



Moe, Andrew Jack

A00298004

Last, First Middle

Student ID

DEGREES CONFERRED:

Bachelor of Arts

Awarded 10 Jun 2016

TRANSFER CREDIT:

Start	End	Credits	Title
09/2013	06/2014	57	Cornish College

EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2012	12/2012	16	Musical Theatre in Cultural Context 8 - Survey of World Musical Theatre: History and Cultural Context 4 - Theatre Performance Skills: Vocal and Physical 2 - Expository Writing 2 - Choral Singing
09/2014	06/2015	48	Musical Cities 8 - Field Study Research Documentation 4 - Field Study Presentation of Outcome 4 - Field Study Expository Writing 4 - Urban Literature 4 - 20th C. Music History 4 - Creative and Critical Inquiry: Essays, Creative Writing, Visual Arts 4 - WordPress Design: Field Study Research Prospectus 4 - Introduction to Urban Studies 4 - Introduction to Soundscapes and Music Fundamentals 3 - Essay Writing 3 - City Research Project 2 - Program Journal
09/2014	12/2014	2	The Evergreen Singers 2 - Chorus
06/2015	09/2015	10	The Art and Craft of Piano Tuning, Maintenance, and Repair 4 - Applied Piano 6 - Piano Tuning
09/2015	12/2015	16	The Nature of Music: Patterns, Paradox, and Possibilities 4 - Music Cognition 4 - Applied Music 4 - Expository Writing 2 - Performance Workshop 2 - Quantitative and Symbolic Reasoning
01/2016	03/2016	16	Art and Architecture in Motion: Performance Art 12 - Performance Art (Performance) 4 - Performance Art (History and Theory)



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EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
03/2016	06/2016	16	The Skills and Techniques of Theatrical Production <i>3 - Directing for the Stage</i> <i>3 - Musical Direction</i> <i>5 - Costuming for the Stage</i> <i>2 - Stage Lighting</i> <i>3 - Stage Carpentry</i>

Cumulative

181 Total Undergraduate Credits Earned



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You get what you give. This is the greatest and most valuable principle I have learned in my time at The Evergreen State College. At Evergreen, I have spent time studying English, theater, music, cultural studies, and spent time abroad. I have spent my entire life enriching myself through these subjects in one capacity or another, and I have spent my time at Evergreen examining and furthering my knowledge of them as much as I can. My greatest challenge has been getting my past my preconceptions so that I may look at these subjects through as many lenses as possible. As a result of taking interdisciplinary programs, I have been able to enhance my focus on these areas of study. By looking at western theater through the context of eastern theater, bridging the gap between music and cities through concepts like Alcantara's Grid, learning Beethoven sonatas while gaining basic piano tuning techniques, creating original performances by blending performance art like Bauhaus Theater and works such as the art of Mondrian, and by interning in a theater while directing a musical, I have been able to flesh out my understanding of the world as a whole. I have spent time learning the value of finding strengths and points of connection in the work of others and myself rather than focusing solely on what I loved or the flaws and areas that I felt warranted improvement.

My education at Evergreen has also been augmented by being a coordinator of a Registered Student Organization. I have spent two years running the theater company, Riot to Follow Theater Productions, with a fellow coordinator and a company of actors. Through this I have learned how to balance a budget, build up a company, support the company in any way needed, and help the members of the company grow and flourish as performers and as people; just as they helped me to do the same. In my time as coordinator I was also able to successfully direct and music direct two musicals, accompanying one on piano. Going into the professional world upon graduating is undoubtedly a daunting task, however I am confident that I have gained invaluable business, communication, and artistic skills by coordinating Riot to Follow Theater Productions.

Breaking the paradigm of concepts, ideas, and creations only being dichotomies of one viewpoint and/or opinion or the other has been my biggest and hardest lesson learned. At first, it was labeling things as simply good or bad. It then turned into liking versus disliking something. It wasn't until my senior year that I fully came to understand that everything has gray areas and that our ideas, opinions, and concepts are stronger and more powerful once we look beyond the surface and are open to discourse. Being able to look at something through the lens of simply connecting versus disconnecting with the concept or work is one of the most distinguished aspects of my learning experience at Evergreen.

I know that in my time at Evergreen I have grown immensely as a person, student, and community member. I can only hope to grow at the same pace in the future, always keeping my mind open to new ideas and ways of working with others. Gaining the ability to eloquently and accurately apply English, theater, and music to my future challenges and endeavors will always be something for which am eternally grateful. I will perpetually strive to maintain and share the convictions I have gleaned from my time at Evergreen. You get what you give and you can't grow without the help and support of others.



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March 2016 - June 2016: The Skills and Techniques of Theatrical Production

16 Credits

DESCRIPTION:

Faculty: Walter Eugene Grodzik, MFA, PhD and Field Supervisor: Matthew Lawrence, Technical Director, Evergreen State College

In this quarter long internship, **The Skills and Techniques of Theatrical Production**, the student, Andrew Moe, worked in both the Evergreen Costume and Scene shops in the Communications Building for a total of four days per week, as well as spent three or more evenings per week in rehearsal with the student organization, Riot to Follow Theater Productions. With Riot to Follow, the student directed, music directed, accompanied, and produced the musical *The 25th Annual Putnam County Spelling Bee*, which will was performed in the COM building with support from the costume and scene shops. By working in these settings the student gained knowledge in the fields of sewing, alterations, carpentry, light rigging, and basic light board operation. The student also refined skills that they already possessed in the fields of production support, direction, and musical direction. The student presented weekly 300 word reflections to the contract sponsor and field supervisors in the form of email. The student utilized the texts *The Stage Manager's Handbook* (Gruver) and *Script Analysis for Actors, Directors, and Designers* (Thomas).

EVALUATION:

Written by: Walter Eugene Grodzik, MFA, Ph.D. and Matthew Lawrence, Technical Director, Evergreen State College

Here is what Matthew Lawrence, Technical Director, Evergreen State College, and Andrew Moe's Field Supervisor had to say about Andrew's work this quarter:

Andrew Moe has been a wonderful addition to our team. This quarter he has demonstrated a dedication to, and excitement for, the work of theatrical production. His work this quarter has been divided primarily between two areas, spending half of his time working in the scene shop, focusing on lighting and carpentry skills, and half his time in our costume shop, learning the basics of sewing and adapting patterns. In addition, Andrew produced and directed a musical, *The 25th Annual Putnam County Spelling Bee*, and in so doing, has gained a great deal of experience in general event operations, production management, and basic stagehand skills. In particular, he learned the basics of tool use and construction techniques, and gained experience in working in a shop, in problem solving, and in collaborating with and leading a crew.

Andrew worked with our lighting crew to hang, circuit, and focus lighting instruments in a variety of venues. He has experience in operating lighting boards for technical work and rehearsals, and for events. He has some experience with current-generation LED lighting instruments, with equipment maintenance, and in working with elevated work platforms. He was always eager to help, and to try new things. In the carpentry shop, Andrew worked on a variety of projects, and gained a great deal of proficiency with tools. In particular, he is proud of how comfortable he has become operating our table saw, a tool he had used before, but not well or often enough to be at ease with. Of note was his work on repairing several wooden chairs, assisting with several scenic painting projects, and building several traditional theater flats.

In our costume shop, Andrew was outstanding. His passion and attention to detail were instrumental to his success. After mastering the basics of our sewing machines, and creating a draw-string bag, he went on to construct his first shirt. In this project, he learned how to choose



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a design, measure, modify and fit patterns, and cut, pin and sew. He first created a mock up of the shirt, altered it to improve the fit, and then purchased fabric for his final iteration. He then repeated the process, made final alterations, and did the finishing work of adding button holes and buttons. Monique Anderson, our costume shop manager, said his shirt was excellent, adding, "It didn't look like someone's first shirt." Andrew went on to craft a second, more complex shirt, tackling the challenge of matching pattern in plaid, and creating long sleeves. The quality of this shirt was simply amazing, and has a fine, finished look.

Andrew's largest project was a very successful production of the show The 25th Annual Putnam County Spelling Bee. For this production, he was producer, director and musical director, and accompanist. His amazing zeal, excitement, and drive to bring the best possible show to the stage shone through, and was infectious and effective. The cast, crew and audience thoroughly enjoyed the piece, and despite the long hours and strain, the cast remained a happy, bonded group. In this endeavor, Andrew has learned so many lasting lessons, from the logistics and nuts and bolts of working with a set and accommodating complex schedules to the larger ideas of patience, professionalism and working with difficult people and situations.

We have been extremely lucky to have this excellent, dedicated and dependable individual working in our area this quarter. His skill, humor, and attention to detail have made this one of our most productive, and most enjoyable, quarters. Andrew has an excellent sense of how the myriad parts of the world move and work together; this perspective, combined with his strong work ethic and drive to see a project through to the end, will serve well in all the paths he pursues. I expect great things from him in the future.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 3 - Directing for the Stage
- 3 - Musical Direction
- 5 - Costuming for the Stage
- 2 - Stage Lighting
- 3 - Stage Carpentry



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January 2016 - March 2016: Art and Architecture in Motion: Performance Art
16 Credits

DESCRIPTION:

Faculty: Walter Eugene Grodzik, MFA, PhD

In Art & Architecture in Motion: Performance Art, students studied the history, theory, and practice of 20th century Avant-Garde performance, including Surrealist, Dada, Futurist, Cubist, Russian Constructivist, and Bauhaus Performance Art. Emphasis in this program was on experiential learning through workshops stressing technique, theory, composition, and workshop performances.

Students studied 20th century Western experimental performance art through the reading of texts, performance manifestos, and film and video screenings. In the two weekly performance workshops and multiple rehearsals, students practiced newly-learned performance techniques, created, and presented created highly-collaborative theatre compositions. Students engaged their learning through the use of improvisation and composition of based on their learning and practice of early twentieth century performance art techniques. There were multiple rehearsals scheduled each week to reconstruct and create new work. Works in progress were shared regularly in performance workshop for peer and faculty critique.

This was an advanced program in practice and theory, designed particularly for theatre and dance students. Students worked in a highly-collaborative manner to create their performance work. Workshops were progressive and attendance was essential, requiring high levels of maturity, independent time management, and organization.

EVALUATION:

Written by: Walter Eugene Grodzik, MFA, PhD

Andrew Moe's work in *Art & Architecture in Motion: Performance Art* was outstanding. He is an intelligent, focused, and creative student who takes responsibility for their education. Andrew's attendance was excellent. He was an enthusiastic and focused participant in theater and movement warm-ups and exercises. During the quarter, he completed all the weekly rehearsal and performance projects. His work was creative and well-rehearsed. Performance compositions this quarter involved the extensive use of Anne Bogart's Viewpoint movement training. These performances focused on the use of spatial relationship, tempo, shape, gesture, repetition, duration, topography, kinesthetic response, balance, and architecture to create work with a strong visual aesthetic. Andrew possesses a strong stage presence and his work in the performance art theatre festival was excellent.

The following information was contributed by the student. The Faculty read, verified, and added information as necessary and in accordance with the academic covenant:

The program, Art and Architecture in Motion: Performance Art, has proved to be a highly transformational learning experience. Upon entering the program, Andrew did his best to leave his preconceptions and judgements at the door. Without doubt, he worked outside his comfort zone and approached everything with an open mind. He has grown immensely as both an artist and a human over the course of this program.

Andrew Moe has grown to let go of preconceptions, build upon his own thoughts and articulate his opinions and ideas in creative performance settings. He has learned how to effectively and amicably communicate and work with a variety of personalities and dispositions. Andrew has gained an understanding of how to create meaningful and well-structured performance pieces in short periods of time. He has learned how to creatively budget time so that he may complete all his assignments in a



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reasonable time frame while having to work with multiple other company members. Andrew has gained a thoughtful and purposeful appreciation for art forms that come in all shapes, sizes, and sounds. He has learned to appreciate a piece by looking for its strengths and new ideas, not by attempting to impose extraneous meaning. Andrew demonstrated a new-found greater understanding of simplicity and its effectiveness through the creation of his original piece, *Stability*, which was inspired by the Robert Wilson-directed operas, *Adam's Passion* and *Einstein on the Beach*.

During this class, Andrew demonstrated exceptional punctuality and professionalism, missing no class meetings and always being present and willing when in the classroom.

Overall, Andrew Moe's work in Art and Architecture in Motion was excellent. His final performance, *Stability*, based upon the work of director Robert Wilson was simple and visually striking. It was well-conceived, aesthetically beautiful, and the product of a creative imagination that when linked with his considerable technique could realize its ideas. Andrew Moe is friendly, highly creative, disciplined, very easy to work with, and should be considered ideal candidate for graduate school, internships and further professional training in the theatre.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

12 - Performance Art (Performance)

4 - Performance Art (History and Theory)



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September 2015 - December 2015: The Nature of Music: Patterns, Paradox, and Possibilities

16 Credits

DESCRIPTION:

Faculty: Andrea Gullickson, DMA

The Nature of Music: Patterns, Paradox and Possibilities explored the layering of patterns in our sonic environment and how we replicate those patterns in creative endeavors. Central to this study was the development of an understanding that human cognition is based on the search for meaning/connection through the recognition of patterns and that the sounds/structures/patterns that we use to create music are part of the natural world that surrounds us. Our study included the examination of the most recent theories in the area of music psychology and music cognition, particularly as they relate to the role of expectation created by the use of patterns as well as consideration of the principles underlying Fibonacci numbers and golden section as observed in the natural environment and works of art. Solfege and Takadimi practices were incorporated into the study of music fundamentals in an attempt to move theoretical concepts into the practice of music making. Throughout the program students worked to develop a deeper understanding of music terminology, notation, style periods and repertoire as well as the underlying psychological principles at work in the musical experience, primarily as discussed by Huron through his ITPRA (Imagination, Tension, Prediction, Reaction, Appraisal) Theory.

Students were regularly engaged in the preparation of written essays and response papers as well as participation in experiential and performance workshops to demonstrate a developing understanding of program concepts. Program readings included: *On Repeat: How Music Plays the Mind* (Margulis); *Sweet Anticipation: Music and the Psychology of Anticipation* (Huron); *The Creative Habit* (Tharp); "The Grid: a Life Principle" from *Integrated Practice* (Alcantara); and "In Search of an Ecology of Music" (Adams). Music compositions from the full range of style periods (Middle Ages through the present) were examined in relation to program texts. Throughout the quarter, students composed and rehearsed compositions that they presented in a public performance at the conclusion of the program.

EVALUATION:

Written by: Andrea Gullickson, DMA

Andrew Moe did exceptional work throughout all areas of this program. He articulated and assumed responsibility for all program projects and assignments while regularly demonstrating connective thinking between central program texts and concepts. Andrew's success in achieving a high level of comprehension of the concepts and tools introduced was evident through his thoughtful written work, contributions to program discussions, participation in experiential workshops and outstanding performance work.

Andrew's written work demonstrated good engagement with program texts. His seminar essays from the first weeks of the quarter indicated skill with keen observation and clear articulation of main points well developed through textual support. Andrew's attention to and development of an engaging writing style is particularly noteworthy.

Andrew began the quarter having more extensive instruction in music than other members of this program but his willingness to consider music making from new perspectives and through creative practices resulted in a highly successful performance of Chopin's *Nocturne in c minor, opus 48 No. 1* on our final program concert. Through his performance work it became clear that Andrew was consistently moving toward ever-greater depth in his understanding of the roles and possibilities for manipulation of the full range of musical elements for expressive affect.



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Andrew has done excellent work throughout this program. His consistent participation in program workshops, seminars and experiential practices, thoughtful written work and seminar contributions demonstrated substantial growth in understanding our work with music cognition and its relationship to performance decisions and the resulting experiences of performers and audience members. As always, it has been a great joy and pleasure working with Andrew.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Music Cognition
- 4 - Applied Music
- 4 - Expository Writing
- 2 - Performance Workshop
- 2 - Quantitative and Symbolic Reasoning



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June 2015 - September 2015: The Art and Craft of Piano Tuning, Maintenance, and Repair 10 Credits

DESCRIPTION:

Faculty: Andrea Gullickson, DMA

Andrew Moe developed an Individual Learning Contract (ILC), titled **The Art and Craft of Piano Tuning, Maintenance, and Repair**. His intention with this contract was to develop the knowledge and skills to perform a basic piano tuning, learn how to regulate piano action, and gain the essential woodworking skills to be a piano technician. In addition, Andrew took piano lessons to further develop his skill as a musician and keyboardist.

EVALUATION:

Written by: Andrea Gullickson, DMA

Through his regular written reports, our bi-weekly conversations and the written report of the ILC subcontractor, Ryan Sowers, it is abundantly evident that Andrew Moe has successfully completed all requirements for the earning of full credit through this Individual Learning Contract.

Throughout this quarter, Andrew worked closely with Ryan Sowers, a local Registered Piano Technician (RPT) and Wolfgang Wortberg, a highly respected area piano teacher. He worked with the piano technician two days each week for tuning lessons, several hours of apprenticing in his shop, and shadowing him on field tunings. He met with Wolfgang for one hour, weekly lessons and spent ten to fifteen hours per week practicing. Piano works studied included Edvard Grieg's "Holberg Suite" and J.S. Bach's Fifth French Suite in G Major.

In his written evaluation Ryan Sowers indicated that his goal in his work with Andrew was to give him a good introduction to the craft of piano tuning as well as an inside look at the business of piano technology. He indicated that Andrew was able to successfully demonstrate the following:

1. An understanding of musical partials and the concept that musical intervals have coinciding partials and that these coinciding partials pulsate based on the difference in frequencies of those partials, and that the speeds of the pulsations or "beats" can be used by the tuner to precisely adjust the size of musical intervals.
2. An understanding of equal temperament tuning, and why certain intervals must "beat".
3. An understanding of the logical sequence of building equal temperament on a piano.
4. A repertoire of "aural checks", which are critically important tools for precisely adjusting the size of musical intervals.
4. An understanding of the basics of how to manipulate the string and tuning pin to achieve a stable condition.

Additionally Andrew explored the mechanical aspects of piano technology including the assembling of a three-note upright action model and the observation of numerous minor repairs and adjustments. Andrew's shadowing of Ryan on many appointments gave him the opportunity to observe real-life technician/client interactions, as well as see what actual field work looks like which, in addition to tuning, included other improvements that can be made to a piano such as voicing, regulating, and minor repairs. In addition to his work with Ryan, Andrew took good advantage of the opportunity to visit with two other



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local technicians, John Grace, a blind piano technician who first came to tune pianos in Olympia during the early 1960's, and Ed Howard who showed him examples of piano rebuilding work.

Andrew Moe is an exceptionally conscientious student that has regularly demonstrated his ability to work independently. He worked consistently throughout the quarter, submitting all required written work as agreed upon and arriving at all meetings on-time and with a wealth of information to share from his piano tuning/technology and applied lesson work. Andrew made excellent use of the opportunities offered to him through this ILC and it was an absolute joy working with him.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 10

4 - Applied Piano

6 - Piano Tuning



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September 2014 - December 2014: The Evergreen Singers

2 Credits

DESCRIPTION:

Faculty: Marla Beth Elliott, M.F.A.

Students in The Evergreen Singers this quarter learned music by Pete Seeger, Carlo Gesualdo, Vienna Teng, Moondog, and others. They sang choral arrangements in three, four, and five parts. The Singers performed in a recital at the end of the quarter and in a professionally staffed audio recording session.

EVALUATION:

Written by: Marla Beth Elliott, M.F.A.

Andrew Moe is an excellent musician and had a perfect attendance record this quarter. Andrew provided outstanding leadership in the tenor section.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 2

2- Chorus



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September 2014 - June 2015: Musical Cities

48 Credits

DESCRIPTION:

Faculty: Andrea Gullickson, DMA & Stephanie Kozick, PhD

Musical Cities offered students a yearlong interdisciplinary academic program on integrated themes of urban study and great works of music. Fall and winter quarters examined those themes through the perspectives of history, sociology, elements of music, urban planning, soundscapes, fiction, and art. Readings, seminars, writing, creative representation, fieldwork, workshops, films, and lectures structured the program curriculum. Fall quarter inquiry focused on the idea that cities act as both aural and visual spaces that present a variety of sociocultural and artistic considerations. Listening activities included analyses of specific symphonic works and examination of the use of musical elements in a variety of style periods; a series of performance workshops guided students' attention to issues of communication in live performance settings. Site-based and library-based small group city research projects played key roles in centering students' attention on details of structure, form, and function in the interplay between music and cities. Student group field study assignments in Olympia and Seattle offered context-based studies of urban navigation, urban sounds, design and architecture. Students were required to maintain a journal to document: emerging connections between cities and music; research findings associated with program projects; ideas for a spring quarter research field study; and other evidence of program learning and inspiration. Small student groups formally presented the results of their city->music research at the end of fall quarter. Winter quarter was structured with a weekly key question and a specific musical city aimed at centering students on engaging the quarter's study with more direct inquiry. More varied listening activities introduced students to city specific works of opera by Puccini, *La Bohème* (film) and *Tosca* (live at Benaroya Hall in Seattle) as well as compositions of Stravinsky, Schoenberg, Messiaen, Stockhausen, Cage, and Varese. A set of workshops moved the direction of winter program work to creative problem solving while maintaining the integrated themes of urban environments and great works of music. A major assignment in winter quarter, to design an individual WordPress site for the presentation of a prospectus for spring quarter field study research was anchored with formal workshops in: text-content, plugin, and template management, research design, sketching the urban environment, and art image configuration. Spring quarter was initiated with a two-week pre-fieldwork study of de Botton's *The Art of Travel* and expressions of multicultural music and movement workshops. The next six weeks facilitated independent library research and onsite field studies in a variety of student-chosen world cities guided by faculty responses to weekly WordPress site research reports. Students were also required to respond to their peers' WordPress posts. The final two weeks of the quarter were devoted to formal student research presentations structured as reports of reviews of literature, methodology, findings, and directions for further research.

Fall quarter program readings included: *The Soundscape* (Schafer), "The Grid: a Life Principle" from *Integrated Practice* (Alcantara), *The Death and Life of Great American Cities* (Jacobs), *City of Glass* (Auster), "Fundamental Musical Concepts and Forms," "Ludwig van Beethoven's Symphony No. 5 in C Minor," "Antonin Dvorak's Symphony No. 9 in E Minor: From the New World," and "Leonard Bernstein's West Side Story" from *Music Then and Now* (Kelly), and "American Music Comes of Age" from *Music For Our Time* (Winter). Fall program films included *The City* (Steiner & Van Dyke), *Steve Reich: City Life* (Waffender), *Lisbon Story* (Wenders), and *Calle 54* (Trueba).

Winter quarter readings included the books *The Image of the City* (Lynch), *The Rest is Noise* (Ross), *Burning City: Poems of Metropolitan Modernity* (Rasula & Conley), *Invisible Cities* (Calvino), *The Other City* (Ajvaz), and the scholarly articles "Crowd Solidarity on the Dance Floor in Paris and Berlin" (Garcia), "Translating Caetano" (Ryle), "Defining the Urban Ethos" (Krimms), *The Beat Goes On: Liverpool, Popular Music and the Changing City* (Leonard & Strachan), and "From the Big Dig



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to the Big Gig" (Cohen). Winter quarter films included *Berlin: Symphony of a City* (Ruttman), *La Bohème* (Dornhelm) and *A Hard Day's Night* (Lester).

Spring Quarter readings: *The Art of Travel* Alain de Botton, "*Soundscapes exploring music in a changing world*" Kay Kaufman Shelemay, and "*The Conscience of the Eye: The Design and Social Life of Cities*" (Richard Sennett).

EVALUATION:

Written by: Andrea Gullickson, DMA

It has been a great pleasure working with Andrew Moe in this program. He demonstrated exceptional engagement with program concepts, materials and projects throughout the entirety of the program with particularly impressive work throughout his spring quarter field study in Bergen, Norway where he researched the connection between the music of Edvard Grieg and the culture, history and music of that city. His strong commitment to taking good advantage of every learning opportunity offered in this program was clear from the first weeks of our work together and was in evidence throughout each quarter by his excellent attendance record, submission of all written work and participation in all program activities with outstanding contributions to all group projects with which he was involved. Additionally, Andrew's contributions to program discussions, both in seminar and large group meetings, demonstrated his solid level of preparation of and engagement with assigned material and made an important impact on the creation of a rich learning environment.

Throughout the program, Andrew showed continued improvement in his skill with the overall organization of seminar papers. His earliest work in the quarter demonstrated that he had many good ideas to discuss but lack of cohesive structure and textual support, along with a logical progression in the development of these ideas detracted from the overall effectiveness of his written work. Andrew's essay examining the ideas of symmetry and codependent experience in cities in Calvin's *Invisible Cities* was an excellent demonstration of his progress in creating written work that effectively conveys his engagement and development of important ideas. Andrew also made good use of opportunities to explore program materials through creative projects that included poetry, short stories and sketches.

Andrew's group fieldwork project during the fall quarter was a photographic and audio documentation of the exploration of Seattle's Pike Place Market. Work on this project included effective use of the Prezi program to organize and share fieldwork information in program presentation. The inclusion of historic information demonstrated solid research undertaken before fieldwork experience and appropriate use of this information as the jumping off point to conduct interviews with street musicians and other people encountered in the fieldwork portion of this project. Through this project a keen intellectual curiosity in program work and a willingness to go above and beyond minimum requirements was demonstrated by the exploration undertaken beyond the boundaries assigned and moving into an exploration of Victor Steinbrueck Memorial Park and consideration of the paranormal activities the group heard about during the interviews they conducted.

During the winter quarter, Andrew and four program colleagues collaborated on a quarter-long research project to discover what slam poetry is and its place in the Portland arts community. This was truly a group project in all aspects, including a "42 Hours in Portland" trip. Yet, each member of the group appropriately identified individual attention toward a particular aspect of the research, identified in the group's written précis on the project. Andrew's contributing research was focused on the history of Portland. The précis also included a good selection of readings, some annotated as directed for this assignment. The group presentation of their research results was creative and highly engaging. Factual information, peppered with humor, was effectively embedded amongst recorded soundscape and visual representations. A compilation of sound clips from the Portland Poetry Slam they attended brought their presentation to satisfying closure.



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Andrew's committed approach to program work during the fall and winter quarters positioned him well for a thoughtful and engaging independent field work project during the spring quarter. The creation and presentation of his WordPress site before he traveled demonstrated that he had organized a good range of activities and compiled an excellent selection of readings for a rich urban studies and music experience. Each week of his field study, Andrew wrote and posted essays, sketches, photographs and sound clips that demonstrated the valuable experiences and knowledge he was gaining by immersing himself into the Norwegian culture. He successfully presented his ideas and experiences in a manner accessible and valuable to his program colleagues. Throughout the 6-week independent study he remained in contact with his program colleagues learning from, commenting on, challenging and furthering the work they were sharing through their own WordPress sites. Andrew's extraordinarily thoughtful engagement with his program colleagues inspired and enriched the experience of everyone in this program.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 48

- 8- Field Study Research Documentation
- 4- Field Study Presentation of Outcome
- 4- Field Study Expository Writing
- 4- Urban Literature
- 4- 20th C. Music History
- 4- Creative and Critical Inquiry: Essays, Creative Writing, Visual Arts
- 4- WordPress Design: Field Study Research Prospectus
- 4- Introduction to Urban Studies
- 4- Introduction to Soundscapes and Music Fundamentals
- 3- Essay Writing
- 3- City Research Project
- 2- Program Journal



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September 2012 - December 2012: Musical Theatre in Cultural Context

16 Credits

DESCRIPTION:

Faculty: Marla Beth Elliott, Rose Jang

The fall quarter of this yearlong program was focused on exploring various different forms of musical theatre from unique historical periods and cultural backgrounds. In the Western tradition, we traced through some of the representative works chronologically: from the ancient Greek theatre, English Baroque opera, English ballad opera, and Wagner's music drama to the more contemporary works of Bertolt Brecht and American musicals. In the Eastern tradition, we covered both early Chinese theatre and traditional Japanese performing arts. The specific plays we studied include *Oedipus the King*, *Oedipus at Colonus*, *Dido and Aeneas*, *The Beggar's Opera*, *The Threepenny Opera*, *Das Rheingold*, *Oklahoma!*, and *Sunday in the Park with George*. We also read five plays from the collection of the earliest extant Chinese drama. Further cultural and historical information was provided by lectures from faculty and guest speakers, films and history texts including *The Gilded stage: A Social History of Opera* and *Strike Up the Band: A New History of Musical Theatre*. These representative musical theatre works were studied not only in terms of their unique theatrical and cultural elements but also as sources of inspirations for later adaptations in changed cultural contexts.

Besides participating in weekly seminars analyzing assigned plays and texts, students had to present structured notes in response to the reading assignments each week and submit bi-weekly glossaries to demonstrate acquisition of new musical theatre vocabulary. They wrote two integrative essays over the quarter. The first essay required them to explore multiple cultural layers in a musical theatre adaptation of classical themes, and the second essay had them creatively conceive a modern adaptation of one classical Chinese play. To facilitate their research skills, two library workshops took place early in the quarter. Students also experienced additional musical theatre exposures via two field trips, to *Bloody Bloody Andrew Jackson* at ArtsWest in Seattle and to the live broadcast of *The Tempest* by the New York Metropolitan Opera.

Along with reading and writing, students actively practiced and honed performance skills through workshops and group performance projects. They alternated between two performance workshops to gain focused vocal and physical training. In the workshop they performed a monologue from *The Beggar's Opera* through repeated practice and wrote a monologue analysis (including a thorough revision) to support the performance. They also worked within group projects throughout the quarter learning and exercising several scenes from midcentury American musicals. Each student had to carry out speaking, singing and physical movements individually as well as collaboratively, through weekly rehearsals with the accompanist and practices outside of class. Each group gave a final performance of a string of scenes at the end of the quarter.

One important component of the program was the Evergreen Singers choral class. Students practiced choral singing each week. They gave an outstanding choral concert at the end of the quarter, with a program of songs spanning over three hundred years of musical theatre history, which provided a glimpse of the thematic coverage of our first quarter.

EVALUATION:

Written by: Marla Beth Elliott

Andrew Moe has been a very active member of our learning community. He had an excellent attendance record, submitted a complete portfolio, participated fully in all program activities, and has definitely earned full credit.



Moe, Andrew Jack

A00298004

Last, First Middle

Student ID

Andrew has been very active in seminar and class discussions. He listens well and responds fluently. Andrew has strong opinions; at first, he seemed skeptical of the value of the give-and-take of oral discussion in seminars. However, he quickly developed his ability to argue with good will and good humor and became a valuable colleague who supported the whole group's learning.

Andrew has strong writing skills. The mechanics of his writing are generally excellent. He knows how to state a thesis, create supporting arguments, and structure an essay. His notes show that he paid close attention to lectures, films, workshops, and other learning activities.

Andrew has begun to develop his analytical skills, but clearly has farther to go. He seems to have limited tolerance for ambiguity and to value judgment over analysis. For instance, he usually formulated his theses without use of refutation. He will be more persuasive when he learns to be more flexible in perceiving others' points of view.

Most of Andrew's notes on the readings show that he is thoughtfully encountering new and unfamiliar theatrical concepts. However, he seems to have paid relatively little attention to our historical readings on opera and on the early history of the American musical stage. His second essay, on possible re-interpretations of a medieval Chinese play, speaks only very generally about how it could be adapted for an American audience.

Andrew had a perfect attendance and participated in every activity with a palpable critical energy in Rose's performance workshop. His monologue performance was strong from the start and steadily improving with time, although it would have been better if Andrew had taken more risks in physicality and vocal articulation. His monologue analysis was a bit rough with the first draft, and, although still general, appeared much more complete in the revision.

Andrew came to the program as a highly competent and confident singer and actor. However, in both his monologue analysis and his character biography, Andrew described his characters from an outsider's perspective, rather than subjectively in the first person. In his work on our performance project, he made great progress in developing a more subtle sense of emotional authenticity, as well as improving his physical presentation of self. Andrew's scene from *The Sound of Music* was eloquent and moving. He also shared his skills generously with his small group, giving strong support to his fellow students in supporting roles. In our choral singing work, Andrew did an outstanding job supporting the tenor section and performed powerfully on the lead vocal in *Oklahoma*.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 8 - Survey of World Musical Theatre: History and Cultural Context
- 4 - Theatre Performance Skills: Vocal and Physical
- 2 - Expository Writing
- 2 - Choral Singing



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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.