



Long, Laura Elizabeth

A00377511

Last, First Middle

Student ID

Former Name(s): Acevedo, Laura ;

DEGREES CONFERRED:

Bachelor of Arts

Awarded 16 Jun 2017

TRANSFER CREDIT:

Start	End	Credits	Title
09/2001	06/2002	25	Eastern Washington University
09/2006	12/2014	84	Olympic College

EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2015	12/2015	16	The Rhetoric of Social Change 6 - <i>Rhetorical Analysis and Criticism</i> 4 - <i>Cultural Studies: United States Social Movements</i> 4 - <i>Persuasive Public Speaking</i> 2 - <i>Media Studies</i>
01/2016	03/2016	16	The New Puritans: Studies of Anglo-American Social Conscience 7 - <i>Literature: 19th and 20th Century American literature</i> 7 - <i>History: 19th and 20th Century American history</i> 2 - <i>Advanced Research and Writing in the Humanities</i>
03/2016	06/2016	16	Psychology and the Arts 4 - <i>Child and Adolescent Developmental Psychology</i> 3 - <i>Social Health Care Kit (For Early Adolescents)</i> 3 - <i>Media Production Techniques</i> 4 - <i>Applied Mindfulness and Healing Arts</i> 2 - <i>Integrative Writing</i>
09/2016	03/2017	32	Create. Destroy. Repeat. 8 - <i>Creative Writing</i> 8 - <i>Literature</i> 8 - <i>Media Production</i> 8 - <i>Media Studies</i>
04/2017	06/2017	16	What is She Saying? 8 - <i>Creative Writing</i> 8 - <i>Literature</i>

Cumulative

205 Total Undergraduate Credits Earned



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My academic experiences at The Evergreen State College have been focused around the theme of effective and creative interpersonal communication. Through diverse and interdisciplinary studies, I have encountered and practiced rhetorical analysis, research based persuasive writing, psychology based art work, audiovisual media, and both fiction and non-fiction creative writing. These fields and skills have provided me with multiple tools to craft and revise written and art based communications that convey a wide array of purposes and intents.

Each quarter I earned full credit, demonstrating my dedicated work ethic and ability to improve and master skills in a relatively brief period of time. The faculty I have worked with consistently set high expectations and goals for my work, and I have met these by maintaining a passion for interdisciplinary learning with a focus on practical application. This passion and my ability to exceed expectations is demonstrated in my completed final projects, which include a ten-minute persuasive speech advocating for anti-bullying curriculum in public schools, presented in front of an audience and television cameras; a digital format social healthcare kit designed to present developmental psychology information and stress reduction methods for middle school aged children within displaced populations; public presentation of original creative text-based media; original poetry revised and edited to be suitable for publishing in anthology publications; and a four-minute short film created with original, independently filmed and scored visual and audio footage.

Central to my studies in interpersonal communication was the work I completed in collaborative settings. Much of this work took the form of group discussions based around critical reading of texts and often led to disagreement that highlighted significant differences in interpretations and opinions of themes within the texts. I found great value in learning how to navigate conversations with respect for differences while maintaining my position or allowing it to shift based on my own beliefs and convictions. These opportunities were the most challenging, rewarding, and successful endeavors of my academic career and I look forward to continuing to work in cooperation with others.

My successes at The Evergreen State College have helped me gain confidence as a creator, editor, and qualitative critic of written, spoken, and art-based works. I have built a solid foundation for my continuing academic and professional pursuits in working with others and creating original communications that are effective, mindful, and intentional.



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April 2017 - June 2017: What is She Saying?

16 Credits

DESCRIPTION:

Faculty: Anne de Marcken, MFA

Students in this rigorous one-quarter program engaged creative writing—their own and that of published authors—as a nexus for critical and creative inquiry, delving into the content and characteristics that mark the work and words of women writing today in very different voices from different perspectives. An advanced writing and literature program, students were expected to take a high degree of responsibility for their own and each others' learning. Together and independently, students asked: What are women saying to us—about themselves, about us, about the world? How do fiction, creative nonfiction, poetry, and hybrid forms serve as modes of critical engagement? What can we say in these modes that can't be said any other way? How do we speak for ourselves and for others? How do the cultural and personal positions of a text's author and reader affect the meaning of a given text? How do we listen to what is said by women? How can we respond?

Creative writing assignments, required readings, and the program structure emphasized formal hybridity and the relationship between critical thought and creative practice. Locating themselves and their work in a cultural and critical context, students contributed to the discourse of contemporary writers.

Working within formal constraints, each student developed two significant creative projects through four drafts each. They also maintained a practice-based blog where they published short-format posts in response to structured prompts. Through in-depth and sustained attention to the relationships of form and content—and informed by assigned texts, workshops on craft and process, and by peer- and faculty-critique—students developed their facility with the technical, conceptual and critical elements of creative writing across genres and forms.

In weekly analytical papers and in-depth seminar discussions, students examined the form, content and critical context of two books each by four authors: Claudia Rankine, Bhanu Kapil, Lidia Yuknavitch, and Maggie Nelson. Further, each student conducted a quarter-long, iterative investigation of the critical and creative "project" of an additional writer; working in small study groups, each student pursued an independent line of inquiry informed by primary texts and secondary research, sharing the results of their inquiry along the way, and in a culminating summary presentation.

Throughout the quarter, students experimented with different ways of engaging their work and the work of published authors independently and as a community of learners. They developed and sustained a daily writing practice, built and participated in an online writing community, cultivated their ability to support one another through critical responses to creative work, went away together to the Washington coast for a 4-day writing retreat during which they took responsibility for designing, scheduling, facilitating and participating in a series of student-run writing workshops and seminars, and finally they selected one of their two formal projects for further refinement and publication in an anthology of student work.

EVALUATION:

Written by: Anne de Marcken, MFA

Laura Long did exceptional work in *What is she saying?*, cultivating her considerable critical capacity, producing significant creative work, and contributing generously to the program as a whole.

Laura, who goes by Ellie, excelled at both critical and creative writing, pushing herself to produce very strong work in response to assignment constraints. She is a skilled and insightful reader, working to meet a text on its terms. She showed uncommon intellectual curiosity, and approached challenging



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ideas—those encountered in texts, in discussions, and in herself—with a commitment to inquiry that yielded understanding rather than answers, and led her deeper into the subject matter as well as the material and conceptual properties of writing.

Ellie was an active and respectful participant in seminar discussions, contributing productively to shared inquiry especially around potentially fraught topics of race, gender, and cultural identity. Her written analyses demonstrated an attunement to the complex interactions of form, content and context in a wide array of literary texts. Her critical writing skills are very strong; she employed writing not only to articulate her ideas, but to further develop them. She showed an uncommon ability to be both clear and uncertain—to both apprehend meaning and remain unresolved...open.

In addition to studying the work of authors on the program reading list, Ellie conducted independent research into memoirist, blogger, and social activist Mattilda Bernstein Sycamore, producing a well-developed visual presentation that helped hold together and effectively communicate her ideas about Sycamore's use of intentionally unsettling and incendiary language related to queer sexuality, queer sex, and substance abuse. She undertook a qualitative textual analysis of these themes in Sycamore's novel, *So Many Ways to Sleep Badly*, and her memoir, *The End of San Francisco*, asserting that their frequent coincidence is a deliberate attempt to normalize that which is feared and to center that which is marginalized, in order to make compassion and understanding possible and actionable. Ellie's work developing this line of inquiry showed her powerful ability to investigate the relationships of form and content in a critical context.

Ellie was attentive during skill-building workshops and discussions of writing craft and process. She was very open to experimentation with new ideas and techniques, and met the challenges of creative work with imagination and determination. In critique sessions, which made up a significant portion of the work in this program, she further cultivated her already well-practiced ability to provide helpful and specific feedback on the work of her peers and was very open to constructive criticism of her own writing. She made excellent use of peer and faculty notes in successive iterations of both her creative projects.

For the first of these projects, Ellie worked in beautifully descriptive, emotionally restrained prose to tell the true story of her end-of-life relationship with a plain-talking, hard-living nursing home patient who might have come off as caricature in less skillful hands. The cinematic concision of scenes and her confident shifts through time and space serve an emotional immediacy that is essential to the piece's success. For her second project, Ellie switched to free verse to create a series of linked poems deeply embedded in the mind of a poetic persona whose processing of language is experienced first as obsessive fixation, then as diagnosed dysfunction, and finally as an integrated aspect of self. The individual pieces give direct, textual insight into unconventional mental processes while upending the stability of language; together they form a narrative progression toward liberation. In successive iterations of each project, Ellie moved closer to the heart of her subject deploying form, unsentimental directness, and a love of language in service of meaning.

In support of these more formal assignments, Ellie developed and maintained a blog that constitutes a significant artifact of her creative work this quarter. She made good use of writing prompts to practice and experiment with observational, reflective, and figurative discourse. Throughout the quarter, Ellie demonstrated her willingness to take productive risks with both form and content in order to develop her considerable skill as a writer.

Overall, this has been a very successful quarter for Ellie. She was a valued member of the learning community—open-minded, direct, compassionate, and very funny. She very often emerged as a leader, while also serving gracefully in support roles. It truly was a pleasure to have Ellie in this program, to get to work beside her again, and to see her command of writing craft and critical thinking develop in ways



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that will serve her well going forward. She is very well situated to take on whatever challenges she tackles next.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

8 - Creative Writing

8 - Literature



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September 2016 - March 2017: Create. Destroy. Repeat.

32 Credits

DESCRIPTION:

Faculty: Anne de Marcken, MFA

Participants in Create. Destroy. Repeat. used writing and media production as modes of creative and critical inquiry. They developed deeper understandings of and made use of the generative potential of processes that required a deliberate and mindful break, rupture, or deviation from established senses of meaning and the ways it is represented.

Over the course of two quarters, students engaged in a process-based interrogation of the relationships between form, content, and cultural context in text- and time-based narratives. They developed knowledge of and facility with the elements of narrative, lyrical, sound, and moving-image discourses through a series of practice-based writing and media workshops and lectures that contributed to their engagement with formal assignments. They gained skill with the use of a variety of audio and video-recording equipment as well as audio and video editing software.

Working iteratively, they developed a portfolio of creative writing and audio/video narratives by radically adapting and altering their work in response to critique and successive formal constraints designed to catalyze leaps of imagination, to inspire critical inquiry, and to productively destabilize notions of genre, form, and representation. They worked in a variety of modes, including fiction, creative non-fiction, and formal and free verse. In this way, they produced three creative text-based pieces, one of which they selected for further development through a rigorous, iterative critique and rewriting process, and also three time-based pieces, two of which were collaborative and one more in-depth independent project that underwent work-in-progress critique.

Through a structured process of critical reflection, students cultivated the ability to experiment deliberately and mindfully with different forms and creative processes. For each of eleven creative submissions—original or draft—they wrote a reflective analysis of their own work in which they interrogated creative process and creative production and how they inform one another. They articulated their creative goals and strategies, the successes and shortcomings of their efforts, and the direction they hoped to take going forward given discoveries made along the way.

Texts and related assignments facilitated deeper awareness of the relationship between critical and creative thought and practice. During fall quarter, there was a strong emphasis on writers whose perspectives and work exist in the borderlands of identity, genre, and discipline. They read book-length works by Roland Barthes, Theresa Hak Kyung Cha, Sandra Cisneros, Paul Harding, Toni Morrison, Bhanu Kapil Rider, and Mary Ruefle, and attended performances by Alexander Chee, Kirstin Valdez Quade, and Matilda Bernstein Sycamore.

During winter quarter, students attended weekly screenings at the local independent theatre and so had a far less curated selection of cinematic texts to analyze. Filmmakers included Barry Jenkins, Mia Hansen-Love, Pedro Almodóvar and many more. Screenings were supplemented with critical perspectives and theory. In seminar discussions and written analyses, students addressed the interactions of form, content and cultural context, taking up questions of voice, representation, access, creative agency, authorship, and the role of the reader/audience, all in a cultural context as well as in relation to their own creative endeavor.

Students conducted ongoing independent research projects into time-based artists, movements, works, or theories with the aim of sharing the results of their work in five-minute "Ignite!" presentations. The format allows exactly fifteen seconds each for twenty PowerPoint slides. The need for concision, the



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interactions of written and visual narratives, and the challenge of shaping critical thinking into a narrative form all echoed the challenges they faced in their creative work and reiterated the premise of the entire program: that creative and critical inquiry are linked processes.

Students worked independently and as members of a creative community, setting learning objectives and evaluating outcomes based on individual competencies and emphasizing knowledge-sharing through collaboration and critique. Toward this end, they co-authored a “creative covenant” to guide their shared endeavor, participated in a four-day writing retreat, organized a colloquium of student-led workshops on the craft and process of creative writing, helped to design and produce letterpress elements of a program anthology, coordinated a public reading of work produced during the fall quarter, and participated in a public screening of their final time-based projects from winter quarter.

EVALUATION:

Written by: Anne de Marcken, MFA

Laura Long, who goes by Ellie, is a very bright, capable student. She attended class regularly, participated generously in the learning community, submitted assignments in a timely manner, experimented productively with the elements of narrative and lyrical discourse in a variety of forms, and demonstrated an ability to use creative writing as a mode of critical inquiry.

Ellie contributed respectfully to discussions of assigned readings with comments that were reliably grounded in the texts and that facilitated the productive exchange of ideas. Her written analyses showed confidence with the conventions of academic writing and a sensitivity to the relationships of form, content and cultural context in a wide array of literary and critical texts.

Ellie was actively engaged during practice-based writing workshops and discussions of writing craft and process, experimenting boldly and enthusiastically with ideas and techniques. In critique sessions, she provided helpful and specific feedback on the work of peers, was very open to constructive criticism, and productively implemented peer and faculty notes in successive iterations of creative work.

Ellie’s portfolio of creative writing is characterized by a willingness to experiment with both form and process and to make discoveries along the way. Her critical self-analyses of each submission reveal a deliberate engagement with both the form and process of creative work.

Of the four pieces she produced in the first half of the quarter, Ellie elected to further develop “The Book of She” for inclusion in the program anthology. Working to a set of rigorous, self-imposed constraints, Ellie used an almost sculptural process to shape this poem-of-praise around an armature of stirring emblematic images. The spare lyricism of this piece is achieved through a complex engagement with form and language: Ellie borrows the patterns of scripture, makes excellent use of syntactical repetition, and infuses the writing with eloquent ambiguity and specificity by using un-translated Japanese throughout—a language spoken both by her and the authenticating audience of the piece—which also further inflects the writing with a sense of intimacy. Mindful of her affinity for strict form and the potential to surrender to its dictates at the expense of creative agency, Ellie deliberately intervened in the fulfillment of her own plan, introducing subtle syntactical and structural irregularities that contribute to a sense of organic wholeness and vitality. At the other end of Ellie’s considerable creative range, is the piece she chose to read for the program’s culminating public performance. “Fine Dining at the #11” is structured as a wryly humorous recitation of restaurant specials that include self pity and lime Jell-O. Evident here and in all her work is Ellie’s keen eye for detail, her attraction to recognizable forms, and her love of language.

Overall, this has been a truly successful quarter for Ellie. In addition to doing great independent work developing a command of creative writing as both a craft and a mode of critical inquiry, she also actively



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helped to shape the program into a productive, supportive learning community, including going above and beyond by volunteering as a van driver on field trips.

It was a pleasure to have Ellie in this program and I look forward to working with her again next quarter—she is well situated to take on the challenges of audio/visual media.

Ellie continued to do very good work in the second and final quarter of *Create. Destroy. Repeat.*, further cultivating critical depth, technical facility, and creative range through analytical and hands-on engagement with time-based media.

She maintained excellent attendance, submitted assignments on time, and participated actively and generously in seminars, technical workshops, lectures, critique sessions and collaborative projects. In all of her work throughout the quarter and the program, Ellie was alert to the ways form, content, and personal or cultural perspective influence subjective experience. She was good at calling on this capacity in the context of seminar, contributing to productive discussions and expanding on ideas expressed in very well-written analyses. Ellie's academic writing is strong; this quarter she showed that she is adept at structuring and articulating complex and nuanced analyses in response to the variety of cinematic narratives we screened each week.

These strengths were evident in the "Ignite!" presentation of her quarter-long research project focusing on Mexican film star Maria Félix. Providing an introduction to Félix's biography and remarkable career, Ellie deftly extrapolated themes of gender, racial, and cultural bias from the facts of her life and work, providing historical and cultural context for a succinct deconstruction of the factors that influenced her unparalleled international success, her rejection of the United States film industry, and her starkly divided position in film history: icon in Mexico, footnote in the US. Using Félix's own words to structure and ground the presentation, Ellie foregrounded the actress's larger-than-life personality, her outspoken feminism, and her advocacy for fellow Mexican artists. Ellie's spoken narrative was clear and nicely crafted. She made excellent use of visuals to enliven facts and analysis, combining golden-era images of Félix with the actress's words represented prominently in Spanish with smaller English translations. Well paced and well structured, informative and engaging, the presentation was very successful.

Ellie's creative output was excellent. She participated fully in two collaborative projects—one with sound and one with moving image. These projects were evidence of technical proficiency in audio recording, audio editing, moving image production, and video editing, as well as attentiveness to the nuances of time-based discourses. She showed a very good ability to work as a member of a team to define the terms of a creative endeavor, to make a plan for its execution, and to successfully carry it out, resolving conflicts as needed along the way.

Skills and theoretical knowledge gained through this collaborative work contributed to Ellie's final independent project of the quarter and of the program. "Kawa Oolong" is a meditation on isolation, disturbance, and the profound soothing potential of simple ritual and companionship. These themes are embodied in a set of characters whose converging storylines ultimately suggest not so much resolution as rest. Beautifully composed shots, very thoughtful editing, and visual allusions to allegorical characters all lend a mythopoetic quality to the piece, expanding its meaning beyond the specific characters, settings, and actions that provide engaging narrative structure and emotional resonance. The piece began with an original music composition inspired by Ellie's final project from fall quarter. Its spare percussion and melancholic piano evoke a dark emotionality without dictating it. Together the very well shot visual track and the beautiful score represent a stunningly successful first engagement with time-based discourses. The piece is aesthetically and narratively excellent...the result of Ellie's rigorous and intuitive enactment of creative inquiry.



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Ellie's work this quarter was a highly successful extension of her program-long endeavor to iteratively engage the same material using different formal and theoretical paradigms. The themes and ideas expressed in her text-based work were clearly reiterated and further explored using the vernaculars and specific potentials of sound and moving image media.

Over the course of two quarters, Ellie has demonstrated significant learning in the craft and theories of both text- and time-based media. She has seamlessly integrated newly acquired skills and knowledge with existing talents and expertise and applied it all to both the production and critical analysis of a wide variety of written and cinematic work. She has actively cultivated her considerable capacity for critical and creative inquiry. Further, she has been a real joy to have as a student. She is hard-working, good-natured, responsible, resilient, imaginative, funny, and very smart. Ellie is well equipped to apply and expand on what she has learned in this program. I so look forward to seeing what she does next.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 32

- 8 - Creative Writing
- 8 - Literature
- 8 - Media Production
- 8 - Media Studies



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March 2016 - June 2016: Psychology and the Arts

16 Credits

DESCRIPTION:

Faculty: Mukti Khanna, Ph.D. and Terry Setter, M.A.

The *Psychology and the Arts* program studied child and adolescent developmental psychology, mindfulness techniques, mindfulness-based stress reduction for children and adolescents, and self-healing through the arts. The program also covered media production techniques including audio field recording, digital video camera operation, lighting basics, video editing, as well as how to use video materials in PowerPoint presentations and how to post videos to YouTube. Program members were required to attend the majority of two college-wide lecture series; one entitled "The Artists' Lecture Series," and the other "The Anthropocene." The "Artists' Lecture Series" brought recognized artists to the campus to speak about their work and the relationship of their work to contemporary society. "The Anthropocene" examined aspects of the impact of humans on the planet at this point in history. Specific topics included community disaster resiliency and leadership skills.

Students were required to engage in an eight-week personal healing practice based upon the book *Healing With The Arts*. This allowed them to explore the psychological underpinnings of artistic expression, culminating in an original Medicine Arts Project that was presented to the other members of the program during the final week of the class. Students also worked in five person teams to create Social Health Care "kits." These kits took the form of PowerPoint presentations that include instruction in mindfulness and other inter-modal, art-centered activities intended to reduce stress and increase resilience. The kits were designed for children and adolescents of refugee populations.

The program work in developmental psychology centered around the use of online texts and related materials from Pearson Publications called *Revel* and *My Virtual Child*. These materials included text-based instruction with video inserts, vocabulary building, quizzes on the materials, and written responses related to raising a "virtual child" that addressed physical, cognitive, emotional, and psychological aspects of child and adolescent development. Students were required to write three Integrative Papers that examined connections between the program materials, looked for desperate points of view among our authors and speakers, and stressed overall writing quality and competency in APA format. Students were also required to keep weekly mindfulness logs that tracked their formal and informal practices in the eight-week mindfulness based stress reduction protocol for children and adolescents. The technical assignments that supported the students' work in media production included learning how to operate an Olympus LS-100 field recorder, how to use a Vixia 500 video camera and light reflectors, writing a short script, and drafting a storyboard for their Social Health Care kit.

Readings included works by Jeffrey Arnett, Michael Samuels, Mary Lane Rockwood, Marion Baraitser, and Amy Saltzman.

EVALUATION:

Written by: Terry A. Setter

Laura (Ellie) is an exceptional student who has had a very successful quarter. She is a conscientious, self-disciplined, intelligent, artistic student and she completed all of the required work in the program. She was a reliable and forth-coming collaborator in diverse contexts within the learning community, and she was never late to class. The significant learnings that Ellie described in her portfolio summary show that she has successfully entered new academic territories and that she is integrating her work in the program with her life outside of school in ways that enrich her experience of both.



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Ellie completed the online developmental psychology curriculum and demonstrated an excellent grasp of child and adolescent developmental psychology through theoretical assessments and quizzes that she took. Her understanding of theory-to-practice in raising a "virtual child" also increased substantially during the term. Ellie has demonstrated a rapidly growing command of the mindfulness-based stress reduction program for children and adolescents that was part of the program and is successfully incorporating it into her life. Her mindfulness logs were thorough and well documented. Her media work demonstrated solid progress throughout the quarter and significant command of the technology.

Ellie's wrote the finest Integrative Papers that I received during the term. They demonstrated outstanding ability to synthesize interdisciplinary concepts as well as significant ability to communicate in a social science writing style. Her portfolio was beautiful. It was clearly organized and well written. It could easily serve her as a resource for future work in areas related to the program content. She also completed the eight-week long Medicine Arts curriculum; after which she presented a summary of her work in the healing arts, including an engaging Medicine Arts Journal, a well-articulated Artist's Statement, and a display of visual art and text pieces, all of which indicated her considerable skill set and the depth of her engagement in the process. Ellie made very important contributions to her collaborative Social Health Care project. The excellent "SHC Kit" that she and her colleagues designed to provide developmental psychology information and stress reduction practices for displaced populations was unquestionably the finest of the ten that were created in the program. While helping to make it, she demonstrated strong collaborative learning skills, creative thinking, and that she is able to integrate theoretical and practical aspects of her learning in order to achieve successful outcomes.

OVERVIEW

Ellie is an unusually talented, creative, dedicated student who has made significant progress this term. She works well both independently and with others and has a strong sense of responsibility related to ensuring the success of group projects. Her skills and awareness related to developmental psychology, mindfulness techniques, media production, and the situation in Syria are now substantially beyond where they were when she entered the program.

Well done, Ellie!

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Child and Adolescent Developmental Psychology
- 3 - Social Health Care Kit (For Early Adolescents)
- 3 - Media Production Techniques
- 4 - Applied Mindfulness and Healing Arts
- 2 - Integrative Writing



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January 2016 - March 2016: The New Puritans: Studies of Anglo-American Social Conscience

16 Credits

DESCRIPTION:

Faculty: Nancy Koppelman, Ph.D., Trevor Speller, Ph.D.

This sophomore-senior program in history and literature gave an overview of progressive movements in a transatlantic context. The material spanned the antebellum period through the 20th century in the United States. Students learned about the challenges of reform after the Civil War, and studied a range of 19th and 20th century literature, as well as social and economic theories and critiques. Students wrote weekly interpretations of seminar texts, and developed a major research paper (15-20 pp.). This project was developed through a series of scaffolded assignments which included regular Writing Studio sessions, peer review work, an annotated bibliography, and the production of several works-in-progress.

Major texts included Susan Howe, *The Birth-Mark*; Hawthorne, "The Birth-Mark" and *The Scarlet Letter*; selections from Tocqueville, *Democracy in America*; selections from Marx, *Capital*; Thoreau, "Civil Disobedience" and "Walking"; W.E.B. DuBois, *The Souls of Black Folk*; Davis, *Life in the Iron Mills*; Hayden, *The Port Huron Statement*; and essays by Ta-Nehisi Coates, Joan Kelly, and Michel Foucault.

EVALUATION:

Written by: Trevor Speller, Ph.D.

Laura did excellent work this quarter in history and literature. She was able to work well across disciplinary boundaries and collaborate with other students. Laura also did excellent research and proved to be a strong writer.

Although somewhat quiet in our seminar sessions, Laura was more apt to participate in small group discussions. It was clear from her in-class writing assignments that she had read the books thoroughly and had mastered the material. Her comments in class further reflected this deep and sophisticated understanding. Laura was also able to work collaboratively with others in small groups when the occasion presented itself. She was particularly strong in our peer-review writing sessions, supporting and critiquing other students in useful ways.

Laura's writing assignments turned on concepts of nature, which were a central concern for her this quarter. This was most evident in her final paper, where she looked at how the American landscape intersects with questions of class and social dominance. The central figure in the paper is Henry David Thoreau, and Laura draws on a host of peer-reviewed economic and sociological research to make her points. Her central thesis is that "the relationship between the individual and nature reflects the structure of a power hierarchy present in society," a point which is made by looking at literature, scholarship, government policy and contemporary events. Laura has a clear, persuasive writing style and often makes timely observations about present-day America with a good historical lens. I recall being quite moved by an early draft of her paper, where she combined personal recollections of a trip to Japan with a call to environmental action.

Overall, Laura has done excellent work this quarter. She is certainly ready to take on more upper-division classes in the humanities. It was a real pleasure having her in my class.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

7 - Literature: 19th and 20th c. American literature



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7 - History: 19th and 20th c. American history

2 - Advanced Research and Writing in the Humanities



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September 2015 - December 2015: The Rhetoric of Social Change

16 Credits

DESCRIPTION:

Faculty: Lori Blewett, Ph.D.

The Rhetoric of Social Change program was designed to help students meet the following objectives: 1) to gain foundational knowledge of several methods of rhetorical criticism; 2) to gain an introductory understanding of theories of persuasion; 3) to become more effective composers of persuasive messages in written and oral forms; 4) to understand the persuasive functions of social movement discourse in historical context; 5) to improve public speaking skills; and 6) to learn basic television studio skills.

Students wrote several short analysis papers and one fully-developed rhetorical criticism paper using analytical methods introduced in *Rhetorical Criticism* by Sonja Foss. Additional readings included persuasion theory, social movement theory, and American history. Student groups taught four-hour classes on the history and rhetoric of major U.S. social movements. To practice skills in writing and speaking, each student constructed a persuasive argument in multiple forms beginning with an op-ed article and ending with an eight- to ten-minute presentation recorded for public television.

EVALUATION:

Written by: Lori Blewett, Ph.D.

Laura has a strong interest in social change and advocacy, which she developed further this quarter through the study of rhetorical criticism, public speaking, persuasion theory, and social movement history. She embraced all program challenges, produced consistently excellent work, and achieved all program learning objectives. Laura had good attendance and fully participated in activities that supported other students' learning as well as her own.

She learned four methods of rhetorical analysis. In her major paper, Laura used metaphor analysis to construct insightful descriptions of a spoken word poem on the topic of bullying. The paper demonstrated thorough and appropriate application of the analytical method, and solid understanding of the persuasive functions of metaphorical framing. I have encouraged Laura to consider submitting this paper to the Northwest Communication Studies conference.

Laura's public speaking skills grew dramatically during the quarter. Her delivery became much more confident and engaging. Her final presentation demonstrated careful thinking about audience-centered argument. The work made good use of solid logical reasoning, strong statistical evidence, and measured appeals to emotion. Laura also gained introductory level television skills including: speaking on camera, scripting a presentation, using a teleprompter, operating a camera, and acting as a floor director.

As part of a group project, Laura offered a well-researched presentation on U.S. labor movement history. She collaborated effectively in group decision making; she provided strong organizational leadership; and she created an engaging interactive workshop applying newly learned rhetorical analysis techniques to economic cartoons. Laura is now well-prepared for intermediate-level study of social movements and more advanced undergraduate study of rhetoric.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

6 - Rhetorical Analysis and Criticism

4 - Cultural Studies: U.S. Social Movements



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Last, First Middle

Student ID

4 - Persuasive Public Speaking

2 - Media Studies



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.