning community by providing seminar leadership, participating in and giving support to a study team, and engaging and contributing to the program-wide virtual Longhouse gatherings, which focused on sharing community knowledge through a cultural lens. Brianna also participated in the Native Pathways Program Student Governance as a site representative, contributing to decisions that benefited all students.



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Brianna's final work for the quarter was a powerful demonstration of visual literacy via a dynamic ten image essay presentation, which was accompanied by a powerful personal essay on the men and women who have made a huge impact on her life. It was a pleasure to learn with and from Brianna during this important quarter and I look forward to seeing what gifts this bright student will share with peers and the greater community in the future.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

4 - Gender Studies

4 - Writing

4 - Native American and Indigenous Studies



Johnson, Brianna L

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Last, First Middle

Student ID

September 2020 - December 2020: Creative Writing: The Personal Essay, When You Got Something to Say

4 Credits

DESCRIPTION:

Faculty: Dawn Barron, MFA

Creative Writing: The Personal Essay, When You Got Something To Say was designed for any level writer wanting to study and write personal essays. In this course, students examined the personal essay from cross-cultural perspectives, including their own. This course explored a wide-range of personal essayists, paying close attention to their structure, voice, and purpose. We began the quarter by reading and then writing "open letters," practicing the process of writing (brainstorm, prewriting, research, mind-mapping, story boards, drafting, workshop, revision and editing). Students worked in small groups and as a whole class during seminars. Students participated in a robust Discussion Forum every week, discussing the readings, sharing ideas, and creating a community of learners, and writers. Topics covered voice, tone, syntax, metaphor, POV, narrative structures, dialogue, and ethical issues around writing topics. This was a writing intensive course, with attention to finding or narrowing down topics, strengthening voice, and practicing effective editing and revising. Students turned in weekly writing assignments, self-reflection assignments, and a final Personal Narrative Essay project.

EVALUATION:

Written by: Dawn Barron, MFA

In Creative Writing: The Personal Essay, When You Got Something to Say, Brianna (who goes by Bri) engaged with the writing prompts, readings, and class seminars with respect, deep insights, and a clear understanding of the elements of creative writing. Bri excelled at creating strong and compelling metaphors and writing vivid descriptions that conveyed powerful imagery. Personal essays rely on voice and tone to create the mood and resonance for the reader; Bri expanded her writing voice during the quarter to fit the intention and content of her darkly humorous essays. Bri was a strong champion of classmates work during peer workshops and delivered feedback with grace and asked questions with authentic curiosity. Bri successfully completed all requirements for the course.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Creative Writing: Personal Essay



Johnson, Brianna L

A00418980

Last, First Middle

Student ID

September 2020 - December 2020: Native Pathways Program: Settler Colonialism and Indigenous Knowledge - Ethics and Research (Tacoma)

12 Credits

DESCRIPTION:

Faculty: Kendra Aguilar, MPA

Settler Colonialism and Indigenous Knowledge: Ethics and Research was a program designed for students to explore and critically analyze the concept, practice and impact of settler colonialism on Indigenous Knowledge. Examining philosophical and ethical frameworks, as related to both Western and Indigenous Research Methodologies and Methods, served to guide students as they created their own ethical evaluation models for research. The effects of settler colonialism on Indigenous peoples were examined through investigating research projects from non-Indigenous as well as Indigenous researchers, such as Edward Curtis, Brian Brayboy, Kim Tallbear, Cecelia Svynt Carpenter, among others. The fall quarter NPP program was writing and research intensive, with a focus on history, philosophy/ethics, and research methodologies/methods. Students prepared a timeline of settler colonialism, developed an ethical evaluation model, completed a critical research project, constructed a final visual essay, and kept a well-organized portfolio of work. Weekend Gatherings, through speaker presentations and workshops, focused on Sovereignty, leadership, and regional Tribal connectivity

EVALUATION:

Written by: Kendra Aguilar, MPA

This quarter Brianna (Bri) succeeded in achieving all course objectives and outcomes. She expressed an excellent ability to engage with Indigenous knowledge through critical thinking, reading and writing skills. She was able to define and articulate key terms and concepts relating to colonialism, settler colonialism, Indigenous knowledge, and research ethics by synthesizing course materials via a team-created glossary, candid weekly written reflections, and engaging contributions of her personal perspective to group discussions.

Bri examined philosophical and ethical frameworks, as related to both western and Indigenous research methodologies and methods, and identified how to use them appropriately by envisioning her own ethical evaluation model for research. She responded to critical questions, regarding how our communities are mitigating the impacts of settler colonialism on Indigenous knowledge and ways of being, through a well-researched and brilliantly written essay on the experiences, resources, and advocacy of children in the child welfare system. She also practiced skills in applying an Indigenous style guide and producing an annotated bibliography, using rhetorical precis, to accompany her essay. Bri's final individual work for the quarter was a demonstration of visual literacy via a beautiful presentation on parts of her family history, combining imagery with research and personal learning.

Bri exercised leadership and relationship accountability by participating in a study team, which delivered a brilliant student-lead seminar presentation and discussion, and actively engaging in the program-wide virtual Longhouse gatherings, which focused on sharing community knowledge through a cultural lens. She was a valuable contributor to her learning community throughout the quarter and it was an honor to learn with and from her.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

4 - History: Indigenous and American

4 - Research Methodologies and Methods: Indigenous and Western

2 - Philosophy: Ethics



Johnson, Brianna L

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Last, First Middle

Student ID

2 - Critical Indigenous Studies



Johnson, Brianna L

A00418980

Last, First Middle

Student ID

March 2020 - June 2020: TRiO @ Evergreen: Student Success

2 Credits

DESCRIPTION:

Faculty: Emily Pieper

TRiO's 2 credit Spring course focused on career exploration and graduate school planning. Whether participants had a clear vision of what they wanted to do after Evergreen or were just starting to think about the possibilities, this course supported students in learning more about their own strengths and talents, and how to channel those into a career path of their choice. Students engaged in weekly workshops, lectures, seminars and meet a number of guest speakers. Students left the course with an updated resume, skills in networking, and informational interviewing; tools for structuring internships, and ILC's and much more!

EVALUATION:

Written by: Emily Pieper

Student completed course and earned full credit.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 2

2- Reflective Writing



Johnson, Brianna L

A00418980

Last, First Middle

Student ID

March 2020 - June 2020: Creative Writing: "Savage Conversations"

4 Credits

DESCRIPTION:

Faculty: Dawn Barron, MFA

Designed around LeAnne Howe's *Savage Conversations* that explores Mary Todd Lincoln's addiction and madness through the ever-present backdrop of President Lincoln's mass hanging of the Dakota 38, *Creative Writing: "Savage Conversations"* provided students an opportunity to analyze historically based creative writing from an Indigenous lens. Author Philip J. Deloria wrote that the book "...explodes with the stench of guilt and insanity that undergirds the American story..." Students wrote in their chosen genre (prose, poetry, lyric essay, hybrid forms), weaving a time or event in the historical or current American story into their own creative works. Having conversations about almost anything today can lead to controversy, conflict, and confusion; but creative writers have the ability to present information in storied packages, bringing readers into conversations they may not otherwise have. This course explored the kaleidoscope perspectives when approaching and choosing topics and themes to write about. Participation included student-led seminars, daily journal writing, writing prompts and assignments, and a final creative writing project. The course focused on writing with a purpose, from beginner to advanced, and how to use creative writing as an artistic form of activism, and a platform to share untold stories. We interrogated our own worldviews along with our time and place in America/the world in order to create compelling works with integrity and power.

EVALUATION:

Written by: Dawn Barron, MFA

In Creative Writing: "Savage Conversations," Brianna engaged the text, videos, and discussions with an open-mind, shared perspectives, asked questions, and actively listened to others. Brianna's written analysis of LeAnne Howe's *Savage Conversations* showed strong skills in close reading, critical thinking, and learning across cultures. Brianna gave thoughtful feedback and actively participated in student-led seminars and small group work. She wrote in her chosen genre (creative narrative prose), weaving past and present historical events, figures, and personal anecdotes to detail an American story into her final project about the public school system and the "Tacoma Method." Brianna's work clearly demonstrated an understanding of multiple perspectives, and excellent skills using elements such as metaphor, vivid descriptive writing, and research to craft compelling pieces.

The following is the beginning of a creative piece, "Cracks," that showcased Brianna's insights and rendering of everyday objects into a compelling story:

The crack on the mirror started in the left hand side. How it got there is a mystery maybe it had been sitting in the corner too small but one way or another it grew from one end to the next. Not that it matters, that particular mirror is only used for brushing teeth, or on a more exciting day it is used for face washing. Part of the daily routine is to look at a cracked face in the mirror, either you put your face together without the crack or maybe you begin to think your face also contains a small line going through it. The line itself catches the light every once and a while, making small rainbows that reflect on the water stained ceiling. When you first moved in only the edge of the mirror was damaged. But like most things that go unchecked it begins to take up space.

Brianna engaged in student-led seminars, weekly discussion forums, and completed in-class writing prompts and assignments, successfully meeting all requirements for the course.



Johnson, Brianna L

A00418980

Last, First Middle

Student ID

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

2 - Creative Writing

2 - Native American Literature



Johnson, Brianna L

A00418980

Last, First Middle

Student ID

March 2020 - June 2020: Native Pathways Program- Mediated: Indigenous Rhetoric, Identity Politics, and Public Spaces (Olympia)

12 Credits

DESCRIPTION:

Faculty: Carmen Hoover, MFA

Native Pathways Program (NPP) - Mediated: Indigenous Rhetoric, Identity Politics, and Public Spaces was designed to explore and act on contemporary political/politicized speech through Indigenous lenses, with a focus on rhetoric, social media, and productive and healthy communications. This course built on real-world examples of conversations, in person, over time, online, and/or memorialized, that had the potential to inspire Indigenized communication patterns and bring desired effects in a multi-cultural world.

The author Sidner Larson stated, "It is one thing to thoroughly analyze a conversation, but it is another to put it into historical context, identify the current manifestations of the issues, and synthesize effective action for the future."

In this hands-on exploration, students investigated public conversations in real time, with an eye to communicators such as scholars, politicians, experts, activists, healers, pundits, and artists. The program considered representation, power, and tradition in order to make positive contributions to Indigenized futures: "How can we be more effective in using words and images to meet goals? Are there political answers to pressing issues such as climate change, MMIW, violence, and poverty? How do Traditioneity and Indigenous Futurisms coincide? Should you be on social media? What is an Indigenous/ist analysis?" This program presented these questions and more to learn across cultures and strengthen interdisciplinary, intersectional, and Indigenous thinking.

This program was grounded in storytelling, critical and contextual analysis, and foundational skills in Western academics even as we sought to deepen and empower the academy through decolonization. Students were expected to participate in seminar and longhouse gatherings, write reflections (formal and informal), annotate readings, analyze, think freely, submit an academic statement, work with visual images, and craft research analysis essays that were driven by Indigenous research methods, in most cases, students were able to choose the best formats for their particular investigations.

NPP facilitated learning by using Western and Indigenous pedagogies and presented materials through an Indigenous lens (and encouraged students to bring their own lenses). Students were expected to attend classes with their site faculty during the week and meet at the Evergreen Longhouse on two Saturday and Sunday weekends (April 18 and 19, and May 30 and 31) and a closing Saturday (June 13 Graduation).

Common Text: *Watchman's Rattle*

EVALUATION:

Written by: Carmen Hoover, MFA

Leadership was a core component of the course, and Brianna Johnson demonstrated leadership in seminar discussion, weekend gathering groups both large and small, and by taking intellectual responsibility for individual work. Writing weekly reflections that synthesized course texts and activities, Brianna Johnson was skilled at integrating ideas from the class materials into coursework, and, when encouraged, was skillful in questioning and challenging the core texts.

Brianna Johnson was able to articulate definitions of relevant terms such as "Black Swan," and situated complex systems such as pandemics, structural racism, and economic collapse as viewed through an



Johnson, Brianna L

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Student ID

Indigenous lens. During the quarter, Brianna Johnson was able to contextualize, broaden, and deepen definitions of key terms through emerging participation in seminar, investigation, written work, and visual work. Brianna Johnson showed an aptitude for academic work and made consistent improvements to an already-strong body of work throughout the quarter. Key concepts were explored across multiple course requirements.

In order to understand and act on key elements and practices of Indigenous voices in public spaces, Brianna Johnson consistently imagined answers to questions such as "What is the long game?" and "What might be an actionable 10-point plan for America?" in consideration of Indigenization, especially in terms of public participation. To these ends, Brianna Johnson's participation in seminar discussion was insightful and emerging.

Brianna Johnson synthesized course materials in weekly reflections, through conversation, in short arguments, in zoom meetings, in canvas discussions, in presentations, in visual expressions, in logical fallacy examples, in cognitive bias examples, in a daily journal, and in excellent 100-word essays.

In service of critical thinking to solve public problems, Brianna Johnson wrote short arguments, tracked current events, and used the context of events on the ground to fine-tune a foregrounded Indigeneity. Insight into current events was emerging.

The visual essay presented was inspiring, informational, and heartfelt. Brianna Johnson curated an important body of images that reflected key concepts in identity, academics, and public voice. Creative inquiry was demonstrated by presenting a visual literacy project, by diagramming major concepts, by combining aesthetics and academics, by observing the media, by exploring the ideas of others as useful tools, and by creating short arguments. Brianna Johnson displayed quiet leadership during the quarter.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

- 4 - Political Science
- 4 - Critical Indigenous Studies
- 4 - Writing



Johnson, Brianna L

A00418980

Last, First Middle

Student ID

January 2020 - March 2020: TRiO at Evergreen: Funding Your Education and Financial Literacy

2 Credits

DESCRIPTION:

Faculty: Emily Pieper

The purpose of this 2-credit, TRiO @Evergreen course is to provide eligible students with the academic supports, tools, and resources to understand the financial cost of their education. Over the quarter students will access resources and staff that will allow them to identify the most effective means for funding or reducing the cost of their education at Evergreen. Selected lessons will support the development of each students' knowledge, competencies, and skills directly related to understanding how finances influence their educational and life decisions. Additionally, students will participate in academic workshops that support the development of their writing and communication skills. Weekly required readings and writing prompts will promote growth in higher order thinking, such as critically responding to texts, analyzing and synthesizing resources of financial information.

EVALUATION:

Faculty: Emily Pieper

Brianna participated fully in the TRiO's winter program. For the first 5 weeks of the quarter, Brianna worked diligently on the Evergreen Scholarship application. Brianna took feedback well and made changes to her writing, submitting multiple drafts of her personal essay until she had a strong end result. Brianna is a very strong writer, and her voice and writing skill were clear in this program. In the second five weeks of the program, Brianna focused on learning about study abroad opportunities, working on her Evergreen Academic Statement, and learning more about the theory and practice of financial literacy. Brianna was a pleasure to have as a part of our TRiO classroom community.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 2

2- Reflective Writing



Johnson, Brianna L

A00418980

Last, First Middle

Student ID

January 2020 - March 2020: Creative Writing: Identity and Imagination

4 Credits

DESCRIPTION:

Faculty: Dawn Barron, MFA

The course "Creative Writing: Identity and Imagination" focused on themes of identity and imagination in crafting student works. Students explored elements of creative writing across genres, and in their own works. Students identified and expanded their own unique voices and writing styles through the writing process: brainstorming, drafting, editing, and revising. Writer Natalie Goldberg stated in her seminal work, *Writing Down the Bones*, "Our bodies are garbage heaps: we collect experience, and from the decomposition of the thrown-out eggshells, spinach leaves, coffee grinds, and old steak bones of our minds come nitrogen, heat, and stories." Students used their life experiences and identities to provide the scaffolding for their creative writing. Students learned and practiced using compelling language, metaphor, imagery, and structure to engage their readers and write well-crafted stories, poems, novel chapters, and braided essays. Students kept a daily journal to record observations and track ideas, along with a final portfolio of all their course work (daily free writes, writing prompts, writing assignments, course notes, all drafts of their writing projects, and a self-evaluation of their work). The culminating project was the creation of an anthology of the students' works, and this collaborative project was to highlight student talents and accomplishments, as well as foster community building among creatives.

EVALUATION:

Written by: Dawn Barron, MFA

In Creative Writing: Identity and Imagination, Brianna (known as Bri) actively participated and engaged with peers during class discussions and student-led seminars. She had excellent attendance, and her assignments clearly showed strong skills with creating compelling stories by using humor and well-developed story structuring. Bri participated in the creation of the class anthology project, turned in an excellently organized writing journal and final portfolio of all coursework. She successfully completed all requirements for the course.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Creative Writing



Johnson, Brianna L

A00418980

Last, First Middle

Student ID

January 2020 - March 2020: Psychology and Social Justice: Making Change Happen
7 Credits

DESCRIPTION:

Faculty: Marcella Benson-Quaziena, Ph.D. and George Freeman, Ph.D.

Students in *Making Change Happen* developed knowledge in human development and organizational change. The guiding questions of this program were framed in terms of democracy, social justice, welfare, civil rights, and personal transformation and transcendence. We examined the psychology of change, what role transcendence plays in our ways of thinking about change, and how equity and justice are served. This program explored these questions in the context of systems theory, multicultural and anti-oppression frameworks, leadership development, and within the context of the civil rights movement. The stance of the program was a belief that the personal is political and vice-versa so we have to understand what experiences inform our stance towards change.

The Objectives of the program were: 1) To develop the ability to balance action in the world and self reflection; 2) To develop awareness of self in relation to change and opportunities for change; 3) To gain a greater understanding of human development from Western and non-Western perspectives; 4) To better develop critical thinking skills as expressed through public presentation and written work; 5) To develop better collaborative learning skills through work groups, seminar, and group and individual exercises; 6) To discover one's potential as an agent of change at both the individual and group level.

The focus winter quarter was on the self, particularly from a cultural and autobiographical perspective, as these experiences inform our world view. Fall quarter texts included: Newman and Newman: *Theories of Human Development*; Barbara Rogoff's *The Cultural Nature of Human Development*; Isabel Briggs Myers. *Introduction to Type*; James Baldwin's *The Fire Next Time*; Ken Wilber's *No Boundaries: Eastern and Western Approaches to Personal Growth*; Gloria Anzaldua's, *La Frontera/Borderlands*, and Marian Edelman's memoir, *Lanterns: A Memoir of Mentors*.

EVALUATION:

Written by: Marcella Benson-Quaziena, Ph.D.

Brianna, who goes by Bri, successfully met requirements for the program. She was a very good writer and demonstrated her ability to balance action in the world and self-reflection through her web postings and autobiographic narratives. Her Canvas postings of the program readings also demonstrated her critical thinking capabilities.

Her group's final presentation was a very nice description of their experience within the three-configuration of dyad, quartets and small group, for learning. The group's gatherings during each configuration served as a support base and fostered their ability as a group to address the programs core domains of heart, body, mind and soul. Their embrace of alternative formats (Birth Cards; Zodiac; MBTI; Cultural Assessments) to learn about one another demonstrated their understanding of many ways of knowing. Their patience and flexibility with how and where they gathered for exchange, spoke of their ability to put theories from our reading and program activities into practice.

Bri is prepared to for additional knowledge in social psychology and to further use writing as a reflective tool for understanding self in a cultural context.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 7

3- Human Development



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Last, First Middle

Student ID

4 - Social Psychology



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A00418980

Last, First Middle

Student ID

September 2019 - December 2019: TRiO at Evergreen: Student Success

2 Credits

DESCRIPTION:

Faculty: Emily Pieper

The purpose of this TRiO Student Success Class is to provide eligible students with the academic supports, tools, and resources that promote a successful transition into Evergreen. Over the course of fall quarter, students actively participated in seminars, reflection, workshops, and writing that supported the process of each student's academic development in their reading, writing, and communication skills. Students read, responded to, and had seminar on selected texts that illuminated and deconstructed the critical social justice themes facing TRiO eligible students. Required readings and writing prompts promoted growth in higher order thinking, such as critically responding to texts, analyzing and synthesizing sources of information while applying knowledge to tackle new concepts and ideas presented in their full-time academic programs. Students will receive two credits in reflective writing for the successful completion of this course.

EVALUATION:

Written by: Emily Pieper

Brianna was a joy to have in our fall quarter TRiO Student Success course. Brianna was engaged and participated well in classroom discussions and group assignments. Additionally, she asked good questions which helped enhance the experience of other students in the program. I also appreciated her willingness to share about her own challenges and successes while a part of our class community. I look forward to working with Brianna in the future.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 2

2 - Reflective Writing



Johnson, Brianna L

A00418980

Last, First Middle

Student ID

September 2019 - December 2019: Gender and Performance

16 Credits

DESCRIPTION:

Faculty: Elizabeth Williamson

This full-time program encouraged students to use gender theory to understand theatrical performance, and vice versa. Attention was to gender both as a system of structural oppression and as a potentially liberatory means of individual expression. Students were expected both to work independently and to collaborate responsibly. Students read one play and one piece of theory per week; in-class lectures, seminars, and workshops helped students develop deeper understandings of both sets of texts. They demonstrated their critical analysis and synthesis skills through discussion contributions (both in class and in an online forum) and by completing three synthesis essays. In the first half of the quarter, performance workshops focused on skill building and on testing out students' interpretations of the plays by acting out selected scenes. In the second half of the quarter, students proposed and developed final projects focused on monologue and scene work. Students were expected to organize their own rehearsal time effectively, and to provide generative and respectful feedback on other students' projects.

The reading list included: Ruhl, *In the Next Room*; Churchill, *Fen*; Mac, *Hir*; Parks, *Topdog/Underdog*; Hansberry, *Les Blancs*; Kennedy, *Funnyhouse of a Negro*; Hudes, *Water by the Spoonful*; hooks, "Theory as Liberatory Practice"; Cixous, "Laugh of the Medusa"; Butler, "Acting in Concert"; Halberstam, "Gaga Genders"; Baldwin, "Notes of a Native Son"; Lorde, "The Master's Tools Will Never Dismantle the Master's House"; Parker, "Revolution: It's Not Neat or Pretty or Quick"; Minh-Ha, "Grandma's Story"; Anzaldúa, "Speaking in Tongues."

EVALUATION:

Written by: Elizabeth Williamson

Brianna (Bri) came to this program with a significant background in performance, particularly professional acting for film and commercials. This was her first quarter at Evergreen, and she found the social space of the program initially quite challenging. To her great credit, she took charge of her learning by communicating continuously with me—including asking questions when she didn't understand an assignment or my comments, as well as letting me know about barriers she was facing. Personal challenges beyond her control did sometimes interfere with her ability to be fully present in class, but in general her attendance record was very good, and all assignments were completed on time, if not early.

In this program, students worked on enhancing their knowledge and skills by pursuing the following learning objectives:

Understand, critique, and apply key insights from our theoretical texts

When fully focused, Bri demonstrated the ability to distill excellent questions from listening to lecture and other students. She came up with a particularly apt paraphrase of a key idea from Butler, probably our most difficult text. Likewise, her first synthesis paper asked good, big picture questions about whether there are differences between how we perceive gender today and how people in the play she was analyzing perceive gender. Bri would benefit from additional practice in interpreting quotations from a text and using them to bolster her claims. Her second synthesis paper, which she revised after getting feedback from me, was more successful in interpreting the theoretical reading, but still moved away from the text rather quickly. Her third paper showed some of the same patterns, while making good connections between texts by Lorde and Hudes. And her self-evaluation demonstrated a very good understanding of Butler's theories about gender as a performance that must be repeated every day.



Johnson, Brianna L

A00418980

Last, First Middle

Student ID

In general, critical writing is an area I'd like to see Bri continue to work on, and I know this work will be easier for her now that she has a better handle on what Evergreen programs are like. She sometimes had difficulty moving beyond surface level observations about the texts, and struggled with grammar and syntax (due in part to the fact that she is using new software to compose her essays, and is still working out the glitches). I'd also like to see Bri work on developing her ability to think critically about texts that are formally challenging, or which tackle subjects she does not feel personally connected to.

Critically analyze plays as explorations of gender

Bri is a fast reader and absorbed most of our plays early in the quarter. She demonstrated good reading comprehension, and, when she found the material relevant, her analysis was detailed and original. She offered particularly thoughtful responses to the character of Isaac in *Hir*, uncovering sympathetic elements of the portrayal that were clearly part of the playwright's design. She also offered an apt interpretation of the protagonist's struggle in *Les Blancs*. Bri was most confident and expressive in offering her opinions on *Water by the Spoonful*. In class she provided a powerful explanation of the playwright's idea of "invisible weight" and was not afraid to disagree with some of the claims I made in lecture.

Develop their voices as writers and performers

When fully present, Bri was an active participant in performance workshops. She was particularly engaged during our scene work on *Hir*, where she successfully conveyed Isaac's pain and discomfort and gave enthusiastic feedback to other performers.

For her final project, Bri chose to write an original monologue about an emotionally demanding and high stakes topic—namely, sexual assault and the culture that seeks to excuse and obscure it. Her first draft made very good use of repetition as a rhetorical device, but read a bit more like an opinion piece than a portrait of a character, so I encouraged her to add more detail to some of the narrative moments in the piece. In response, she made thoughtful revisions that significantly deepened the emotional complexity and made the speaker's experiences more vivid by adding narrative detail. Bri struggled with memorizing this piece, perhaps because it was so personal, but realized that it was important to speak the words outloud, even if she was uncomfortable doing so. In a key moment of the monologue, she describes wanting to scream and being unable to; performing this piece in class allowed her to give voice to her righteous anger. She performed the piece twice in class, and the second time she performed it she was particularly successful in conveying both her grief and her resolve.

Hone skills in listening and collaboration

After a rocky start to the quarter, Bri made deliberate efforts to re-engage, and worked to help other students understand where she was coming from. As she wrote in her self-evaluation, this class challenged her to "branch out and work with classmates more than I have ever done in my journey through school." By the end of the quarter, she was sharing news of her personal achievements with the class, offering tips about accessing resources that complemented our readings, and building trust with some of her classmates through one-on-one dialogue. The quality of that effort could be seen in her responses to these individuals on the Canvas forum, where it was clear that she was really engaged with their ideas.

Hone skills in planning and executing complex tasks

Bri is a hard worker who coped with the unfamiliarity of the learning environment by trying to get as much done ahead of time as possible. This was an admirable response, because it allowed time for revision, but sometimes it was hard for her to slow down and really sit with her final project. She did complete all



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the smaller assignments designed to break the project down into manageable chunks, and, as stated above, made at least one round of significant revisions that really improved the piece.

In short, it was a pleasure working with Bri in this program!

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Theatrical Performance
- 2 - Creative Writing
- 5 - Gender Studies
- 5 - American Drama



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.