



McDonald, Niles DeVore

A00239463

Last, First Middle

Student ID

DEGREES CONFERRED:

Bachelor of Arts

Awarded 13 Jun 2014

EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2010	12/2010	16	The Human Element <i>6 - Philosophy: 17th Century Philosophy of Mind</i> <i>6 - British Literature: Renaissance to Romanticism</i> <i>4 - English Composition</i>
01/2011	03/2011	16	Power in American Society <i>6 - United States History</i> <i>3 - Political Theory</i> <i>4 - United States Foreign Policy (upper division credit)</i> <i>3 - International Relations (upper division credit)</i>
03/2011	06/2011	16	How Poetry Saves the World <i>8 - Poetry</i> <i>6 - Creative Writing and Analytical Writing</i> <i>2 - Multicultural Literacy</i>
09/2011	12/2011	16	Forbidden Metaphors: Rewriting the Real in 20th Century France <i>4 - Beginning French</i> <i>3 - French Social, Political and Gender History, 1870-1945</i> <i>3 - European History: Europe in the Era of the Two World Wars</i> <i>6 - Modern French Cultural and Intellectual History, 1870-1945</i>
01/2012	03/2012	14	Zinn and the Art of Protest <i>3 - Survey of United States History from World War I to 2012</i> <i>2 - Rhetoric of Social Protest</i> <i>3 - Introduction to United States Legal System</i> <i>6 - Social Science Research Writing</i>
04/2012	06/2012	16	A History of "Race": Colonial Era to the Obama Presidency <i>6 - Introduction to United States History: Conquest, Slavery, Property, and Racialized Inequalities</i> <i>3 - Introduction to Sociology of Race</i> <i>3 - Introduction to Political Economy of Race</i> <i>2 - Introduction to Science and Race: Genetics, Eugenics, and Social Darwinism</i> <i>2 - Autoethnographic Explorations of Race</i>
06/2012	09/2012	6	Fantastical Fiction: Urban Fantasy and Cyberpunk <i>3 - Fantasy/Cyberpunk Writing</i> <i>3 - Foundations of Literary Analysis</i>



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EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2012	03/2013	32	Transforming the Art of War: From Industrial to Asymmetric Warfare, and Beyond <i>12 - Sociology of Modern War</i> <i>8 - International Politics</i> <i>8 - Theory and Philosophy of Modern War</i> <i>4 - Academic Writing</i>
04/2013	06/2013	16	Beyond Protest: The Art of Political Interventions <i>4 - Theories of Protest and Social Change</i> <i>4 - Art and Social Practice</i> <i>4 - Middle East Art and Politics</i> <i>4 - Political Theory</i>
09/2013	03/2014	32	Writing is a Social Act <i>16 - Rhetoric and Composition</i> <i>8 - American Literature</i> <i>4 - Literary Theory</i> <i>4 - Political Discourse</i>

Cumulative

180 Total Undergraduate Credits Earned



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September 2013 - March 2014: Writing is a Social Act

32 Credits

DESCRIPTION:

Faculty: Sara Huntington, M.A., M.L.S.

We began and ended with sentences, from Annie Dillard's naturalistic flow to Philip Roth's ostentatiously coordinated hyper-realism, with many stops in between. At the start, students did almost nothing except rehearse the elements of grammar, syntax, and style, starting with sentences and spurred by Annie Dillard's admonition in *The Writing Life* that, if you like sentences, you can become and author. To this end, students developed their writing craft by studying *Style: Ten Lesson in Clarity and Grace* by Joseph Williams, *How to Write a Sentence* by Stanley Fish, and *Artful Sentences: Style as Syntax* by Virginia Tufte—three texts that guided them toward a technical grasp of rhetoric—all the way to symbolic syntax—and that supplied them with a language about language. In the early stages of this process, they focused on habits of abstraction in academic discourse and became adept at identifying and revising writing that is wordy, writing devoid of shape and logic—stitched together with uncoordinated prepositional phrases—and writing bereft of movement, momentum, and force, eviscerated by empty verbs and nominalized subjects. In short, they began to develop a clear aesthetic and to master the techniques that promote elegance and clarity.

In fall quarter, students read two literary texts: *Moby Dick* by Herman Melville, and *Blood Meridian* by Cormack McCarthy. They approached these books as if they had something to teach them about writing. Susan Sontag set the tone in "Against Interpretation," where she asserts, "The aim of all commentary on art now should be to make works of art – and, by analogy, our own experience—more, rather than less, real to us. The function of criticism should be to show how it is what it is, even that it is what it is, rather than to show what it means." With these ideas in mind, student began to write imitations of *Moby Dick* in which they demonstrated how much of their own expression was liberated and expanded by attending carefully to the tone and structure of Melville's craft. Students also reflected on the metaphysics of Melville's work, as he employed his writer's craft to assert or implore, "And some significance lurks in all things, else all things are little worth, and the round world itself but an empty cipher." Such an exclamation reveals the writer's struggle to ground his work, a task that visits doubt on the enterprise of writing—its source, its relationship to nature and God—its metaphysical status. For this program, these doubts were answered in *Blood Meridian*, where the only thing that redeems the world is the beauty of the language used to describe it. Students worked between the poles of these related literary productions, exploring their own position in the world as writers.

During winter quarter, the program focused on the *self* as it is construed, represented, projected, narrated, or constructed in novels, autobiographies, dialogues—in everything from dialectic to DNA to digital life-logging. Students began the quarter by reading "Phaedrus" by Plato, *The Rhetoric* by Aristotle, and *Discipline and Punish: The Birth of the Prison* by Michel Foucault, three texts that provided insight into epoch-specific conceptions of writing and power—from Plato's view that writing is a corruption of speech, to Aristotle's practical notions about persuasion and truth, to Foucault's fusion of knowledge/power. These works informed our reading of *Memories of a Catholic Childhood* by Mary McCarthy, *Old School* by Tobias Wolff, *The Year of Magical Thinking* by Joan Didion, *The Plot Against America* by Philip Roth, and stories by Gary Lutz, Ben Marcus, and Lydia Davis. We explored the continuum between facts and fiction and the emerging view of autobiography as a relational genre unlike other narrative forms. The short, experimental fictions of Lutz, Davis, and Marcus provided a wholly different approach to grammar and syntax as the formal aspects of craft become central to the project of writing as an event and a process. Students grasped how these experimental fictions create an aesthetic freedom that becomes instrumental in thinking and acting back against controlling narratives and normalizing discourses where their sense of self can be at stake. As always, we started and finished with sentences, their shapes, movements, and effects.



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For their individual projects, students identified a writer whose work they love and whose craft they desired to emulate. This project demanded that students approach reading as a craft, as they strove to produce close, technically astute descriptions of their writer's aesthetic, tone, and metaphysical stance—to show how the writing works rather than to discuss what it means. Students then wrote another piece that demonstrated how they had assimilated the lessons they described in their author piece. These stories and essays were edited individually and over many, many hours in workshops. This group of students was not only exceptionally devoted to peer critique but also demonstrably interested in each other's work. Such devotion provides a measure of the quality and quantity of effort that they invested in each other. By joining in a common purpose, the students constituted the real substance of the program. Finally, they collected their essays and stories in a book, *Sallie Forth: Essays on Style* by Writing is a Social Act Collective.

EVALUATION:

Written by: Sara Huntington, M.A., M.L.S.

From the start, Niles engaged in our work contributing to the workshop ethos, which demanded honesty, civility, and fluency in rhetorical concepts that contributed to the substance of critical exchanges and discussions. Niles learned an approach to writing and editing that is guided by the idea of audience, by the view of writing as a persuasive act, and by an understanding of style as the range of choices available in different rhetorical contexts. In the context of mastering clarity, Niles practiced editing techniques for identifying nominalizations and overly abstract prose. Working with samples of professional writing, he learned how to use agent-action analysis, how to begin and end sentences and paragraphs, and how to coordinate and balance the parts of longer sentences. And, in practicing rhetorical craft, he not only began to master the techniques that promote clear, persuasive writing but also developed his own style.

For his individual work, Niles embarked on a close study of Alexander Cockburn, the political polemicist whose writing on contemporary affairs was known for its wit, incisiveness, and erudition. As Niles observes:

"To Cockburn, synergy means ominous corporate mergers and lost jobs, military contractors are mercenaries, and enhanced interrogation is illegal torture. Without think-tank terminology, Cockburn's writing cannot veil the truth. His language never falters, holding consistently direct, unambiguous, and assured . . . Polemics are the root of Cockburn's work. Words that don't further Cockburn's perspective are cut, superfluous phrases stripped, and weak points shored up until his arguments are irrefutable."

In describing Cockburn's style, Niles refers to Aristotle's rhetor who appeals to his readers through logical argument, description, and imagery—all introduced to reveal what was staring the readers in the face, if they'd only had the piercing intellect of the author. Niles follows Cockburn through several of these revelatory episodes, where the force of the rhetoric—the barrage of evidence enlisted to make the point—becomes irrefutable.

Niles followed his study of Cockburn with an essay that he modeled after Cockburn's style. He wisely chose a topic—the Millennials—with which he's familiar and that he felt able to take on, without deference, and without resorting to student-like hedges. He opens with a gorgeous periodic sentence that has Cockburn's prints all over it:

"Despite a collapsed economy, two disastrous invasions in the middle east, three major cities on the brink of collapse—Detroit, Cleveland, and New Orleans—and four new, daily, scandals from Washington, pulp periodical editors occasionally find themselves with paper untarnished by advertisement or gossip, and must fill it."



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He continues in this vein, berating baby-boomers for their desire to scapegoat the younger and more vital generation, denouncing news organizations for sidestepping the real stories—war, the recession—in order to manufacture interest in this constructed demographic. The examples cumulate until Niles has constructed a forceful, substantive argument that rests not on logic as much as force of representation.

During the last week of the program, students competed in a contest to nominate the best short story in the collections by Davis and Lutz. The stories were judged on the basis of how well the stories were characterized in essays by the students. Niles wrote one of the winning pieces, which was witty, concrete, insightful, and—obviously—persuasive--a *tour de force*.

Niles had a strong presence in Writing is a Social Act who was instrumental in every aspect of our common work, from tinkering with sentence grammar to creating a book manuscript. It has been a joy to have Niles in the program.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 32

- 16 - Rhetoric and Composition
- 8 - American Literature
- 4 - Literary Theory
- 4 - Political Discourse



The Evergreen State College - Olympia, Washington 98505
FACULTY EVALUATION OF STUDENT ACHIEVEMENT

McDonald	Niles	D	A00239463
Student's Last Name	First	Middle	ID Number
30296	Beyond Protest: The Art of Political Interventions		
Program or Contract No.	Title		
	01-APR-2013	14-JUN-2013	16
	Date began	Date ended	Qtr. Credit Hrs.

DESCRIPTION:

Faculty: Steve Niva, Ph.D.

This program examined the theory and practice of forms of protest and political action that go beyond traditional "mass protests," marches, and literal political campaigns. We explored forms of political action that take place through artistic "interventions" that seek to disrupt or reconfigure symbolic or physical relations of power through direct or indirect action. In particular, program focused on artistic, imaginative and conceptual traditions and practices that have drawn from 20th century avant-garde art/political movements like Dada and the Situationists, as well as other artistic and political traditions. We explored interventions that include activist art making and installations, performance art pieces, culture jamming and pranks, tactical media actions, and other interventions undertaken by diverse actors and collectives such as The Yes Men, Critical Arts Ensemble, Adbusters, Middle Eastern artists and activists, and many others. The program sought to critically understand how and why this tradition seeks to go "beyond" traditional forms of protest to intervene within the culture and the politics of everyday life, and analyze the potential of these forms of action within increasingly commodified and militarized political space.

Students were asked to write two weekly papers showing their comprehension of the assigned reading and their summaries of weekly learning. They participated in four student-led group lectures on various topics throughout the quarter. Students wrote a mid-quarter paper that compared the French avant-garde group known as the "Situationists" with another art or political movement from the same period. And finally, students imagined and outlined an art/political "intervention" action that dealt with a political issue of their choice. They were asked to create a visual poster for a presentation and to describe in detail the artistic, political and logistical choices regarding their intervention.

Students were evaluated on the following: class participation and attendance, a thorough understanding of the art/political tradition of political action, a thorough understanding of competing theories of the nature of late modern capitalism and culture, a thorough understanding the origins and aims of contemporary protest in the Middle East, and an ability to engage in critical thinking and informed opinions regarding these topics. Students were also assessed in terms of progress in skill development, including reading, writing and speaking.

Readings included: Nato Thompson, *Living As Form: Socially Engaged Art from 1991-2011*; Deitmar Elger, *Dadaism*; Greil Marcus, *Lipstick Traces: A Secret History of the Twentieth Century*; Christine Harold, *Our Space: Resisting the Corporate Control of Culture*; Susan Noyes Platt, *Art and Politics Now: Cultural Activism in a Time of Crisis*; Wafaa Bilal, *Shoot an Iraqi*; and Lina Khatib, *Image Politics in the Middle East: The Role of the Visual in Political Struggle*.

June 25, 2013

Date



The Evergreen State College - Olympia, Washington 98505
FACULTY EVALUATION OF STUDENT ACHIEVEMENT

McDonald	Niles	D	A00239463
Student's Last Name	First	Middle	ID Number
30296	Beyond Protest: The Art of Political Interventions		
Program or Contract No.	Title		
	01-APR-2013	14-JUN-2013	16
	Date began	Date ended	Qtr. Credit Hrs.

EVALUATION:

Written by: Steve Niva, Ph.D.

Niles was engaged with the material and produced some very good work in the program. He showed sincere interest in the intersection of art and politics and was continually thinking through ideas and responding to new material with effort and thoughtfulness. He attended all class meetings and seminar discussions and was a perceptive participant, enriching the class with his contributions.

Niles showed a strong capacity for theoretical analysis and understanding of the origins and theories behind the rise of social practice art/political interventions. He also wrote short papers that showed good consideration of the program materials. Coming to the program with some background in theory, he deepened his understanding of the avant-garde pioneers in this area such as Dada and the Situationists, including their practices of negation and Guy Debord's theory of the "society of the spectacle." What stands out to me is that Niles made very significant strides in reading and grasping complex texts and drawing important insights. Although he can sometimes be judgmental in his observations, he is also able to see other points of view. This careful consideration of class materials and attention to class lectures led him to develop a good understanding of key concepts like detournement, derive, tactical media and identity correction.

Niles also showed a strong comprehension of the role of multiple media and social action in the protests of the Arab Democracy uprisings in the Middle East after 2011 where he argued that Facebook was only one tool among others.

He developed a very good Mid-Quarter paper thesis about the similarities and differences between the Situationists and the Merry Pranksters, whom he argued developed strikingly similar "situationist" approaches yet with very different means and ends, noting perceptively that the Pranksters sought to escape the spectacle, while the Situationists sought to undermine it. His thesis was good and it was a well written and supported paper, but his paper needed one more level of refinement to clarify the different focus of the two groups.

As a result of his solid learning, Niles created a strong final project in social practice art which sought to bring awareness to the dark side of the Olympic Games which often displace populations and militarize space, while criminalizing dissent. His response was a very conceptually strong intervention of an alternative Olympic games that featured participant attempts to circumvent the very practices he sought to highlight. His was a solid effort at using negationist strategies of identity correction and tactical media. This project clearly showed Niles's ability to apply the knowledge that he had gained in this program to issues he is concerned about.

Niles has excellent writing skills and consistently showed that he could grasp key points, find important quotes, and develop his own critical observations about the material. The one area for improvement for Niles is to continue improving his papers into stronger thesis-driven arguments that flow from start to finish.

June 25, 2013

Date



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30296	Beyond Protest: The Art of Political Interventions		
Program or Contract No.	Title		
	01-APR-2013	14-JUN-2013	16
	Date began	Date ended	Qtr. Credit Hrs.

Niles is a strong listener and active participant in less verbal aspect of the program. One area of growth was in his ability to give good public presentations about his material. In summary, Niles was a full participant in program activities, and I truly enjoyed working with him this quarter.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Theories of Protest and Social Change
- 4 - Art and Social Practice
- 4 - Middle East Art and Politics
- 4 - Political Theory

June 25, 2013
Date



The Evergreen State College - Olympia, Washington 98505
FACULTY EVALUATION OF STUDENT ACHIEVEMENT

McDonald	Niles	D	A00239463
Student's Last Name	First	Middle	ID Number
10263, 20207	Transforming the Art of War: From Industrial to Asymmetric Warfare, and Beyond		
Program or Contract No.	Title		
	24-SEP-2012	22-MAR-2013	32
	Date began	Date ended	Qtr. Credit Hrs.

DESCRIPTION:

Faculty: Steve Niva, Ph.D.

This interdisciplinary program explored how the actors, technologies and strategic aims of modern warfare are undergoing significant transformation as we enter the twenty-first century. Using texts and materials from the fields of history, political science, technology studies and critical theory, students considered broad sociological and historical trends such as the rise of insurgent warfare and non-state actors as well as radical developments in computing and robotics to assess how and in what ways war is taking on a new character today. Students also explored the development of networked forms of organization and the rise of transnational relations that are escaping the powers of sovereign control. The program examined several of the leading theories about how war is changing today, particularly theories of counterinsurgency warfare, asymmetric warfare, techno-warfare, virtual warfare and netwar. In the process, students examined the proliferation of guerilla insurgencies, transnational terrorism and asymmetric war, including the growing use of suicide bombings around the world. They also looked at historical and contemporary case studies, including Napoleon's wars in Europe, Maoist guerilla war in Vietnam, the French war in Algeria, recent U.S. wars in Iraq and Afghanistan and the rise of networked insurgencies such as the Zapatista movement in Mexico and Hezbollah in Lebanon.

Students were assessed on their ability to demonstrate a thorough knowledge of the modern history of war into the present; their understanding of contending theories and strategic approaches to war; and their ability to engage in critical thinking, analytical writing and informed opinions regarding these topics. Students wrote weekly responses to the texts under consideration and participated in several in-class exercises and workshops.

In the Fall Quarter, students wrote three analytical papers. The first examined the reasons why the U.S. faced an evolved insurgency following its invasion of Iraq in 2003. The second applied counterinsurgency theory to historical case studies to consider how these case-studies may have turned out differently. In the final paper students developed their own theory about how war is changing today by applying insights from all the work under study this quarter and gave a presentation of their work as part of a panel discussion. Students also developed and presented an in-depth public presentation on drone warfare. In the Winter Quarter, students wrote one analytical comparative paper on the Zapatista and Hezbollah insurgent movements in light of theories of netwar and developed a "senior-thesis" project and paper on a topic in contemporary warfare. They presented this final project in a public forum on the future of war.

Student evaluations are based on participation, written work, exams, and public speaking.

Fall Quarter readings included Thomas Ricks, *Fiasco: The American Military Adventure in Iraq*; David Galula, *Counterinsurgency Theory and Warfare: Theory and Practice*; Rupert Smith, *The Utility of Force: The Art of War in the Modern World*; William Polk, *Violent Politics: A History of Insurgency, Terrorism and Guerilla War*; Robert Pape, *Dying To Win: The Strategic Logic of Suicide Terrorism*; P.W. Singer, *Wired for War: The Robotics Revolution and Conflict in the 21st Century*; Jean Baudrillard, *The Gulf War Did Not Take Place*; and James Der Derian, *Virtuous War: Mapping the Military-Industrial Media-Entertainment Network*.

April 24, 2013

Date



The Evergreen State College - Olympia, Washington 98505
FACULTY EVALUATION OF STUDENT ACHIEVEMENT

McDonald	Niles	D	A00239463
Student's Last Name	First	Middle	ID Number
10263, 20207	Transforming the Art of War: From Industrial to Asymmetric Warfare, and Beyond		
Program or Contract No.	Title		
	24-SEP-2012	22-MAR-2013	32
	Date began	Date ended	Qtr. Credit Hrs.

Winter Quarter readings included T.X. Hammes, *The Sling and The Stone: On War in the 21st Century*; Q Liang and W. Xiangsui, *Unrestricted Warfare*; Arquilla and Ronfeldt, *Networks and Netwars: The Future of Terror, Crime and Militancy*; Nicholas Blanford, *Warriors of God: Inside Hezbollah's Thirty-Year Struggle Against Israel*; Eric Schmitt and Thom Shanker, *Counterstrike: America's Secret Campaign Against Al-Qaeda*; and Hardt and Negri, *Multitude: War and Democracy in the Age of Empire*.

EVALUATION:

Written by: Steve Niva, Ph.D.

Niles was a stalwart member of the program: creative and engaged and capable of turning in high-quality work. He demonstrated an advanced awareness of contemporary international affairs, a very strong ability to conduct historical research and a good grasp of theory. With consistently good effort, he produced very good work throughout the quarter and showed flashes of real insight in several pieces of work. He clearly has the ability to go further in the study of history and political science.

Overall, Niles demonstrated a very good understanding of how warfare has dramatically changed during the past 200 years. In his written work, he demonstrated a sound knowledge of the rise of insurgent and counterinsurgent warfare and the transformations in society that have led to the rise of new actors, strategies and goals in contemporary warfare today. He had a very good grasp of how warfare is increasingly fought "amongst populations" by states and non-state actors seeking to defeat their opponents politically.

Niles showed an increasingly good ability to critically read the books under review and develop linkages, observations and new lines of theoretical synergy. Niles's written work was consistently strong and typically brought out key points in material we covered. His main writing challenge is to develop a more focused thesis which will serve to structure and frame the rest of the paper. Niles's first paper on the failures of the U.S. occupation of Iraq showed a good ability to integrate key insights from the texts we read in the program but needed a more clarified thesis statement. His second paper on the Spanish guerilla uprising against Napoleon in the early 19th century demonstrated Niles's very strong ability to conduct historical analysis by providing an excellent overview of the case in terms of counterinsurgency theory and practice derived from Galula. His final paper was focused and very thorough, but it still needed a better thesis and framework.

In the Winter Quarter, Niles brought more creative approaches to this writing, with excellent results. For his mid-quarter paper on the Zapatistas and Hezbollah, he wrote about their similar exploitation of style and form by using a style and form in his own writing that tried to capture their "showmanship." This paper showed a strong understanding of the history and strategies of both groups. For his final project, Niles developed a "novella" or extended short story, about a character caught in the folds of an experiment by a Mexican drug cartel, using the grain of the narrative to illustrate points about the drug cartel wars. This was an interesting effort, with some fine writing, that might have provided more contextual elements to illustrate more about this case in terms of the future of war.

Niles was a good participant in class discussion and came prepared on a weekly basis. He was a very important member of the program by providing a model of thoughtful and engaged participation and interest

April 24, 2013

Date



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FACULTY EVALUATION OF STUDENT ACHIEVEMENT

<u>McDonald</u>	<u>Niles</u>	<u>D</u>	<u>A00239463</u>
Student's Last Name	First	Middle	ID Number
<u>10263, 20207</u>	<u>Transforming the Art of War: From Industrial to Asymmetric Warfare, and Beyond</u>		
Program or Contract No.	Title		
	<u>24-SEP-2012</u>	<u>22-MAR-2013</u>	<u>32</u>
	Date began	Date ended	Qtr. Credit Hrs.

in his colleagues' work. One highlight was Niles' role in introducing and participating in a public presentation on Drone warfare.

Overall, Niles clearly demonstrated the intellectual aptitude to do advanced academic studies in political science. He improved his reading and comprehension abilities and worked well with history and concepts. He also showed an improved ability to carefully think about the current issues that confront war at the present time. He was a pleasure to have in the program.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 32

- 12 - Sociology of Modern War
- 8 - International Politics
- 8 - Theory and Philosophy of Modern War
- 4 - Academic Writing

April 24, 2013
Date



The Evergreen State College - Olympia, Washington 98505
FACULTY EVALUATION OF STUDENT ACHIEVEMENT

McDonald	Niles	D	A00239463
Student's Last Name	First	Middle	ID Number
40218	Individual Learning Contract		
Program or Contract No.	Title		
	25-JUN-2012	07-SEP-2012	6
	Date began	Date ended	Qtr. Credit Hrs.

DESCRIPTION:

Faculty: Nancy A. Parkes

This one-quarter project, entitled **Fantastical Fiction: Urban Fantasy and Cyberpunk**, was designed by the student to explore the study of two genres in fiction: modern/urban fantasy and cyberpunk. The student read texts from these genres weekly and wrote analytical response papers that evaluated literary theory and technique. He also wrote two short stories, one for each genre, to apply his literary understanding and expand on his creative writing capabilities. Texts included: *American Gods*; Neil Gaiman; *Coyote Blue*; Christopher Moore; *Bordertown*; Terry Windling; *Altered Carbon*; Richard K. Morgan; *Diamond Age*; Neil Stephenson; and *Nueromancer*; William Gibson.

EVALUATION:

Written by: Nancy A. Parkes

Niles McDonald surpassed his objectives in this self-designed learning contract, producing both strong analyses of the writing genres studies, and short stories that demonstrate he can apply techniques to his own writing. I refer the reader to his self-evaluation, where Niles expounds on how Cyberpunk must employ a realistic science fiction setting and urban aesthetic, while modern fantasy requires taking a fantastical character and applying this to a mundane setting. His analyses of the works read show a sophisticated understanding of both the literary techniques and theories of these genres. Meanwhile, his short stories show that he can employ these understandings in pieces that demonstrate his ability to write strong scenes, quirky characters, and sharp dialogue. Niles is talented and tenacious. I encourage him to continue with his creative writing and literary analysis.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 6

- 3 - Fantasy/Cyberpunk Writing
- 3 - Foundations of Literary Analysis

October 3, 2012
Date



McDonald, Niles DeVore

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Last, First Middle

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Student Self Evaluation for Parkes, Nancy A
06/2012 - 09/2012

Niles McDonald

Week 9

Self Eval

Works in the genre of cyberpunk share three common traits, a theme of fighting for freedom, a slightly science fiction setting, and a general urban aesthetic. The specifics of these traits can change immensely, but all three come standard in the genre.

The theme of fighting for freedom is most often explored as an anti-corporate one, allowing a simplistic evil entity to be created, while allowing an immense amount of flexibility. The corporation itself can remain evil, even if a majority of the individuals within, and dependent upon, the organization, are good. To play with this, some works may deviate, making the villain a power-hungry AI, or even making the primary source of oppression a drug addiction.

Cyberpunk requires a believable science fiction setting. Technology is generally futuristic in many ways, and generally the tool of a characters liberation, though it can be the source of oppression, such as in Richard K. Morgan's works. Technology cannot be too far beyond the modern world though, as otherwise the sense of realism could easily be lost, and as such many works walk a careful line between realistic and fantastical.

The biggest draw of the genre is the urban aesthetic. No cyberpunk work is complete without a feeling of connection to a city, be it set in the gritty underbelly of a Chinese city, or the urban sprawl just east of LA. The connection with the urban setting creates the ultimate stakes, that the characters bid for freedom could end in utter failure, all of the characters dying, and life would continue for the rest of humanity unbothered. Were one of these novels set in the middle of the woods, the characters would lose the immediate connection with humanity.

A writer working in the genre of modern fantasy seems to take a fantastical character, and apply it to an otherwise mundane situation. In American Gods, an ex-con finds himself on a road-trip across the US with Odin. In the Bordertown anthologies, runaways from major cities rub elbows and get in drunken brawls with Elves at the local punk rock club. This is rather difficult to emulate without a strong amount of study in the areas of folklore and mythology.

Writing deadlines are terrifying entities. Forcing a creative process within a limited time can be extremely challenging. Procrastination is difficult to avoid during the early stages of a project of this nature, while pants-shitting terror arrives with the looming deadline. I have learned quite a bit about time-management, and my future work shall be informed by my lack of preparation in this. Scheduling regular writing periods will occur from now on.

Editing seems to be the biggest challenge an author faces. Smaller issues, such as spelling and punctuation, are easily modified within the editing process, while rewriting, restructuring, or restricting of sections can be an indecisive and painful. The saying "all writing is rewriting" seems to hold truth that I would not have understood before having friends send feedback on rough drafts.

This term has taught me a decent amount about the two genres of study, and a lot about the process of writing. Rough drafts have never required much work from me, but I was not prepared to spend hours cutting content I was proud of, while attempting to desperately finish other content before my self-set deadlines. In the future, slow, regular, steady work will have to take place, and a substantially larger period of time for editing.



The Evergreen State College - Olympia, Washington 98505
FACULTY EVALUATION OF STUDENT ACHIEVEMENT

McDonald	Niles	D	A00239463
Student's Last Name	First	Middle	ID Number
30349	A History of "Race": Colonial Era to the Obama Presidency		
Program or Contract No.	Title		
	02-APR-2012	15-JUN-2012	16
	Date began	Date ended	Qtr. Credit Hrs.

DESCRIPTION:

Faculty: Michael Vavrus, Ph.D.

This program explored the historical origins and manifestations of the contested concept "race." Students investigated the broad question as to how considerations of an individual's racial identification result in differential social, economic, and political treatment. To do this, students analyzed a racialized history of the United States in relation to dominant discourses of popular culture, science, psychology, health care, law, citizenship, education, and personal/public identity.

By making historical connections between European colonialism and the expansion of the United States as an empire, students had opportunities to investigate how the bodies of various populations have been racialized. Students examined related contemporary concepts such as racism, prejudice, discrimination, gender, class, affirmative action, white privilege, and color blindness. Students considered current research and racialized commentaries that surround debates on genetics and race.

Students engaged issues of race through readings, dialogue in seminars, films, and written assignments that integrated program materials. Students regularly wrote concise papers that prepared them for their twice-weekly text-centered seminars, including papers that synthesized program content. To this end students were assigned the following texts: Blackmon's *Slavery by Another Name: The Re-Enslavement of Black Americans from the Civil War to World War II*; Baum's *The Rise and Fall of the Caucasian Race: A Political History of Racial Identity*; Loewen's *Sundown Towns: A Hidden Dimension of American Racism*; Washington's *Medical Apartheid: The Dark History of Medical Experimentation on Black Americans from Colonial Times to the Present*; Alexander's *The New Jim Crow: Mass Incarceration in the Age of Colorblindness*; and Durrow's novel *The Girl Who Fell from the Sky*.

Film notes and summaries were maintained on the following films: "Racism: A History – The Color of Money, Colonialism and the Slave Trade"; "Race, the Power of an Illusion": (a) "The Story We Tell" (b) "The Difference Between Us" (c) "The House We Live In"; "Slavery by Another Name"; "Rise and Fall of Jim Crow": Part 1 "Promises Betrayed" (1865-1896), Part 2 "Fighting Back" (1896-1917), "Don't Shout Too Soon" Part 3 (1917-1940), Part 4 "Terror and Triumph" (1940-1954); "Traces of the Trade: A Story from the Deep North"; "The Return of Sara Baartman"; excerpts from "Becoming American: The Chinese Experience"; "Banished"; "Edward Said on Orientalism"; "Colorblind: The Rise of Post-Racial Politics and the Retreat from Racial Equity"; "Harvest of Loneliness"; "Acres of Skin: Medical Abuse Behind Bars"; "Only a Month"; "Freedom Riders"; and "Angela Davis on the Prison Abolishment Movement."

Students gained experience in learning how to recognize contemporary expressions of race by what they hear, see, and read as well as absences and silences in the discourse that they found. As part of this inquiry, the program examined the social and political significance associated with Barack Obama's election and presidency in relation to discourses on race. As a learning community students worked together to make sense of these expressions and link them to their historical origins. Periodically throughout the quarter students collaborated in small groups to present to their peers analyses of contemporary news accounts related to the themes of this program. Additionally, as a program students spent a full-day in two separate guided tours facilitated by the Wing Luke Museum of the Asian Pacific American Experience that is located in Seattle's International District.

June 20, 2012

Date



The Evergreen State College - Olympia, Washington 98505
FACULTY EVALUATION OF STUDENT ACHIEVEMENT

McDonald	Niles	D	A00239463
Student's Last Name	First	Middle	ID Number
30349	A History of "Race": Colonial Era to the Obama Presidency		
Program or Contract No.	Title		
	02-APR-2012	15-JUN-2012	16
	Date began	Date ended	Qtr. Credit Hrs.

Students took two open-book quizzes during the quarter for the expressed purposes of having them practice accessing program material. The second quiz was structured to focus student attention on applying their program knowledge to contemporary news accounts.

Students also wrote autoethnographies based on a series of prompts that assisted in their continuing examination of the social formation of their own racial identities based on their lived experiences. Opportunities were provided in this program to consider what it can mean to be an anti-racist in a 21st century racialized society.

EVALUATION:

Written by: Michael Vavrus, Ph.D.

Niles McDonald successfully completed this program by conscientiously meeting program expectations. His work was very good and, taken holistically, evidenced significant academic analyses and critical reflections on program material and his own learning.

Niles' weekly seminar preparation papers and weekly integration papers demonstrated a positive engagement with assigned texts. His in-class seminar participation made a positive contribution to interpretations of assigned texts, often showing leadership by introducing relevant concepts. In regards to an assignment that required an examination of the problematic way in which race and ethnicity are conventionally understood, Niles' analysis, critique, and recommendations were very good. His film notes and summary paragraphs that connected a film's content to program material met program expectations.

Niles' mid-quarter quiz over program material was very good. He also did very good work on his final quiz that required him to apply his program knowledge to contemporary news accounts.

Niles was consistently able to explain how the contemporary concept of race was politically constructed in the British colonial era that led to the creation of the United States and how that legacy continues to affect 21st century life opportunities of people of color in the U.S. He was able to successfully identify major patterns that help to explain key social, economic, historical, scientific and political events as viewed through the lens of race.

In summary, Niles clearly demonstrated the knowledge, disposition, and academic skills to engage in further studies in history and the social sciences. For further evidence of his academic learning in this program, the reader is encouraged to review Niles' self-evaluation that follows this evaluation.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 6 - Introduction to U.S. History: Conquest, Slavery, Property, and Racialized Inequalities
- 3 - Introduction to Sociology of Race
- 3 - Introduction to Political Economy of Race
- 2 - Introduction to Science and Race: Genetics, Eugenics, and Social Darwinism
- 2 - Autoethnographic Explorations of Race

June 20, 2012
Date



McDonald, Niles DeVore

A00239463

Last, First Middle

Student ID

Student Self Evaluation for A History of "Race": Colonial Era to the Obama Presidency
04/2012 - 06/2012

Niles McDonald

Week 10

Self Eval

Throughout the course of the program, I've studied the evolution of the treatment of non-whites throughout the history of the United States. Though I have touched on the topic throughout my time at Evergreen in great detail, it had been fleeting in comparison to what I have learned this term.

The practice of slave holding was something that has been brought up again and again throughout my education, from as early as my time in primary school, to my current studies. However, I had no idea the extent of the horrid treatment that blacks faced during this time. Restrictions to freedom of movement, choice of labor, and voting were old hat, however, practices such as medical experimentation, to which African Americans were subjected, was brand new material. From horrid treatment of black women in suffering from horrid open sores as a result of complications during childbirth, to the MKULTRA experiments against African American citizens in the 60's, the track record of the United States in regard to ethical medicine is rather appalling.

The medical world is not the only thing that African Americans have had to brave since the end of slavery that I knew little about. Though the concept of Jim Crow had been mentioned in my previous education, the ludicrously oppressive systems that were behind the era were not brought up. I knew about segregation. What I did not know about was the massive legal and extra legal system in place to oppress blacks beyond simple segregation. From peonage to convict leasing, African Americans were still incredibly oppressed after their emancipation.

Though the system of convict leasing ended, and the Civil Rights movement brought about proper protection under the 14th amendment, African Americans have still had a terrible lot in society. The war on drugs developed in the place of Jim Crow laws, alongside the creation of the prison industrial complex, leading to one of the most insidious systems of oppression ever devised. Nearly 1/3 of the entire population of African Americans living within the United States have been subjected to some form or other of the prison industrial complex under the guise of the war on drugs, many getting extreme sentences for crimes that would traditionally garner only a misdemeanor for a white offender. What's more, under the war on drugs police have been able to effectively destroy anything resembling the right to a fair trial and the protections against unlawful search and seizure.

Another fascinating thing I learned about was the concept of sundown towns. These were towns throughout the United States which had laws against black citizens being within the limits of the city after dark. Two things struck me about this, the first that a majority of these towns were actually situated in the north; the second, that because of the effectiveness of the racism behind these towns, many white-only towns and suburbs exist throughout the United States, if not in law, than in unofficial practice. These sundown towns can be directly traced to the root of many of the modern disparities facing primarily African American neighborhoods.

Everything in this program was not focused solely on black-white relations. The history of Asian Pacific Islander Americans on the west coast was particularly fascinating. From Seattle to California, most of the Chinese American population arrived in search of prosperity, but were met with extreme racism from whites. Japanese immigrants were seen as culturally closer to white, and thus an acceptable form of non-white, up until World War Two, at which point, the vehement dislike of Chinese, and love of Japanese, by white American culture, switched places, quickly leading to the Japanese concentration camps throughout the west.



McDonald, Niles DeVore

A00239463

Last, First Middle

Student ID

A recurring theme throughout the program that particularly stuck out to me was the role of media in creating stigmas about race. African Americans are primarily portrayed as under-educated and prone to violence. The term Arab and the term Muslim have been so linked together in modern society, and the image of Arab Muslims as violent, fanatical terrorists, that the three concepts have become entirely linked. If this were to be changed, it could slow the spread of modern racist thinking.

Finally, the concept of race itself was explored regularly throughout the program. I've come to learn that the very concept of race is a social construction, built up out of a combination of convenient oppression and lack of understanding of genetics, race has no actual meaning scientifically. However, due to its constant use within society, and the constant oppression of many of those it has been applied to, race has developed quite a cultural meaning. It appears as though the very concept of race, and the culture of oppression applied to non-whites, are completely and utterly linked together. If one were to attempt to end oppression based upon race, it would be absolutely necessary for the concept of race itself to be reevaluated, and likely removed from modern ways of thought and speech.



The Evergreen State College - Olympia, Washington 98505
FACULTY EVALUATION OF STUDENT ACHIEVEMENT

McDonald	Niles	D	A00239463
Student's Last Name	First	Middle	ID Number
20065	Zinn and the Art of Protest		
Program or Contract No.	Title		
	09-JAN-2012	23-MAR-2012	14
	Date began	Date ended	Qtr. Credit Hrs.

DESCRIPTION:

Faculty: Michael Vavrus, Ph.D., and Jose Gomez, J.D.

Howard Zinn's life and writings (1922-2010) served as a framework to study the centrality of dissent to American democracy and the impact it has had on weaving the nation's social, political, and cultural fabric. This program was structured around Zinn's work as an historian who documented injustice and dissent as defining features of the United States from its founding to the present. Along with a study of discrimination based on race, ethnicity, religion, gender, class, and sexual orientation that continues to defy the constitutional promise of equality, students examined how political dissent, so essential to correcting these inequalities, has been suppressed throughout U.S. history.

To this end, students engaged in historical and legal studies based on Zinn's steadfast commitment to democratic values, justice, and equality, along with his actions that have inspired countless Americans to protest unjust laws, policies and practices. Through primary sources in the voice of social justice activists, students examined ways that ordinary Americans, beginning in pre-revolutionary America, have stood up to dominant power in order to redeem the Bill of Rights' guarantee of protecting people from the government rather than protecting government from the people.

The program was thematically based on patterns of discriminatory acts in U.S. history and how people organized and protested inequities and oppression. During the winter quarter the program covered history and law from the early 1900s to 2012.

Program activities included background lectures, seminars, films, and workshops on history and law. Students wrote short papers on readings in preparation for seminars, case brief of selected court decisions, and brief summaries of films viewed. Small groups of students were assigned selected chapters from selected texts and prepared teaching notes which served as the basis for group-taught lessons to their peers. On a weekly basis students reflected on their learning by constructing formal self-evaluations.

A significant part of the part of winter quarter was devoted to students researching a particular social movement and working in coordination with other students who had similar topics. To this end, students participated weekly in structured research writing workshops on various stages of their papers. In addition to completing individual research papers, students concluded the quarter with coordinated research group presentations to the program by using presentation software.

Students read the entirety of Alinsky's *Rules for Radicals* and Alexander's *The New Jim Crow: Mass Incarceration in the Age of Colorblindness*. In addition, they read chapters from the following books: Zinn's *A People's History of the United States*; Zinn & Arnove's *Voices of a People's History of the United States*; Trodd's *American Protest Literature*; Zinn's *The Zinn Reader: Writings on Disobedience and Democracy*; and Reed's *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle*.

Films viewed included: *Democratic Promise: Saul Alinsky and His Legacy*; *America and the Holocaust: Deceit and Indifference*; *Unfinished Business: The Japanese-American Internment Cases*; *Fighting for Our Lives: The United Farm Worker's 1973 Grape Strike*; *Freedom Riders*; *Hearts and Minds*; *Harvest of*

May 15, 2012

Date



The Evergreen State College - Olympia, Washington 98505
FACULTY EVALUATION OF STUDENT ACHIEVEMENT

McDonald	Niles	D	A00239463
Student's Last Name	First	Middle	ID Number
20065	Zinn and the Art of Protest		
Program or Contract No.	Title		
	09-JAN-2012	23-MAR-2012	14
	Date began	Date ended	Qtr. Credit Hrs.

Loneliness; Hidden Wars of Desert Storm; Hijacking Catastrophe: 9/11, Fear, and the Selling of American Empire; Times of Harvey Milk; and This is What Democracy Looks Like.

Students wrote case briefs for the following court decisions: *Abrams v. U.S.* (1919); *Gitlow v. People of New York* (1929); *West Virginia State Board of Education v. Barnette* (1943); *Brandenburg v. Ohio* (1969); *Cohen v. California* (1971); *Roe v. Wade* (1973); *Lawrence v. Texas* (2003); *Bush v. Gore* (2000); and *Brown v. Board of Education* (1954).

EVALUATION:

Written by: Michael Vavrus, Ph.D.

Niles McDonald completed this program by meeting most program expectations. His work that he completed was very good and, taken holistically, evidenced significant academic analyses and critical reflections on program material and his own learning. The seminar preparation papers Niles did submit demonstrated a positive engagement with assigned texts. His in-class seminar participation usually made a positive contribution to interpretations of assigned texts. In regards to his small group planning and teaching of program content to his seminar peers, Niles was overall prepared and knowledgeable about his assigned teaching. Additionally, his summaries of program films captured relevant elements related to program themes. He was developing in his attention to his construction of legal case briefs.

During winter quarter Niles wrote an effective research paper on "hacktivism" with a focus on Anonymous, an informal, amorphous affiliation of hackers and others who use technology as a counter-cultural tool. In his 19-page paper, he presented a comprehensive history of hacktivism and the emergence of Anonymous, followed by a normative analysis to determine if and to what extent Anonymous is a social movement. In this analysis, Niles demonstrated good academic reasoning and an apt understanding of the elements commonly attributed to social movements. His use of sources surpassed the program expectation for the number of professional journal articles and met the expectation for the number of scholarly books to incorporate into his paper. Throughout his paper, Niles followed the proper documentation style of the Modern Language Association, including expectations for in-text citations and works cited. Over all, his paper exhibited coherence as well as an appropriate use of an academic voice. Niles' coordination of his oral presentation with his research group was effective and provided ample evidence that he was prepared, organized, and knowledgeable about his topic. In summary, Niles demonstrated the knowledge, aptitude, and academic skills to engage in further historical and legal studies. As he continues his studies, Niles will need to be more mindful about meeting due dates for assignments. For further evidence of his academic learning in this program, the reader is encouraged to review Niles's self-evaluation that follows this evaluation.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 14

- 3 - Survey of U.S. History from WWI to 2012
- 2 - Rhetoric of Social Protest
- 3 - Introduction to U.S. Legal System
- 6 - Social Science Research Writing

May 15, 2012
Date



McDonald, Niles DeVore

A00239463

Last, First Middle

Student ID

Student Self Evaluation for Zinn and the Art of Protest
01/2012 - 03/2012

Niles McDonald

Week 10

Self Eval

Throughout the first half of the program, I've studied the history of 1900's social movements, the U.S. governments repeated oppression of dissenting voices, the Supreme Court's fluctuating rulings on civil rights and constitutional liberties, and the suppressed history of the United States. Especially noteworthy for this term are the studies of the civil rights movement, the Vietnam war, and the plight of the socialist in the first half of the century. I've also come to notice interesting historical trends, and corollaries with modern times.

The socialist in the U.S. has had a horrid time, constantly subjected to brutal repression. Faced with the constant threat of censorship in the best of situations, especially during the red scares, with jailing most of the time, and with murder in rare situations, socialism, which has had many attempted starts in the U.S. continues to be unviable. The government, generally in conjunction with, and under pressure from, intense capitalist interests, fears and attempts to destroy socialism whenever it begins to become powerful.

The brutal repression of dissidents in the U.S. does not stop with the U.S. government, or with the repression of socialists. The civil rights movement saw unprecedented levels of violence by white southerners, and surprisingly violent actions by the CIA in the north. Groups such as the freedom riders, those participating in the sit-ins, and others were regularly met with violence in the south, intentionally unprotected by the local governments and law enforcement agencies, and even the FBI and CIA. In the north, the Black Panthers and other radical groups were regularly infiltrated, suppressed, and had its leaders arrested or assassinated by the FBI and CIA.

The history of the wars in the U.S. has been intentionally reported in a non-objective fashion, brining no mention to the actual intentions of the U.S. government's involvement (generally imperialism and suppression of legitimate governments); no mention of questionable actions and immoral policies; intentional suppression of political dissidents, whistle blowers, and opposing viewpoints.

The second half of the term was dedicated to focusing on social movements from the 1960's to the present. Especially of note pertaining to my education throughout the second half of the program are the gay rights movement, the anti-war movements, and the anti-globalization movement.

The gay rights movement, which hadn't had a lot of success until the 1970's, was fascinating to learn about. I'd known little about Harvey Milk, outside of the Hollywood movie that told me little to nothing. I'd also known nothing about ACT UP or any of its sub-groups. It was fascinating to learn about the breadth of homophobia in the U.S. in the past. I cannot imagine living in a time when it was possible to fire or assault someone for being gay, and as such, I could not understand that such times had existed recently. It was only because of my education on the matter that I could explore such a concept.

The anti-war movement was something I'd already known quite about. However, it was certainly important to reread, and thus further evolve, my understanding of the master historical narrative. Many of the military organizations, even ones as big as Veterans Against the War, were news to me, as I'd only really studied the anti-war movement outside of the military. I'd also never heard Country Joe McDonald, but was quite happy to. I feel he summed up the era quite well.

The anti-globalization movement seems to be the most important movement in favor of the people in decades. After the battle of Seattle, it was made quite clear that the people can't take much more abuse,



McDonald, Niles DeVore

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Student ID

either locally or internationally, and as such, are beginning to fight back. I had not understood quite the extent to which international organizations and protestors aided the battle of Seattle, but now that I do, I'm damn glad to have such affirmation of my anti-corporate views.

In addition to all of the above, I've also spent a lot of time privately studying Anonymous and hacktivism, as a part of my research project. It was fascinating beyond anything I've studied in quite some time. Anonymous holds a tenuous grasp of the definition of a social movement, however, my studies led me to believe that the definition of a social movement is entirely outdated and needs to be recreated. Anonymous' activities are regularly in the news, and they've been a load of fun to watch develop over the last half-decade. From cyber terrorism to street protest, this group has done a lot of good and strange things for the world, and it will be interesting to see how they continue to develop.

Coming out of this class, I feel that I've learned an immense amount about the history of the U.S. and its constant cycle of oppression. I've also come to understand both the structure of a social movement, and the vital importance of having such occurrences. I feel I can now discuss race politics, the history of any modern war, class warfare, and nearly any other conversation worth having on the modern systems and societies of oppression.



The Evergreen State College - Olympia, Washington 98505
FACULTY EVALUATION OF STUDENT ACHIEVEMENT

McDonald	Niles	D	A00239463
Student's Last Name	First	Middle	ID Number
10030	Forbidden Metaphors: Rewriting the Real in 20th Century France		
Program or Contract No.	Title		
	26-SEP-2011	16-DEC-2011	16
	Date began	Date ended	Qtr. Credit Hrs.

DESCRIPTION:

Faculty: Dr. Marianne Wichmann-Bailey, French and Francophone Literature; Dr. Stacey R. Davis, European History; Steven Hendricks, M.F.A., Creative Writing and Book Arts; Judith Gabriele, M.A., French Language and Culture; Olivier Soustelle, M.A., French Language and Culture.

All-program contents:

The interdisciplinary program in French Studies, *Forbidden Metaphors: Rewriting the Real*, drew on the disciplines of literature, philosophy, social and cultural history and the arts, and French language. All students participated in a series of lectures, films and readings in common, which allowed them to study in an interdisciplinary context key events, shifts in mentality, and major movements in the intellectual and artistic life of France from the 1880s through the mid 20th century during our fall quarter. Themes of recurring interest included questions on the nature and function of art, literature and intellectual discourse, preoccupation with becoming, choice and transformation, as well as problems of authorship, memory, selfhood, and of language: its failings, its tyranny, and its gifts and potential. We considered in various forms and genres the recreation of language in order to say, show, and intimate the "unsayable," a driving force of the works of the 20th century. In fall quarter, lecture topics in literature and philosophy included Nietzsche and the crisis of meaning and values, Mallarmé and recreation of poetics, Primitivism in literature, music, dance and visual arts, Surrealism, Existentialism, and Beckett. All-program lectures and films in social and cultural history fall quarter focused on the legacy of the 1789 French Revolution for 20th century French notions of national identity; constructions of gender, class and value-systems in the late 19th and early 20th centuries, and the complexities of French allegiances during World War II.

All-program readings included Kern's *The Culture of Time and Space*; sections of Nietzsche, *The Birth of Tragedy*, Modris Eksteins, *The Rites of Spring*; Tyler Stovall, *Paris Noir: African-Americans in the City of Light*, selected manifestos and essays from the Dada and Surrealist movements, Sartre's "No Exit" and "The Flies", and Beckett's *Molloy*. Films included *La Grande Illusion*, *The Sorrow and the Pity*, *Princess Tam-Tam*, *Orphée*, *Marat/Sade*, Surrealist short films and videos of Beckett performances.

Each student was required to complete weekly short writings on all-program readings and also to complete near the end of the quarter two major synthesis essays on questions that linked broadly our materials and disciplines.

Students also chose to join one of two seminars for further reading and discussion: each participated in either the History or the Literature/Philosophy Seminar.

History Seminar:

This fall the history seminar students studied French social and cultural history from 1870 to 1945, focusing on the common person's reaction to "modernity" early in the 20th century; the construction of gender norms at the turn of the century; French attitudes towards race both inside France and in the French colonies in West Africa; and the trauma of France's defeat and occupation in World War II, as well the ways in which contemporary French folks remember both Resistance to fascism and the official French Vichy regime's collaboration with Germany from 1940-1944.

February 3, 2012

Date



The Evergreen State College - Olympia, Washington 98505
FACULTY EVALUATION OF STUDENT ACHIEVEMENT

McDonald	Niles	D	A00239463
Student's Last Name	First	Middle	ID Number
10030	Forbidden Metaphors: Rewriting the Real in 20th Century France		
Program or Contract No.	Title		
	26-SEP-2011	16-DEC-2011	16
	Date began	Date ended	Qtr. Credit Hrs.

Besides participating in seminar each week, students took short weekly quizzes on the readings, and wrote one history seminar essay as part of their final exam. Each student wrote a book review on one scholarly book of his or her choice. Students presented their reviews in an end-of-the-quarter seminar book round-table. Seminar readings included Edward Berenson, *The Trial of Madame Caillaux*; Alice Conklin, *A Mission to Civilize*; Eugen Weber, *The Hollow Years*; Adam Nossiter, *The Algeria Hotel: France, Memory and the Second World War*.

Beginning French:

Fall quarter, the beginning French class covered the first twelve chapters of *Contacts*, 8th Edition (Houghton Mifflin Company). Emphasis was on the present tense, regular verbs as well as *être*, *avoir* and *aller*, vocabulary and expressions related to every day situations; proper pronunciations, listening comprehension and beginning sentence structure. In addition to four quizzes and the final exam, students wrote two essays in French, created dialogues based on real-life situations, and wrote and performed a skit.

EVALUATION:

Written by: Dr. Stacey R. Davis

This quarter Niles demonstrated a quite good understanding of late 19th and early 20th century French history, literature and philosophy. He participated nicely in weekly book seminars, where his comments always link interesting details from the seminar texts with larger class themes. In addition, Niles did a good job of moving seminar discussions on to new questions or controversial aspects of the texts and eras at hand. His weekly reading quizzes include good details and indicated Niles had a solid understanding of the texts he had read; however, they also indicated that on occasion Niles had not completed all of the seminar readings on time.

Niles' weekly synthesis essays were good, clearly written and clearly argued synopses of program texts, which include some quite perceptive, original discussions of aspects of those readings, like the links between economics and attitudes towards blacks in post-war France, or an analyze of the racism behind different 20th century expectations of black and white sexuality, that had not been covered in class. Such passages highlighted Niles' ability to play different texts from different weeks off of each other in a way that further complicated his growing understanding of the larger socio-cultural milieu of the inter-war era.

In his good final essay exam, Niles demonstrates solid knowledge of the main aspects of 20th century French social and cultural history he studied, although some aspects of his answers needed more details to fully support his conclusions. His second essay indicated that he was making good strides towards the complex synthesis of ideas across the disciplines of history, literature and philosophy.

Niles wrote a good book review of H.R. Kedward's *In Search of the Maquis*. Here Niles clearly detailed Kedward's thesis and main arguments about the formation, composition, and actions of the rural French Resistance during WWII. His summary was so detailed, in fact, that Niles never moved from synopsis to a

February 3, 2012

Date



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FACULTY EVALUATION OF STUDENT ACHIEVEMENT

<u>McDonald</u>	<u>Niles</u>	<u>D</u>	<u>A00239463</u>
Student's Last Name	First	Middle	ID Number
<u>10030</u>	<u>Forbidden Metaphors: Rewriting the Real in 20th Century France</u>		
Program or Contract No.	Title		
	<u>26-SEP-2011</u>	<u>16-DEC-2011</u>	<u>16</u>
	Date began	Date ended	Qtr. Credit Hrs.

full-fledged critique of the book's sources, style, and readability. Finally, Niles' oral presentation to his peers of his book review included good details; here Niles made some thoughtful links between Kedward's thesis and the focus of the monographs other members of his review panel had read.

Niles' French instructor, Olivier Soustelle, wrote the following evaluation of Niles's work in beginning French class this quarter:

Niles demonstrated an adequate understanding of the French grammar and vocabulary he studied this quarter. He has grown ever more confident and, as shown in his quizzes and the final exam, he did improve his grammar and syntax in both written and oral forms. Niles was able to learn basic notions of French and get some understanding of the more complex structures and, even as though he struggled most of the time, he proved resilient. Niles did a fair job memorizing his part for the skit, and worked hard to use correct pronunciation.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Beginning French
- 3 - French Social, Political and Gender History, 1870-1945
- 3 - European History: Europe in the Era of the Two World Wars
- 6 - Modern French Cultural and Intellectual History, 1870-1945

February 3, 2012
Date



The Evergreen State College - Olympia, Washington 98505
FACULTY EVALUATION OF STUDENT ACHIEVEMENT

McDonald	Niles	D	A00239463
Student's Last Name	First	Middle	ID Number
30371	How Poetry Saves the World		
Program or Contract No.	Title		
	28-MAR-2011	10-JUN-2011	16
	Date began	Date ended	Qtr. Credit Hrs.

DESCRIPTION:

Faculty: Don Foran, Ph.D

How Poetry Saves the World program sometimes perplexed those who heard its title. Even after a full quarter analyzing hundreds of poems and writing dozens of poems and papers on poetry, some wondered if the poet's craft is truly salvific. Nobel Laureate Seamus Heaney says poetry is "a thump to the TV set to restore the picture" and "a jolt to the fibrillating heart." Many poets, like Hopkins, affirm that "nature is never spent," that "there lives the dearest freshness deep down things." Thus poetry has a role, as Jeffers and Oliver suggest, fostering sustainability. Professors of Literature often point to the metaphorical power of poetry. We learn from poets like Emily Dickinson and Claribel Alegria that "Much madness is divinest sense" and those suffering violence have "earned the right to order us to break up our sleep . . . and shake off . . . this lassitude." Others see poetry as a lens through which we can understand cultural legacies and the invasion of cultures more clearly. Economic, sexual and political minorities write poetry and "hold up a mirror to nature" through their poems. For some, like Leonard Cohen, poetry helps us discern that "the blizzard of the world has overturned the order of the soul," yet "love's the only engine of survival."

In this program students studied poems ancient and new, poems from many differing cultures and ethnicities. They analyzed and collaborated with peers to make their poems better. They wrote haiku and imagist poems, quatrains, heroic couplets, sonnets, villanelles, and poetry-based songs; they also created their own free-form works. Finally, students viewed poets reading their own works, benefitted from guest poets' presentations. They attended Alice Walker's "Poetry and Activism" lecture, enjoyed guests Antonio Edwards, Lucia Perillo, Tim Kelly, Tom Aslin, Julie Taylor, Gail Tremblay, Bill Ransom, Rebecca Chamberlain, Sean Williams, Suzanne Simons and Frances McCue. They collaborated on a How Poetry Saves the World anthology and audio compact disk project, and they memorized, recited, taught others (international students and their class peers) about poetry as they saw it. They were tested on texts and showcased their own best work.

EVALUATION:

Written by: Don Foran, Ph.D.

Niles McDonald fulfilled every aspect of the program and was, in many ways, an engaged student though essentially a very quiet and private person. He proved himself to be a focused and capable student. First of all, he writes rather well, both analytically and creatively. His poem published in the program anthology, "Neighborhood," and other poems, the result of in-class exercises, like "Emily Dickinson Knows" were successful.

Niles especially enjoyed Charles Bukowski and Langston Hughes' poems, and he felt he learned a great deal from attending guest poet readings and lectures. Bill Ransom and Stephanie Coontz were his favorite presenters.

I would have liked to see Niles engage in the program more positively; he could have made fine contributions to seminars, something he rarely did. If he learns to see himself as a member of a community of learners, he will greatly enhance his academic prospects.

August 10, 2011

Date



The Evergreen State College - Olympia, Washington 98505
FACULTY EVALUATION OF STUDENT ACHIEVEMENT

McDonald	Niles	D	A00239463
Student's Last Name	First	Middle	ID Number
30371	How Poetry Saves the World		
Program or Contract No.	Title		
	28-MAR-2011	10-JUN-2011	16
	Date began	Date ended	Qtr. Credit Hrs.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

8 - Poetry
6 - Creative Writing and Analytical Writing
2 - Multicultural Literacy

August 10, 2011
Date



McDonald, Niles DeVore

A00239463

Last, First Middle

Student ID

Student Self Evaluation for How Poetry Saves the World

03/2011 - 06/2011

Self Evaluation

How Poetry Saves the World

Niles McDonald

"How Poetry Saves the World" wasn't a particularly difficult class for me, as I seem to have an affinity for both the English language, and creative writing in general, likely stemming from an upbringing rife with storytelling and night time book readings. Being raised an only child, with two loving parents devoted to filling my head with interesting stories by writers with unique styles, certainly paid off in this course.

If I were forced to take a break from my narcissistic ego-stroking, to pick the most difficult challenge that I faced within the course, I would have to mention my biases. I struggled immensely with my anti-theist perspectives my first term at Evergreen. I found myself regularly dismissing great intellectual works, on the simple basis that the great figure behind the work's creation was heavily religious. Unfortunately, as much as I would love to claim perfection, I still found myself struggling with this reaction. I often found myself coming across poetry by fantastic pre-1920's poets, and immediately dismissing the work solely upon their references to various religious, though primarily Christian, mythos.

Another large challenge I faced this term was my inability to accept poetry outside of my preferred style. I was raised on poets such as Langston Hughes and Charles Bukowski, all incredibly modern poets who worked almost solely within the city and their personal/social conflicts, writing in the tones that they would have spoken. I was raised to believe this was poetry, and that anything that dealt with nature, rural life, or incoherent language, was simply the babblings of incompetents and charlatans. Though I am still largely of this opinion, I have come to terms with the distressing truth that poetry can exist outside of poetry and natural intonation, and begun to consider works outside of my preferred style.



The Evergreen State College - Olympia, Washington 98505
FACULTY EVALUATION OF STUDENT ACHIEVEMENT

McDonald	Niles	D	A00239463
Student's Last Name	First	Middle	ID Number
20152	Power in American Society		
Program or Contract No.	Title		
	03-JAN-2011	18-MAR-2011	16
	Date began	Date ended	Qtr. Credit Hrs.

DESCRIPTION:

Faculty: Lawrence J. Mosqueda, Ph.D.

The course investigated the nature of economic, political, social, military, and ideological power. We explored these themes through lectures, films, seminars, a journal, and short papers.

The analysis was guided by the following questions: What is meant by the term "power"? Are there different kinds of power and how are they interrelated? Who has power in American society? Who is relatively powerless? Why? How is power accumulated? What resources are involved? How is power utilized and with what impact on various sectors of the population? What characterizes the struggle for power? How does domestic power relate to international power? How is international power used? How are people affected by the current power structure? What responsibilities do citizens have to alter the structure of power? What alternative structures are possible, probable, necessary or desirable?

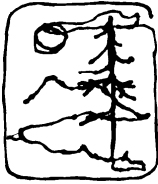
The readings included Howard Zinn, *A People's History of the United States*, Noam Chomsky, *The Essential Chomsky*, Anthony Arnove, ed., George Orwell, *1984*, John Locke, *Second Treatise on Government*, Howard Friel and Richard Falk, *Israel-Palestine on Record*, "Rebuilding America's Defenses: Strategy, Forces and Resources for a New Century," A Report of The Project For the New American Century, September, 2000, Justin Akers Chacon and Mike Davis, *No One Is Illegal*, Paul Street, *The Empire's New Clothes: Barack Obama in the Real World of Power*, the *U.S. Constitution and Declaration of Independence*, Angela Davis, *The Angela Y. Davis Reader*, Joy James, ed., John Bellamy Foster and Robert McChesney, eds., *Pox Americana: Exposing the American Empire*, and the *New York Times*.

Among the films reviewed in class were *Fear and Favor in the Newsroom*, *Witness to War*, *Independent Media in a Time of War*, *Manufacturing Consent*, *Edward Said: On Orientalism*, *Broken Rainbow*, *Of Civil Rights and Wrongs: The Fred Korematsu Story*, *A Place of Rage*, *The Revolution Will Not Be Televised*, *Ethnic Notions*, *Chicano! History of the Mexican American Civil Rights Movement: Taking Back the Schools*, *Hearts and Minds*, *The Most Dangerous Man in America: Daniel Ellsberg and the Pentagon Papers*, *Sir! No Sir!*, *The Corporation*, *Imperial Geography*, *Peace, Propaganda, and the Promised Land*, *Hidden Wars of Desert Storm*, *The Fourth World War*, *South of the Border*, *The Yes Men Fix the World*, and *This is What Democracy Looks Like*.

The course requirements included, and students were evaluated on the following: regular, i.e. consistent attendance and participation in the seminar and class activities and careful reading of the course material, both the books and the films. The written requirements include a carefully constructed journal, (3-5 pages per week) which investigated the material and themes of the class, weekly Tuesday seminar preparation papers, a media analysis, an extra book review, and presentation to the class, and a short integrative paper that combined several themes of the class.

April 27, 2011

Date



The Evergreen State College - Olympia, Washington 98505
FACULTY EVALUATION OF STUDENT ACHIEVEMENT

McDonald	Niles	D	A00239463
Student's Last Name	First	Middle	ID Number
20152	Power in American Society		
Program or Contract No.	Title		
	03-JAN-2011	18-MAR-2011	16
	Date began	Date ended	Qtr. Credit Hrs.

EVALUATION:

Written by: Lawrence J. Mosqueda, Ph.D.

Niles' attendance was very consistent and he did good work in the seminar. His participation was at a high level in the small groups but could have been more active in the larger group. He was especially interested in topics that concerned U.S. foreign policy and social justice. His preparation for the seminar and weekly written questions indicated that he was fully engaged with the material. He wrote an extra Tuesday paper and the quality of his papers improved as the quarter progressed. Both the faculty and the students appreciated his participation in the seminar.

His journal started slow with interesting points but needed more details from the readings. His analysis developed as the quarter progressed, but still needs to be more focused on the readings and have more subtly. Overall, it was good.

The media analysis was well done as he examined not only how news stories were covered on a single day, but also which stories were not covered by different media outlets. He covered the revolution in Egypt through AlJazerra English, the *New York Times*, Fox, and CNN.

He wrote his integrative paper on the issue of "Power and Democracy". The paper was well written and a very good summary of the class material.

His extra book presentation to the class was on Thomas Ricks' *Fiasco: The American Military Adventure in Iraq*. The paper was well written and presented.

Overall, Niles' work in this program was very good to good, he earned full credit, and he is ready for more advanced work.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 6 - U.S. History
- 3 - Political Theory
- 4 - U.S. Foreign Policy (upper division credit)
- 3 - International Relations (upper division credit)

April 27, 2011
Date



The Evergreen State College - Olympia, Washington 98505
FACULTY EVALUATION OF STUDENT ACHIEVEMENT

McDonald	Niles	D	A00239463
Student's Last Name	First	Middle	ID Number
10382	The Human Element		
Program or Contract No.	Title		
	27-SEP-2010	17-DEC-2010	16
	Date began	Date ended	Qtr. Credit Hrs.

DESCRIPTION:

Faculty: Charles Pailthorp, Trevor Speller, and Nancy Koppelman

This program examined the search for a "human element," distinguishing features of human-kind, in selected works drawn from 17th through 19th Century philosophy and literature. Our work centered on the tension between René Descartes's meditations on his own existence as a *mind*, and Thomas Hobbes's claims that humans are entirely material. Topics included the difference between human beings and other animals, between human beings and machines, and the challenges of living in civil society given the demands of human appetites. Students learned to think critically about what they read, to investigate their own beliefs and submit them to rigorous analytical scrutiny, and to do so in a collaborative community. The program had at its center opportunities to explore what it means to be human by doing particularly human things well: reading, writing, and discussing interesting and important ideas. Students participated in twice-weekly book seminars, weekly writing workshops, lectures, and film screenings. Each student wrote four essays, five critiques of colleagues' essays, and a summarizing self-evaluation. Our texts were Wood, *Edison's Eve*; Descartes, *Discourse on Method* and *Meditations on First Philosophy*; Shakespeare, *The Tempest*; Hobbes, *Leviathan*; Swift, *Gulliver's Travels*, and Shelley, *Frankenstein*. We watched short films by Méliès (early 1900s), the feature films "Temple Grandin" (2010), "Moon" (2009), "M" (1931), "Up in the Air" (2009), "Lenny Bruce: Swear to Tell the Truth" (1998), and "Gods and Monsters" (1998).

EVALUATION:

Written by Charles Pailthorp

Niles proved entirely reliable in meeting the commitments of the program covenant. He submitted all work in a timely way, both his own essays and his critiques of others. He attended all scheduled classes and regularly demonstrated that he had come prepared and ready to join the discussion, which he often did.

Short writing exercises given at the beginning of each seminar posed no problem for Niles. Each showed he had completed the reading and given it thought. He was quick to join the discussion, suggest fruitful directions, and he had the confidence to defend interpretations that ran against the current flow. He listened well and was always ready to reconsider his own position in a new light, if any were offered.

Niles essays showed this same preparation and thoughtfulness. He made an important transition between his first and second. In the first, he wrote an opinion piece about Descartes, one that featured his own reactions to Descartes' conclusions rather than Descartes' arguments. In the second, Niles worked closely with *The Tempest*, and grounded his own conclusions on the text and how he thought it should be read. His last two essays continued this development, one working closely with *Leviathan* and the last with *Frankenstein*. Niles greatest challenge is to take control of overall organization and move from his own insights into a cohesive, persuasive development that directs a reader to conclusions Niles finds most significant. Outlining should prove especially valuable. His essays have shown no shortage of content; they will become stronger when he attends closely to form, to the argumentative narrative.

February 4, 2011

Date



The Evergreen State College - Olympia, Washington 98505
FACULTY EVALUATION OF STUDENT ACHIEVEMENT

<u>McDonald</u>	<u>Niles</u>	<u>D</u>	<u>A00239463</u>
Student's Last Name	First	Middle	ID Number
<u>10382</u>	<u>The Human Element</u>		
Program or Contract No.	Title		
	<u>27-SEP-2010</u>	<u>17-DEC-2010</u>	<u>16</u>
	Date began	Date ended	Qtr. Credit Hrs.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

6 - Philosophy: 17th Century Philosophy of Mind
6 - British Literature: Renaissance to Romanticism
4 - English Composition

February 4, 2011
Date



McDonald, Niles DeVore

A00239463

Last, First Middle

Student ID

Student Self Evaluation for The Human Element
09/2010 - 12/2010

The Human Element Self Evaluation

Niles McDonald

I entered the human element with a strong sense of what I thought defined human beings. Although my views on human nature did not change throughout the term, they were certainly tested, through regular study and academic conversation, and are stronger for it. It was also nice to brush off the intellectual cobwebs, and rediscover my strong study habits. Unfortunately, I also learned about a large character flaw I have, which will take quite a bit of work to overcome.

The second book we studied was Descartes' Meditations on First Philosophy. Shortly into the book, I began to scribble angry and offensive notes in the margins. Because of Descartes' incredibly dissimilar views on the world, I quickly shut him out, and effectively refused to take him seriously. I was constantly looking for holes in Descartes' reasoning, simply so I wouldn't have to actually contemplate his work. My paper suffered immensely from this approach, though I didn't realize it at the time.

My professor's response to my paper was not what I was expecting. I had spent the entire time tearing down one of history's most influential philosophers. I'd exposed gaps in his logic, and, using Descartes' own reasoning, disproved god himself! Why was my professor scolding me, instead of touting me as the greatest mind of the generation? Sadly, my arguments were not nearly as original, or functional, as I had thought they were. As my professor calmly explained to me several times, I hadn't understood Descartes entirely. He suggested that I try to be less reactionary.

Although it took me several weeks to understand, when I finally reread Descartes, I was finally able to understand the teachings properly. Though I certainly disagreed with Descartes' teachings, and still had difficulty stomaching the extremely religious tones and themes he uses at some points, I discovered that I was understanding a great deal more of what I was reading.

Unfortunately, this realization extended beyond Descartes specifically. Could it be possible that I hadn't given other important things in my life enough of a chance, simply because I disagreed with the basic tenants on which it operated? Probably. I realized that if I were to someday call myself a worthwhile intellectual without lying, I should probably approach more of my education with an open mind.

It can certainly be difficult sometimes, but I must always strive to keep an open mind, and be less reactionary to my initial impressions of someone's work. All of the other great lessons from this class aside, the thing I will truly cherish from this term, is the knowledge that I can be quite reactionary. With this knowledge, I will be able to massively improve the future of my education.



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EVERGREEN TRANSCRIPT GUIDE

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

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

Educational Philosophy:

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

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

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

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

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

Academic Program

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

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

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

Evaluation and Credit Award:

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

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

Credit is recorded by:

Quarter Credit Hours: Fall 1979 to present

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

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

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

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

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

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