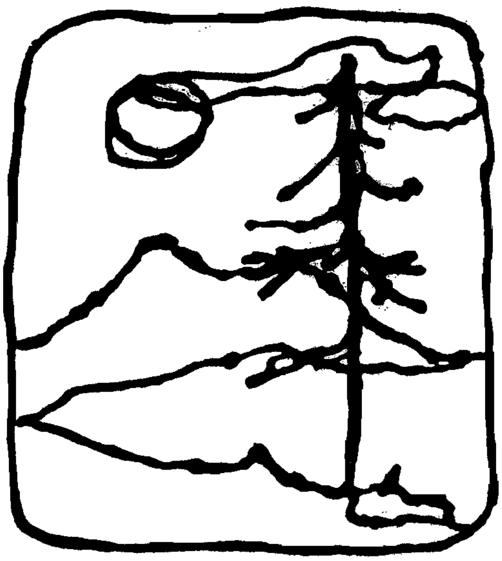
THE *REAL* FACULTY HANDBOOK

(not to be confused with
The Evergreen State College Faculty Handbook)



THE EVERGREEN STATE COLLEGE

CONTENTS

(revised Sep 2006)

We asked new faculty, "What's the best/most useful thing anyone told you in your first year?"

Here are some answers. You will have more to add.

The best advice I got in my first year at Evergreen was

1. "stay focused on your passion and avoid becoming cynical about the 'administration'"

2. "Nothing I can say can adequately prepare you for your Evergreen years. Keep an open mind."

3. "There is no *one* 'Evergreen Way,' there are 163 of them" [the number of faculty here when I came.]

--Lee Lyttle

In the end I don't think any handbook will help new faculty any more than a Berlitz book helps you when you move to Spain for a year. You just have to live it. And have some faculty mentors along the way.

After 4 years of teaching at Evergreen (and a number of years elsewhere) here some observations that come immediately to mind (in no particular order).

1. Learning to adapt to teaching at Evergreen is like moving to another country to live - an acculturation process. Perhaps you know the language, sort of. You've taught before. Maybe that helps, maybe not in the long run. EVERYTHING is done differently. ALL "rules" have exceptions it seems. EVERYBODY gives you a different answer. The ground keeps shifting under you, especially in your second year when you thought you understood things from the first year.

2. Getting started right at Evergreen is like getting started right in graduate school. In graduate school it's getting the right advisor. At Evergreen it's getting the right faculty team.

3. You seem to spend WAY too much time doing everything. And you mistakenly think it's because you're new.

4. You mistakenly think there must be a way to get seminar to work every time.

5. You thought you were going to teach something you knew.

6. In the first year you're overwhelmed. In the second year you start to get then hang of some things. In the third year you start to see how nice it is you don't have to teach the same thing every year. In the fourth year you wish you could teach the same thing twice. In the fifth year you start to wonder whether there are any standards.

7. You have to have your book orders in for the next quarter before you have a clue what you're going to teach.

8. You start to see the advantage of grades after your first year. You start longing for grades after your second year. But you know it's not right.

9. You wonder how in the world faculty teams actually form and how the curriculum gets constructed.

10. You start looking around campus to pick out mentors.

11. You wonder how you can keep your evaluations from sounding all the same. You invest in another thesaurus.

12. You start seriously wishing Olympia were a bigger town. You start making regular trips to Seattle.

13. You wonder what the word "research" means. You wonder if you can still publish your dissertation.

14. You finally figure out what kind of liberal arts education you really want for yourself.

15. You figure out that only the program secretaries reliably know when things are due.

16. You dream of just teaching a "course" again. You think about teaching it in the summer.

---Neal Nelson

Larry Geri (x6616)
The Best Advice I Got in My First Year at Evergreen

I received two very useful pieces of advice last year. The first was to do whatever was necessary to meet people at TESC outside of my program. One rationale for this was the need to "network," which is necessary in any organization-but is increasingly awkward as it becomes associated (after being overhyped by the popular press) with rank self-interest.

But there were more important reasons to devote energy to meeting people. As a neophyte academic I had not anticipated the feelings of isolation associated with working almost exclusively with a small team of faculty, and (in my case) at night. Developing friendships and interests throughout the faculty and other places (such as the informal "Runner's Club" at the CRC) made me feel much more integrated into the Evergreen community. And probably most important, Evergreen is a unique and complex college. I only began to understand its history and the way it operates when current and former students, staff, and faculty shared their (often humorous) experiences here with me.

The second piece of useful advice I received came from one of my teaching partners last year, Don Bantz. After patiently enduring an overly long and wildly ambitious class lecture I delivered one evening, Don suggested that I prepare a detailed outline of my lectures and provide a copy of the outline to the students. That has proved to be an effective technique. The process of typing out the key components of my lectures has helped me to keep them focused and to time them more effectively. Since the students no longer have to transcribe my atrocious handwriting, we save time. And freed from the need to take copious notes, my students seem to focus their attention on content and ask better questions.

SECTION 2

CAMPUS CULTURE

Evergreen is a highly informal place. You'll find that you know a whole variety of people by their first name only (and therefore you'll have trouble looking them up in the directory!). Get to know office staff, program secretaries, faculty in other buildings and areas--resist the pull to know only your teaching team.

Egalitarianism is a reality on campus: there are no faculty parking places, no library policy especially for faculty, no special privileges. You'll wait on line at the bookstore, the cafeteria, in Media Loan with other faculty, students, and staff. Students will expect to call you by your first name, and will expect to be treated as intellectual partners in this learning process. This means that the respect you earn from students is really earned, and not an artifact of your title.

2.00

WHERE TO EAT YOUR LUNCH:

It is common for new faculty to arrive at Evergreen expecting to find "a strong sense of community." It is just as common for these expectations to be disappointed. The organization of the college around full-time academic programs means that one finds strong community *within* the program but not so very much outside the program. However, Evergreen *is* a community, often a delightful one. The secret is to know where to find it.

Because the teaching workload is so high, many faculty eat their lunch in their office, or on the run, or skip lunch altogether. In this writer's opinion, these are serious mistakes. One of the most regular and sustaining sources of community at Evergreen is to be found at the daily lunch table. This is the one place you can count on finding good conversation and convivial company from faculty other than those in your program. It matters not so much *where* you eat your lunch, as that you do so in good collegial company.

The two most obvious choices are in the faculty/staff lounge and at "the dinosaur table." The dinosaur table (so called because it is the habitual hangout of many Evergreen old-timers) is located in the hallway around the corner from the entrance to the cafeteria on the first floor of the College Activities Building (CAB). The talk is good there, there is much laughter, and it is a prime site for discussion of Evergreen politics. Intuition to the contrary notwithstanding, it is open to all faculty, and any new faculty member will be welcomed there with open arms.

The biggest danger for new faculty members is getting isolated. You will want to get to know as many of your colleagues as possible. One of the easiest ways to do so is to go "out" for lunch every day.

Don Finkel

COOPERATION, WORKSHOPS, AND STUDY GROUPS

If your educational experience so far has been at Brand X University, you are used to competition; students have been known to sabotage one another's experiments, steal lab notes, and do other dirty tricks to gain the advantage in courses with cut-throat competition. Evergreen is different. Since you get descriptive evaluations rather than grades, you are only competing with yourself, and in principle, everyone can get superb evaluations. The Evergreen ethos stresses cooperation rather than competition, and we know from long experience that cooperative work makes for better learning and greater success for everyone.

Cooperative learning will become most apparent to you in workshops, a form of instruction you may not be used to. In a typical workshop, small groups of students—generally no more than four or five people—gather around tables. You will be given worksheets instructing you to discuss certain questions or to solve certain problems, often those at the ends of chapters in your textbooks. (Bring your books to workshops.) The people in your group are to work together, cooperatively, on this task, generally following these rules:

- Do not simply work alone and then compare your answer with answers that the others have obtained, but rather *discuss* each question or problem as a group, working through the logic of the problem and its solution.
- Everyone must participate as much as possible on an equal basis. Don't allow one person to dominate, to "give the right answers," nor allow anyone to remain silent.
- Be critical of proposed answers. Don't immediately believe someone who says, "This is the way to do the problem"; decide for yourself if the proposed solution is correct.
- Try to not allow anyone to remain confused about a problem; take a reasonable amount of time to discuss the problem with people who are having difficulty. Of course, if someone still does not understand after this discussion, you'll have to go on to the next problem and let him/her get extra help later.

Workshops are based on the principle that it is good for people to talk about concepts they're being introduced to, so they have an opportunity to get those concepts straight and to explore them. You learn by engaging in a dialogue in which you are forced to articulate ideas in your own words and to compare your understanding with that of other people. *The principal thing you are paying for in coming to college is the dialogue and the opportunity to engage in it.* In the course of an open conversation, everyone has a chance to say what he/she understands and what is still confusing . . . and then to clear up the confusions. Furthermore, it is valuable to put yourself in the position of explaining ideas to those who do not understand; you come to a much clearer, deeper understanding of the concept yourself in the course of explaining it to others.

You will also work cooperatively by joining a study group. The same general rules should apply to such a group, but you must be sure to find a compatible group, one that works at a pace and level of understanding consistent with your own. If you find yourself in an incompatible group, get out of it as quickly as possible.

PAULA SCHOFIELD

SECTION 3

PROGRAM DESIGN

Like everything else at Evergreen, there is no one single way to design an academic program. You will want to keep in mind, however, these characteristics of a good program.

- It is structured around a clear and complex theme. Themes that present insoluble dilemmas are one way ("Democracy and Tyranny," "Chaos, Calculus, and Confusius," for example); themes that come out of the content are another: ("Revolutions," "Shakespeare and the Age of Elizabeth"). A good theme will let you do the widest interdisciplinary work, and it will give you flexibility.
- A good program makes its theme and organization clear--over and over. Students have difficulty with program themes because they are not the familiar "US History" or "Chemistry." State your theme in writing, and orally, and keep reminding students what it is and why it is.
- A good program design mixes up the sorts of work students are doing--seminar disucssions, essays, exams, lab work, field work, independent work, library research--and pays attention to the balance of the type of work the students are doing.

THE FIVE FOCI OF EVERGREEN EDUCATION

While the Evergreen educational experience can be understood as different for every student and every faculty member, there are five consistent foci which will help to structure an interpretation of that experience. These five foci are drawn from our 1986 internal strategic planning documents and reflect the core of the academic commitment of the college. They are interdisciplinary study, personal engagement in learning, cooperative learning, the connection of theoretical perspectives to practice, and learning across significant differences. These foci should be understood as descriptions of our thinking about what constitutes a "high quality arts and sciences education."[1] These foci capture most, but not all, of what we do at Evergreen. Further, many activities can be understood as contributing to more than one focus, thus they are not simple catalogs of activities, but lenses through which to view the variety of experiences which constitute the Evergreen curriculum. What follows is an overview of the nature and rationale for these foci.

a. **Interdisciplinary Study.** Evergreen has always identified itself and been identified with providing an interdisciplinary curriculum. The word interdisciplinary has been used to cover a multiplicity of practices. Three models of interdisciplinary study need to be defined. Many actual programs borrow elements of two or more of these models. The first involves those studies which move among or between several conventional academic disciplines; the fields of inquiry represented are those of conventional departments at other colleges. The second mode involves studies which draw upon several conventional academic disciplines combining their information and techniques in order to solve complex problems, to treat themes larger and more complex than those which lie within the competence of individual disciplines, or to mount projects which require the collaboration of disciplines. A third model of interdisciplinarity involves studies which go beyond conventional disciplines toward the opening of new fields of inquiry, either not yet treated by conventional academic sub-units or not effectively explored via the traditional mechanism of disciplines.

Interdisciplinary work of whatever kind has been central to Evergreen because it is seen to accomplish three major tasks. First, it provides an integrated understanding of the information presented so that students can begin to see how connections between various parts of their learning are made. Second, interdisciplinary work forces students to move beyond a simple model of truth or falsehood by making apparent the existence of divergent disciplinary truths about the same issue; students begin to contextualize their knowledge. Finally, we have stressed inter- disciplinary work because it empowers our students by more accurately reflecting the way issues occur in the real world. Issues in the social and natural world are not often discretely separated and amenable to isolated analysis; instead they require an analysis that draws upon a variety of perspectives, especially if analysis is seen as a step toward responsible action.

It is important to note that interdisciplinary study is not the equivalent of team teaching or collaborative work. Team teaching may or may not involve a variety of different disciplines. Thus two faculty members in English teaching a joint program on Chaucer and Shakespeare do not constitute an interdisciplinary study. Conversely, interdisciplinary work does not require team teaching. A single faculty member may draw upon training, materials, or background from a variety of disciplines to illuminate an issue or theme in his or her teaching.

b. **Personal Engagement in Learning.** Personal engagement in learning designates a whole range of issues surrounding the relation of the student to his or her work at Evergreen. At the core of these issues is student empowerment by which students develop a capacity to judge, speak, and act on the basis of their own reasoned beliefs, understandings and commitments. Students at Evergreen are required to make their own

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[1] This phrase and the five foci are a part of an internal document called the "Report of the Values and Aspirations Sub-Committee" written as a part of a strategic planning effort at the college. It is important to understand that these five foci are in support of the highly undefined but central ideal of a "high quality arts and sciences education combining theory and practice." While each of the foci are, of course, desirable in themselves they are not complete descriptors of the curriculum, nor taken together the equivalent of that more amorphous ideal.

choices about their educational objectives and their courses of study. This empowerment and self-consciousness about ends is enhanced by full-time (16-credit) study in one program, the lack of major requirements for graduation, and the realities of an evaluation system which requires students and faculty to judge and be judged on the basis of their unique experience and accomplishments. The intensity demanded by the structure of many Evergreen programs creates a situation where students feel responsibly engaged with the teacher, in a community of learners within the program. The reality of this community obscures distinctions between social life and school work and creates an arena within which students are compelled to engage in active creation, expression, and development of their ideas both individually and collectively. The Evergreen faculty has worked extraordinarily hard to develop and maintain the structures that reinforce student engagement, because it is understood that such engagement is central to creative and socially responsible learning and action.

c. **Linking Theoretical Perspectives with Practice.** Linking theory and practice is a central piece of Evergreen's rhetoric and method. In its most general sense this focus refers to the opportunities provided within a student's career at Evergreen for working out theoretical understandings via applications. In its most direct form this focus encompasses such activities as internships and community projects or studies undertaken by groups of students within programs. When the world of practice is understood as that of research or artistic expression, Evergreen programs frequently combine the practice of a discipline with a study of its theory. At a more distant yet still relevant level, most programs of study raise seriously the question of implications of theory for social and political realities. Thus, a science program will include, as an integral part of its study of physics, a discussion of the development of scientific thought and its ethical and political ramifications. In an important sense interdisciplinary study itself often forces students to examine the consequence of various theoretical practices, (such as neo-classical economics and Marxist economics) for one another. This connection of theory to practice at multiple levels reflects Evergreen's fundamental commitment to a vision of education that emphasizes effective participation in citizenship. Engaging in a dialectic between theory and practice is understood as strengthening both theory and practice to provide students choices in understanding the world. Like interdisciplinary study, the linking of theory and practice helps students place their growing knowledge in a more complex and realistic context.

d. **Collaborative/Cooperative Work.** A capacity for sharing and creating work within a context of respect for individuals and their diversity of perspectives, abilities and experiences, is a central motif in nearly all Evergreen studies. The emphasis on cooperation within the context of community is pervasive at the college. Cooperation is modeled for students in a rotating governance structure and by program teaching teams. It is supported in the classroom by the fact of narrative, non-competitive evaluations, and by the prevalence of seminars and discussions as central elements in most learning experiences. Beyond the seminar most programs require one of more of the following activities: collaborative group projects; shared critiques of writing and artistic work; the use of innovative laboratory experiences; and the use of workshop learning structures which require small-group writing and discussion. Thus the community, the teaching structure, the classroom experiences and the evaluation process are all designed to support collaborative work.

The faculty's basic understanding is that cooperative and collaborative behavior is more conducive to the creation and acquisition of useful knowledge than is competition. We recognize that a significant proportion of what people learn in college is learned in the process of explaining, discussing and creating understandings with others. In most institutions this learning occurs in the dorms, beyond the ken of faculty support and intervention. By stressing cooperation, by supporting the idea that collaboration allows more complex and often more diverse lessons to be learned, Evergreen brings that effective learning within the context of teaching. Finally, Evergreen stresses collaboration because we are convinced that it more accurately reflects the world of personal life, work, and social action than does a model based on isolated competition. Training for isolation is training for ineffectiveness.

e. **Teaching across Significant Differences.** Teaching across significant differences is a central theme of the college's commitment to helping prepare students to live in a increasingly diverse world. The college is committed to admissions, faculty hiring, and staffing policies which bring to the campus a wide diversity of people in terms of a variety of cultural, experiential and ethnic characteristics. The development of a capacity to recognize differences, to communicate and cooperate across them, and to respect their legitimacy is fundamental. In the past several years we have made important strides in communicating across gender differences. We have begun a process of rethinking our curriculum in terms of cultural diversity. We have made serious commitments to faculty hiring practices which increase our capacity to celebrate diversity. We have engaged in serious self study of several areas of the curriculum which relate to multicultural and international issues. Still, we are currently more diverse on some dimensions than others, more capable of communicating across some boundaries than others. We need to develop our capacity to celebrate and elucidate differences of gender, ethnicity, class, and race if we are to be successful. As we have begun to explore this focus and to expand our understanding of this focus, it has become increasingly clear that by facing the issue of teaching across differences we confront dramatically the complex context of differences of power, of value, and the necessary indeterminacy of any particular understanding. This focus challenges us to take issues of social justice seriously. The delivery of education for an intercultural society is seen by the college as <u>the</u> major intellectual challenge of the present, a challenge which will rival interdisciplinary studies as the primary definition of what we are about. We have only begun to address this challenge.

PROGRAM PLANNING

Teams, 12-4, 8-8, Core, Planning Units, Hut...Hut...Hut...

What may seem like a mysterious chant emitted from the mouth of a quarterback or from Red Square, is the language of program planning. Planning Units may be organizing what we do, to a great extent, they rarely will determine what we do. Establishing what you want to teach and learn, when, with who, at what level and with what equipment and support can be a daunting task. The solution is not found in doing nothing or waiting for someone to ask you to join a team. Nor is the answer found in planning years and years in advance. Somewhere in the middle is a solution that will offer you the freedom to explore new areas, teach with old or new friends, and maintain your own intellectual life. Good planning will also provide students with better information regarding program selection. Good planning will also keep Area Coordinators and the Curriculum Deans from making decisions for you.

> A quick tangent: These folks aren't necessarily evil nor entirely benevolent. They are great referral sources to colleagues who may share similar interests. Ask them if they know someone who...? They also must organize and ensure a comprehensive curriculum. And it is this latter situation that motivates them to consider where you can be of greatest help. If that decision suits you then everyone is a happy camper.

If you'd rather do something else when you want to, then this section will give you some heady tips that will make it more likely that your wish occurs. Knowing your Area Requirements (like whose turn is it for Core, Interdivisional or Advanced studies) and your own contractual requirements (like do I have enough teammates during this contract period) is an excellent place to start. Knowing the academic calendar follows quickly. Other than that maybe the most important rule is to **get to know your colleagues!** Area meetings, faculty meetings, BS in the hall, knock on doors, examine the student handbook (all our pictures and bios are in there), go to parties are all pretty handy tips. What follows are some tips from colleagues who have organized teams, planned curriculum or are pretty good at determining what they want to do when. Good luck! Much of the activity is related to acting quickly and deliberately.

Leo Wong

Interdisciplinary Programs

How to Plan a Program.

So you have a bright idea about a terrific program....what next? Evergreen faculty plan programs in all sorts of ways (naturally), but here are a few ideas:

- mention it to someone at the copy machine. Ask her/him who might be interested in such a program.
- mention it at the lunch table
- ask all the people you already know if they're intrested, or if they can suggest someone who might be interested.

Once you have at least one other person, meet together and simply brainstorm. Think about the large themes you want to wrap around the edges of this program, think about the sorts of learning activities you might want to ask students to do, think about the sorts of readings you might want to assign. Do not do anything formal or official yet. Keep playing with the ideas. Remember to keep the focus on the THEME of the program--the interdisciplinary concept that you are using to tie things together.

From the first (or second) brainstorm, draw out two or three main ideas you think are the focus of the program, and begin to flesh these out with readings/labs/workshops/fieldtrips/studio work--with the work of the program.

Then, (and only then) begin to think of the ten weeks of each quarter of the program--what might the main point be for the week? what might the readings be? what lectures might you invite from colleagues?

The trick here is to keep the focus on the theme--resist the temptation to begin with a grid of the 10 (or 20 or 30) weeks of the quarter and fill in the blanks--so that you are always mindful of The Big Idea.

Then build into the program ample reminders to the students (and the faculty) of the theme and the connections you are making and asking the students to make.

How to be a good teaching colleague

1. Remember your commitment to your colleagues, to the students.
2. Do your share of the details of programs: planning, keeping track of enrollment, budget, book ordering, syllabus typing, record keeping, introducing of guest speakers, thank you notes to same, field trip planning, film ordering. You don't have to do all of these, of course, just be sure that the workload is fair.
3. support your colleagues in front of the students. You can argue and complain in the business meeting. This does NOT mean you shouldn't disagree in front of the students, but that you should show respect.
4. Show up at every program activity--even if you're not "on stage" that day. Support your colleagues and your students' work by taking it seriously.
5. Pay attention to the social part of the team. If you decide to do a social activity together each quarter, help make that happen.
6. Insist on a serious and good faculty seminar, and help make it happen.
7. Offer to take over a colleague's work if she/he is swamped or in difficulty.

Virginia Darney
7/7/97

Tips offered by veteran Greener faculty as part of new faculty orientation, September 1997 (in the order given at the session; any errors in amplification are due to the editor, Rob Knapp)

- Compare ways you and your teammates give feedback to students: have the members of your team all read the students' work on the first substantive assignment in common, and have each write comments or reactions in their usual ways, but separately; then get together and compare notes.

- Faculty usually write too much on student papers: students can only absorb so much correction or comment at a time, so decide on a focus . . . and save the effort and time and emotional investment of writing the lower priority comments.

- Look for errors that form a repeated pattern, and point out just one pattern per week: tell the student each week just to focus on fixing that kind of error so it never happens again; by the end of the quarter, their writing will be much better.

- Don't let students' claim that they know the true "Evergreen way" upset your judgments about what and how to teach>

- Be clear with students what they need to do for credit, and the the core of your program is really about.

- Have students write one-minute papers at the end of seminar: just one minute's worth of words about what they heard, learned or thought about.

- Write down your expectations, write down your instructions: students won't necessarily hear you right or remember what you said; having it on papwer can save you and them a lot of time.

- Have a short writing time at the start of seminar: ask for 5-10 minutes of writing on the most interesting issue in the week's material: it gives everyone more to work with.

- Take care of yourself, physically and mentally.

- Keep a notebook of handouts: you don't have to chase down extra copies if you keep a reference set where students can read them.

- Ask students to keep a notebook of completed work: that way, it's all in one place at the end of the quarter, when you need or want to see the whole picture of what they've done.

- Write evaluation notes that grow: keep your comments to a student all on the same computer file, so each time you and the student see the trends, repetitions, etc in what you say.

- Get students to work in dyads.

• Go for what stirs you up: teaching allows getting stirred up by the material and what comes up in discussion; it allows agitation; use it.

• Less is more: some days without class for everyone to get the reading done can be more productive in the end than slogging ahead when everyone is behind and getting more so.

• Share portfolios with your teammates.

• Teach students how to do self-evaluations: they won't automatically know how.

• Get baseline material from your students: right away, at the begiining of the quarter, get students to write, draw, record, or calculate something; save it for comparison with results of a similar task at the end of the quarter; both you and the student will find it instructive in simple ways.

Appendix I

The following is a piece that Brain wrote up out of a conversation we had after school, it seems a useful addition to the evaluation.

Matt Smith's suggestions for 94-95 Core faculty based on his reflections on what made the American West As Image and Reality program work in 93-94. His scribe: B. Price.

1) Build your program around a question or questions as well as a body of subject matter. A program without a genuine question is like an essay without a thesis. The questions must be genuinely problematic and personally and intellectually engaging for both faculty and students, and preferably have no "right answer". The questions must be inclusive. That is, they cannot be esoteric or of interest only to the faculty. Yet it must be amenable to discussion at quite different levels of discourse in freshman seminars and faculty seminars. The entire point is to share with students a sustained, meaningful, and difficult process of inquiry into a question that underlies and helps to integrate the program themes and subject matter. This sharing both helps the students engage in inquiry, and also helps keep the faculty interested in the actual insights which students can bring to these questions. In Fall we asked, "What is culture?" Kimi Kato, a second generation Japanese American student, asked, "What does it take to culture jump?" Her question was at the center of our conversation for a week or more and constituted a major theme in the winter. In Spring we asked, "What does it mean to live deliberately in time and place?" As faculty we were genuinely interested in these questions and did not know the answers to them. We engaged the students centrally in working on them with us.

2) Build in as many opportunities as possible for students to get to know each other <u>through</u> the work. In Spring we did reading workshops which were designed to send students off in different, cross-seminar, small groups each week. In Winter we did a retreat where students made oral presentations of their research papers, talking to each other about why they researched what they did as well as what they learned. In Spring we did a field trip during which groups of students did one-day-long community studies in small towns in Eastern Washington. They had to figure out a research strategy, divide up the labor, combine their findings, and report them to the entire program. All of these means enabled students to get to know each other in the midst of the work.

3) This gets at a related suggestion: <u>Make the program as a whole the audience for the students' work.</u> Take the faculty off the point position. Oral presentations of research papers, frequent reporting out on small group work, our creation of a text of student writings for our final week's seminar reading--all of these helped the students to focus away from the

faculty. They helped the students to respect and engage one another intellectually. We were clearly not the only teachers, nor the only relevant audience, in the program. Clearly this is a concept to develop over time, but as the year evolves the faculty should move from foreground to background as audience.

4) Make the student's responsible for their work. Not only did we make the students the audience for papers, but we stressed in the development of research topics that the students actually needed to have a real question of their own design to try to answer. We didn't give them topics, we did give them counsel.

5) Recognize that there is going to be student angst and upset. Plan for it. Plan retreats and field trips, for example, so that the angst gets broken up by doing something different, particularly in Fall quarter. For us in Fall quarter, we laid out the work and our expectations and our questions but students didn't get it automatically. A field trip to the John Day fossil beds in North Central Oregon recontextualized the work and the reasons for it, vivified the questions, and as students got the point, the angst dissolved.

Respond to it. In Winter, students weren't that taken with our research paper weekly process and its apparent failure to gel with the seminar themes and texts. They also wanted their concerns about Spring quarter listened to. We listened to their concerns for an hour, one of us soliciting concerns, another writing them down. We listened, explained ourselves where appropriate, invited input about Spring quarter. Then we shared our planning ideas for feedback and critique. One change we made was offering the body of the program for 12 credits, and allowing students to sign up either for a 4-credit module elsewhere in the curriculum, or for an in-program module--photography (with the help of Steve Davis), art works, writing, or birdwatching. Our willingness to listen and to make changes kept a number of students in the program who otherwise would have dropped. They told us that clearly.

5) Most students in the American West program came to it as their second or third choice. they stayed with it because we engaged their personal lives in the subject matter of the program, without giving up intellectual content. We ended the year with more students than we had at the beginning because students talked about how interesting it was.

York Wong
How I plan and teach

The Evergreen programs is like a new restaurant. an enticing menu pulls students but the eating's what keep them through dessert and follow the chef elsewhere. A good fare for me holds these ingredients. I offer what I want to know more about, then find others equally motivated to teach with: liberation theology, politics of identity, and voices of the third world come to mind. Now Virtual College.

I don't see students the equal co-learners I once did but I do treat EVERYTHING expressed to symbolize their best engagement with the material, and I respectfully respond in kind. Basically, I just enjoy the classroom, have fun, don't take myself too seriously or anything for granted.

The Program Budget

You will request a budget for your program the spring before the fall quarter begins. Each program is allocated a budget based on your request. The budget packet asks you to list your anticipated expenses for: copying, instructional support (including films, guest speakers, art supplies, lab materials), field trips, study abroad.

You may pay "consultants" to be guest speakers in your program, and it's a good idea to coordinate this with other programs that may be interested, as well. The usual practice is to offer a small gratuity to folks from outside Evergreen--$75-100 for a two-hour lecture/workshop.

You will pay photocopying fees out of your program budget, and they add up quickly, so use the copy center when you can--in the Library basement. With a 2-3 day turnaround, they're much cheaper.

You may charge materials and books at the bookstore to your program budget, but be sure that they're for use in the program. If your book orders are late, your program budget will be charged for next-day delivery. If your desk copy doesn't arrive in time, you may charge a copy at the bookstore, and return the desk copy to the bookstore when it arrives.

If you spend your own money you can be reimbursed--from petty cash if it's less than $50, from the cashier's office if it's more. Your program secretary can help you with the forms.

Jin Darney

HOW TO SELECT AND THEN USE A PROGRAM THEME:

Coordinated Studies are designed not to teach *subjects* per se; they are designed to promote *inquiry*. They are an ideal teaching mode to help faculty get out from under the impossible burden of *adequate coverage*--because in a Coordinated Studies program there are, ideally, no subjects to be covered! Rather there is a *question to be addressed*, or a *problem to be investigated*. Faculty will help students learn to use whatever methods are germane to investigating the problem, and whatever background knowledge might be necessary, and this knowledge and these methods may well derive from traditional academic disciplines (though they might well not), but the disciplines are useful only in this way, only as a means to an end, not as *subjects-to-be-covered*.

To promote inquiry in this spirit, the essential ingredient is an interesting question or problem. This question or problem is what we refer to as a "program theme." The phrase "program theme" has the weight of Evergreen tradition behind it, but it is unfortunately general. We do better to think in terms of "question" or "problem" rather than "theme." For a program to promote inquiry, a *clear*, *single*, and *interesting* question or problem should animate the program. These adjectives apply, above all, to the faculty members teaching the program: the question should genuinely interest them; it should be clear to them, and they should hold it in common.

Faculty should therefore teach only in programs organized around questions which really interest them. There are a number of ways to make this happen: (a) Formulate a question that you are interested in, and then find colleagues to teach with who are also interested in some version of that same question; (b) join a team that has already formulated a question in which you are interested; (c) if you get stuck with a teaching assignment that involves you with a question you are not immediately interested in; find a way to connect it to your interests ("make the question your own"); or (d) find faculty you want to teach with because you think they will be stimulating colleagues, and then sit down as a group and locate a question of common interest. (My experience suggests that this last method is the one that works the best.)

Once you have your question, you must not forget to *use* it, that is, to really let it organize your program. You should always have the question in the back of your mind when planning: it need not influence every decision you make, but it should be potentially available to influence every decision you make. Obviously it will shape reading selection and the perspective you use to organize your lectures (if you give lectures). I find the program question invaluable in helping me to craft writing assignments, to write exams, to motivate final, synthesizing papers or other such assignments, and to shape oral responses in seminar and written comments on student essays.

Don Finkel

UPPER- AND LOWER-DIVISION CREDIT

Who needs it?

- Students wishing to earn a B.S. degree need 72 quarter-hours of science credit, of which 48 credits must be upper division science
- Students wishing to earn endorsements for Masters in Teaching need some portion of the credit in their concentration to be upper division (in secondary English, for example, students need 48 credits in various periods and genre of literature, of which at least 32 must be upper division)
- Students want to know that their work is "advanced" and flagging it as upper division is one way to telling them this.

Evergreen does not use the typical numbering system for courses (English 101, for example), and faculty indicate upper division credit with an asterisk next to the credit equivalencies. The question of upper and lower-division credit is resolved in a variety of ways:

- Faculty identify a whole program as upper division–the work is advanced level, and students are evaluated on how well they meet the expectations of an advanced program
- Faculty identify some parts of a program as upper division (the biology, but not the chemistry, for example) and all students earn upper division credit for that portion
- Faculty indicate that it is possible for students to earn upper division credit depending on the quality of their work. (Thus some students may earn upper division credit in the abnormal psych part of the program, and other students may earn lower division credit.)
- Faculty negotiate with students for the upper division notation, awarding it to students who need it.

Faculty decide how to handle this issue. The general standard is the rest of the world: if other good colleges generally call this kind of work upper division, so should we. The most important thing to remember about awarding upper division credit is that faculty must be very clear from the outset just how they will make decisions about upper division credit. Once a program has announced that all or part of the credit will be upper division, students have a right to expect that to be the case.

Jim Darney

MODES

At Evergreen you can use almost any teaching mode you are able to conceive. Most teachers here are limited only by their own imagination, or by their tacit assumptions about teaching. The two sets of tacit assumptions that limit many Evergreen faculty are: (a) "At Evergreen we must do things in such-and-such a way," or the obverse, "We cannot do such-and-such, because this is Evergreen"; and (b) the traditional assumptions about academic subjects and academic learning that are associated with the traditional disciplines and the traditional university. It is good practice to test the limits of both these sets of assumptions.

In addition to the standard Evergreen teaching modes of (a) book seminar, (b) lecture, (c) field trip, (d) film, (e) written essay, and (f) all program discussion about the program, I regularly use such teaching modes as: (g) conceptual workshop, (h) faculty panel, (i) "Paper seminar," (j) Program Notebook, (k) required response letters to essays, (l) editing groups, (m) student study groups, (n) learning partners, and, most important of all, (o) the week-long, take-home, comprehensive, synthesizing exam. Other faculty employ journal writing of various sorts, in-class exams, and many other modalities of teaching that would surprise you to learn about. Most faculty here are quite modest about their teaching inventions and discoveries; if asked, however, they will tell you all you want to know. I, for instance, will be happy to talk to anyone about any of the modes I have listed above, and I have many sample exams I would be happy to give out. I also have available a manual on the designing of conceptual workshops.

There is a vast storehouse of knowledge and experience about teaching here at Evergreen, but it is, for the most part, well hidden. Try to unearth some of it, so you don't have to re-invent every wheel. However, you *will* want to invent some wheels of your own.

Don Finkel

Patterns:

some thoughts on the successful planning of interdisciplinary programs

LLyn De Danaan, Ph.D. 2001

I've decided to set down some of the principles or foundations I have used when planning programs at Evergreen. Most of my experiences in programs have been social science/arts/humanities programs. However, during the last few years I have also incorporated some physics/astronomy in my work and have collaborated with faculty from those disciplines.

My hope is that the patterns will be more useful for other teams because they represent theories about practice rather than specific direction to be followed. The locus of the most important decision making at Evergreen has always been with the program team. The team asks for some room and a budget and then is pretty much free to do what its members decide together is important to do. When a new team comes together to plan a program, there are some conversations that are vital and issues that we can anticipate. The central questions of the program, it seems to me, must provide the intellectual focus for the team's work. It is these questions to which we bring our tools of inquiry, our passion, and our disciplinary expertise.

Implicit in my view of program teamwork and planning is the notion that program planning as well as the work of the program requires an essentially dialogic approach. That is, a program organized around theme and questions requires intellectual exchange of ideas and opinions. It is an exercise in communication. Books and articles, workshops and seminars, lectures and evaluations all help us in this extended conversation. But it is the dialogue and exchange that is central.

Students must be engaged in these significant questions in real, honest ways. They must be involved in and committed to daily narrative acts (writing, speaking, grappling out loud and in journals with the ways in which others have approached similar questions) in order for a program to succeed for everyone. That's my opinion. A student who believes him or herself to be outside the work or believes that the program has a life of its own that does not require his or her hard work will not engage in these daily acts and the program will be less than successful. A program that denies authority (author-ity) of the students in shaping answers to significant questions being explored will not be successful in encouraging students to develop habits necessary for scholarship and independent learning. A program in which faculty do not model their own daily engagement in narrative acts and their willingness to be wrong and risky will not be successful in demonstrating for students that which is required in order to engage in intellectual inquiry.

But how to organize our work in a meaningful way and a way that will involve students? My hope would be that team members might read through the patterns together and decide, for them, what common language and what theory to use when constructing a program and in deciding how to work. A team might not choose to be directed by my patterns and my language, but might be inspired or provoked to develop their own and begin a conversation that will strengthen the team and the development of program.

I don't insist that these patterns have come only or originally from my teaching experiences, but they have all worked to guide me in some way. To the extent that they have been applied by others in their teaching, they are more likely to be useful to those who are looking for planning help. They all represent some sort of solution to a problem I've encountered. But the solution is

- Give students a time for program governance and give them real tasks to accomplish. Let them review the covenant and help form the relationship with faculty. Ask them to plan retreats (see Horizons). Give them opportunity to organize extra speakers or program sessions. Let this be a part of the program in which leadership and collaboration/participatory skills are learned/reflected upon. Provide some guidance, ask for serious reflection, but don't actually attend governance meetings or succumb to the urge to take over. Use a book or two (Freire) to help them think about liberatory education and guide them to be responsible for decisions regarding their education.
- Make a time in the program for students to work in smaller groups on some part of the question (s) you are addressing..one piece of the puzzle. Have these groups report back to the whole program regularly. Meet with them weekly or biweekly with an agenda that is clearly stated. Don't leave anything to chance.
- Old teaching tip: repeat everything 33 times, 33 different ways, on 33 different days. They've been saying that since I was in the 5th grade. Don't ever rely on saying a thing once or putting in on a syllabus and assuming everyone will get it. But do create networks of communication within the program so that you don't do all the repeating yourself.
- Build into the smaller groups weekly writing and peer review with faculty facilitation. Use class time. This will help to improve writing, develop editing skills for all students, develop writing skills for all students, and get you out of reading all those drafts alone at home.
- Provide weekly study questions (see Horizons syllabus attached). Help the students approach the text.
- Make your goals, objectives, etc. transparent. Don't make students guess about what you are up to and hope for but at the same time, give them opportunities to make the connections, find the threads, etc.
- Establish study groups (see triads, attached). These are pre-seminar study groups that help students prepare for seminars and give quieter students a place to rehearse.
- Decide what the goals of seminar are to be: to work together to understand the text? To use the text as a basis for conversation about the theme of the program? To see the text as one answer or angle of approach to the central questions of the program? To provide a basis for asking new questions? To appreciate the writing, imagery, skill of the writer? All of the above? What else? Use the decision about the goals for seminar to guide the facilitation and rules of discourse. Use a good book to help seminar group develop ways to think about working together and establishing ground rules, especially around issues of respect, listening, disagreeing.
- Establish rituals of renewal, transition, and celebration in the program.
- "Down weeks:" Return with story telling reports of how the work accomplished during the week has furthered understanding of the theme and questions. Have everyone involved. Celebrate being back together. Be sure the goals of the down week are clear...be sure there is a reason to be working during the week.
- Welcome moments of disequillibrium but use them to teach. Floundering to no purpose is probably just floundering. Others might call what I call disequillibrium chaos or contradiction. Don't be afraid. Plunging into hard, significant questions isn't easy and I don't believe we should make it easy by changing course, giving in, stepping back. But I do believe we must be deliberate and thoughtful and respectful of the discomfort many feel in chaos.
- Quoting from a recent Washington Center workshop: "The right guide for the right journey." Decide upon your role: guide? expert? professor? confessor? All of the above?
- Make all important decisions about the program with your team. Have deep conversations about goals and themes and questions. Agree on all the pieces and ask yourselves together repeatedly how they fit together, how students will engage, how students will be evaluated. Spend the time together first choosing the books that really make sense with respect the program theme and questions. Spend the time together deciding what workshops and lectures make sense.

must have been like for them...what it was like for me. And finally position us all in the room together ready to work.

- Don't let information, schedules, deadlines, attendance, requirements, and administrative details run the program. Let talk, deep discussion, significant investigation, relationship be what you are about. Let the work that is accomplished be the basis for "evaluation." Don't succumb to the temptation to become the police rather than faculty engaged together in the enterprise of learning. If you are engaged with "co-learners" you will know who is present and who is not present and you will come to know how and in what ways others are present to the work.
- Take time to reflect regularly as a team on what is working, on the work of the program as a whole, on how the pieces are coming together and on the way in which the significant questions of the program are being attended to.
- Be honest with and supportive of teammates. Find time to tell each other what you appreciate about each other's work, about your strengths, and about ways in which you can all stay in the work. Mentor each other. Show teammates how you do something that they especially like in your work.
- Show teammates what you do, your research or production interests. Plan creative ways to show who you are, what you think about, your "axis of categorization" and your "angle of approach."
- The full circle. Students probably ought to read, interpret, analyze text but complete the circle by completing "text." I use that word to include visual materials.
- Try to talk about how teammates can give each other energy and about differences in work styles. Don't let differences silence you and get these differences out front.

Okay. Teaching an interdisciplinary program that really works is like doing improv. I think that because I am listening to Anita O'Day singing with Oscar Peterson quartet as I write this. Why is it like improv? We set the theme, repeat it, explore it. We set the tone in our introduction to the work. Then we ask the students to take the lead, devise solos"... a solo begins with an organized series of pitches/rhythms consisting of only a few notes. [But] An entire solo can evolve from these small units..."[2] As faculty, we begin the work with an idea, an organized series of questions. We invite others to join us and yet we keep coming back to those questions, those motifs, and we keep developing the relationships between and among them and/or encouraging students to find the relationships. A major difference between doing improv and teaching interdisciplinary studies is that we also usually have to teach the students how to play the instruments at the same time we want them to make music with us.

[2] A line from Joan Dean's lectures on jazz improvisation.

"spine" of the book or central story line? Where is the book set? What are specific, important moments or turning points in the book?

Week 3 Paul Zolbrod Diné bahané: Navajo Creation Story

Additional study questions: What are the issues, ethical and otherwise, involved in translating and epic work from a language and culture other than your own? What gives Zolbrod permission to do this kind of work? What other translations are available in English? Who produced them and what are their credentials? Who is Hastiin Klah and would it make a difference to have a Navajo's translation of this work? What differences? Begin a visual representation of the worlds, the characters you meet in these worlds and their significance.

Week 4 Paul Zolbrod Diné bahané: Navajo Creation Story

Recommended reading for the quarter:

The River That Runs Uphill W.H. Calvin http://weber.u.washington.edu/~wcalvin/bk3/bk3ch1.htm

Prologue and Day 1

Canyon Solitude Patricia McCairen Adventura/Seal Press

Additional study questions: Relate the Navajo Creation Story to Momaday's book. How does the Creation Story relate to the theme of Horizons? What is your personal creation story? What world are you living in? Who are the characters and what experiences are you having that might lead you to seek a different horizon? Bring in a completed visual representation of the Creation Story, poster board size. Be prepared to present and discuss it.

Week 5 Lucy Tapahonso Blue Horses Rush In

The River That Runs Uphill Day 2 and 3

Given what you know of the Navajo Creation Story, how do you understand Tapahanso's work to be informed by this ideology/cosmology? Select one of Tapahonso's pieces to analyze and interpret carefully in terms of imagery, use of language, and meaning. Select another piece and write a personal response or use her style to create a piece of your own to share.

Week 6 Lucy Tapahanso The Women are Singing

The River That Runs Uphill Day 4 and 5

If you were to meet Lucy Tapahonso, what would you like to ask her? What would you like to tell her about her work? Do an analysis of one piece of her work and write a personal response to another (as above).

Week 7 Leslie Silko Yellow Woman and a Beauty of Spirit

The River that Runs Uphill Day 6 and 7

Additional Reading: Barbara Kingsolver High Tide in Tucson (not ordered/up to you if you want it)

Take a week to breathe. Use sense you haven't used this quarter to hear Silko's words. Try touch, taste, smell. Think about all that she evokes. If you get Kingsolver, read a couple of chapters and just enjoy her perspective. Write or talk about the experience of doing this.

Week 8 Alphonso Ortiz Tewa World

The River that Runs Uphill Day 8 and 9

Ortiz was a Tewa anthropologist (as you'll discover in researching his bio). What special implications does this have? For him? For the Tewa people? For us as readers? Make a schematic drawing/graph of your understanding of the central structure of Tewa society and the related beliefs and values. Find one thing especially difficult for you to understand in the book and come up with a way to explain it to others.

Week 9 Elsie Clews Parsons Tewa Tales

The River that Runs Uphill Day 10 and 11

Parsons was also an anthropologist. Describe her method. Did she work through a translator? What implication for the tales she collected? What ethical problems does she face and how does she resolve them? Or does she? Take one tale and create a visual representation of it. Compare at least one tale with the Navajo Creation story. How does Ortiz book help you (if it does) understand the Tales? Use specific examples of ways in which social structure or values and beliefs are reflected in the tales.

The Triad

The purpose of the triad is to provide a home base study group. The triad meetings are held once a week at least a day before a seminar meeting. In the triad meeting, students work on book study questions and prepare for seminar. When papers are being written, triad members exchange and critique each others' papers regularly. Each triad has responsibility for facilitating one seminar per quarter. Thus triad meetings are also a time to do extra outside reading on difficulties raised by the text, preparing study questions for seminar, preparing exercises that further or help to explicate the book, etc. Triads are held accountable for their meetings. Each week the triad produces a one page report of their meeting . A copy of this report is given to faculty and a copy goes into the triad notebook. At least once during the quarter, each triad meets with faculty to review the notebook and to discuss the triad process. Of course it is important at first meeting of a triad that members exchange phone numbers, addresses, etc. By the way, triad members make sure that members who miss class meetings get handouts, assignments, etc. They also help each other with class notes.

Triads should be formed after some initial mixing and introductions. I usually give some choice in self selecting membership. Sometimes people who live in the same dorm or same side of town are more apt to get together more often. But it is useful to know what people are good at so that some might select to be in a triad with another who is a good writer or has more math and science. I try to get those kinds of skills, preferences, special contributions, goals, etc. out in the open in first class meetings. I do that by using blatant/old fashioned "mixers" and having people mill about and stand in different parts of a room when I call out categories. I often have an hour or two of moving people about the room to have brief conversations with people they don't know as I call out questions. So by the end of an hour or two, there is some basis for selecting a person or two with whom one might want to work. I try to make these fun, lively...but the intention is serious: to know each other better, form a basis for interaction/support/studying together/having some beginning sense of responsibility and accountability to someone other than me for what we are doing together.

What I've found is that people in triads do tend to work together and take a lot of responsibility for having good seminars that are focused and lively and involve other students. I meet with triads if they want me to help out but most of them don't. There are problems if one does not require meetings as part of the program schedule and if one does not have built in accountability....i.e. one or two will carry the weight for a slacking third or fourth sometime. Thus not only the triad papers, but members must bring their own personal response papers to the book of the week to triad meetings and those become part of what I get weekly and part of the triad notebook.

Triads are handy, too, as a way to get people quickly into discussion or work groups during other class activities. One can, of course, mix people by getting two triad groups together for an exercise.

"Now, if I were you..."
notes written to Core Faculty, '93-'94
Charles Pailthorp
August 25, 1993

I'm unwilling to label these remarks "advice," although that's what Steve and Brian have asked me to write, but I am willing to talk about what happened in "Popular Art and Culture," and say something about what I would keep in mind if I were doing it all over again. I was reacclimating myself to teaching last year, after four years in the deanery. Nothing felt habitual, although many things seemed familiar. Perhaps I was having to figure out things that I might have known if I'd been teaching without interruption. Consequently, what follows may seem obvious, or wrong... I wish I could be in on your conversations.

The Teaching Team. For me, here's where nearly everything begins and ends. I'm convinced that every team has to be discovered, and the process needs time, commitment, candor and patience. Our team last year consisted of three old-growth Greeners (me, Paul S., and Rudy M.) and one recent transplant (Sean W.), and the gender split fell along the same line. The dynamics of such a group were easy to anticipate, and we often followed the script as though we'd written it ourselves. But we didn't freeze up, even when one of us got mad. We talked to one another, made resolutions, acted on them, and maintained our good will. We were patient. We didn't betray one another to our students or to another colleague. I'm reminding myself that "teamwork" can't be taken for granted. It won't come about despite one's inattention. If any member of a team isn't willing to give time, or make the commitment, or speak with candor, or be patient, then the game is up. The year will be a disaster.

The upshot is that the members of your team must find time for one another. Throughout fall quarter last year we suffered from not having had more than three working days together before classes began. As a consequence, we were always jammed for time: we had details to finish up for the latter part of fall quarter, planning to do for winter, the material at hand to discuss, the inevitable bucket of nuts and bolts, and we didn't know one another very well, at least not in the context at hand. Finding time when we could all be together and not distracted by other obligations seemed impossible. What the hell: here's a piece of advice. Keep your calendars open until you've locked up all the time you need to do your work together, and save time on a regular basis for team play, as well as team work. (I think it's best if a team can have a meal together, an evening meal without planned work, at least every other week. Very hard to arrange, but invaluable.)

We were slow last year to discover how much we each could bring to our curriculum. Sean suggested that we should have sat down early on and simply talked about all the things that we each could do. Despite the fact that I'd find that

humiliating in Sean's company (whose range includes Gaelic and Gamelan, without leaving the G's), I think her idea is a good one. None of us here fit very well the packages we arrived in.

The Students. We did some things with our students last year that I hadn't done before. What it came down to, I think, is that we didn't allow ourselves to be completely unrealistic about their capacities to function as adults in an adult world. We began the year, for instance, with a group of Life and Death. workshops: on date rape, on safe sex, on drug use. I don't know if these events had any real impact on student behavior—we learned that for some it did not—but the tone of responsibility that it set seemed right. Many of our students had difficulty organizing their time and energy in such a way that education could happen. Could we have done more to help them solve the basic issues of how to find the time and energy to do good work? I don't know. More advice: talk about this and make a choice about how much help and support you want to offer students with the most pragmatic issues they face in first learning to live on their own.

I took attendance last year, openly and without apology. And I felt strange doing so, like a school teacher. At times, we had serious attendance problems. I decided I needed to know exactly what was going on with whom. I decided they needed to know, as directly as possible, that it mattered to me whether or not they attended a seminar or a lecture or a workshop. Even though I hated the process (I used 4x5 cards and my eyes—I didn't call names), I guess I'd do this again. I'm a stronger believer in the importance of the fifth week warning than I used to be. I think I've concluded that the problem cases need to be pursued more aggressively than I used to do. Very often, I was struck by how young and immature some of our students were. I'm not willing to become one of their crazy parents, but I suppose we see more kids than we once did who haven't been parented well.

Here's a story to think about. Toward the end of the year, one of the students in my seminar (one of those Beryl Crow would term a "registrant") acknowledged that he hadn't read a particular book because he didn't have the money to buy it. (I had challenged those who were in seminar without the book in hand.) I was puzzled why would this student have spent so much time, effort and money getting into the room and then not have found a way to overcome a relatively minor obstacle that was preventing him from gaining anything of value from all that he had already invested? What could I have done that would have prevented him from making such an obviously bad choice?

All year long, I tried to be very direct about what I wanted my students to do. I told them what constituted good work in seminar, and led my seminars in a direct way. Overall, particularly with first year students, teaching teams have be clear and explicit about they expect of students, about what they want them to learn and how they expect students to demonstrate that they are learning it. I wouldn't be surprised to find that a third of the students in any Core Program were by and large passive about what they were doing in college, at Evergreen' or in a particular curriculum.

Writing. I suppose the task of reading lots of first-year student writing is what many faculty dread most about Core teaching. I'm one of those who believe that you don't have to read everything students write: that the most essential task in teaching writing is to *cause* it, rather than fix it. We made some mistakes last year, and we did some things right. Early on we asked students to write an essay that was too difficult for most of them, and then we (Rudy and I, actually) said that was okay, because we wanted to find out who would sink and who would swim. Thus, we produced a roomful of angry students. I wouldn't do that again. I'd begin with assignments that were sure fire successes. I'd be slow to give them tasks that required them to assume much responsibility for how they organized their time. I wouldn't try to read everything I asked them to write, but I'd read some of it closely and make the best of it. I'd cause them to write often, every day or two.

In February, we had our students write a mid-year exam, a two-hour, no books, no notes, sit-there-and-write exam. We devised a structure for them to use in preparing for this exercise, and we made sure they weren't surprised by what we asked them to write. Nearly all them did as well or better on the exam than they had expected. When I read the exams, rather than marginalizing freely, I wrote a prècis of what I thought they were saying and then commented on how well I thought their answer worked in showing what they knew. I was both generous and critical. They didn't feel "graded" and they did feel that I was supportive of their effort. I'd repeat this exercise, if I were teaching in Core this fall.

Rudy and I did some writing/critical thinking workshops together that used a twist I hadn't tried before. We were covering familiar basics about descriptive writing, interpretive writing, argumentation and so on. Because we were studying the '50s, we'd been wanting to do something, as well, with the photography of Robert Frank, but we hadn't been able to figure out how. *(The Americans* was out of print, etc.) So we combined these tasks and had our students write, in our workshops, about images that we projected on the wall. "Here's an image from *The Americans* (we used one of a bunch of kids hanging out around a Wurlitzer juke box, maybe you know it). Simply describe what you see The task was concrete, approachable and complex enough to provoke interesting talk and thought about how one draws the line between description and interpretation I'm not entirely sure why this worked as well as it did. Photographs don't intimidate students. Having something in the room to write about seemed useful. We found a way of getting them to move from the concrete to the abstract. The whole thing was lots of fun. Maybe one of the lessons is to keep the work on writing closely tied to your other tasks in the curriculum. I know that sometimes I've made the mistake of letting writing workshops become too detached from the rest of the work. I don't think I'll do that again.

Evaluation. There's nothing I like less about teaching than having to consider when and why to grant or withhold credit. We struggled with this throuthout last year, and I hated it, but I can't think how the problems can be avoided. Not all absences are the same, nor are all missed assignments. When is it too late to make up for lost time? Some who flounder in the fall will complete the year in such a way that, overall, they have been completely successful. Should they lose credit despite their long run success? And so on. Of course, there is great variation among the faculty about credit policy. All the teams I've worked with have tried to be consistent among themselves and with their students, and haven't always been. I don't know what's best: an ad hoc approach that addresses the specific needs of individual students; a principled approach that ensures predictability and equity to the group. I'd want to talk about this with my team. Maybe somebody else knows better than I how to manage these issues. Teams need to agree about an approach.

I believe year-long programs should not conclude with transcript evaluations that are simple compilations of earlier fall and winter quarter evaluations, with the spring quarter seminar leader's additions. Good evaluations, in my view, tell the story of the entire year from the standpoint of how * all has turned out. Such narratives are not convenient to write, but they tell better what the year has been about. The

progress of students in year long programs often isn't evident until late in the year. I'd ask my team to keep track of enough detail, and pass it along, in order that the year-end narrative can be comprehensive, but to agree that the yearend evaluation should be in one voice.

When I write in-house evaluations, at the end of fall and winter quarters, I address them to students. I speak to rather than about the student. I discovered—at Sean's insistence—that this approach contains a hazard. Because the student knew the details of what she had done, my letters wouldn't contain enough of a record to be as useful as a less personal statement might have been. When I next write in-house letters of evaluations, to students, I'll be more careful to remember that a third reader will be using the letter to glean details about exactly what the student did.

<u>Success or Failure.</u> It's easy to propose criteria for the success or failure of a Core Program, but most aren't very workable. Here's one that's usable, and I think it's as reliable as any. As the year progresses, be sure that at least some of your students are working as hard as you are—the more the better—and make sure that your team is having fun, regularly, and that your students know this and enjoy what's going on. Working hardest and suffering loudest isn't a mark of success. Students read teams quickly and accurately. Nothing will encourage—dare I say "empower" — them more readily than a team's delight in what it is doing. The first task I would set for my team, therefore, is deciding how to make the year delightful. This will take time, candor, commitment; patience, good will, ... Here's where nearly everything begins and ends. I think I already said that.

Hav

Chuck

SECTION 4

SEMINARS

Seminars are the heart of Evergreen teaching and learning: they gather a group of students and a faculty member, or a team of faculty members, to explore together a text, an intellectual question, or a theme. Although the "standard" of one (or two) seminar a week holds, it is by no means the requirement. Depending on the program, the material, and the students, you may want to hold more or fewer seminar each week. Common to all seminars are the close analysis of textual material, collaborative learning among seminar members, and an active spirit of inquiry.

In faculty seminar, you'll work with your team-mates on the material. It's a chance to talk it through before (or sometimes after) you meet with students, and it's an opportunity to see the material from the differing perspectives of your program team.

You might want to check the monographs on seminars written by Susan Fiksdal.

4.00

FACULTY SEMINAR

A good faculty seminar, that is, a vital, stimulating, and energetic faculty seminar, is a necessary ingredient to a good program. It is not a sufficient ingredient, but it *is* a necessary one. A well chosen program theme (i.e., a question or problem in which each of the faculty members is genuinely interested, --see entry on "How To Select and Then Use a Program Theme") should allow faculty seminars to take care of themselves. Because you are all genuinely interested in the same question, you will have much to talk about each week in faculty seminar; you will be eager to have these discussions, and finding them precious, you will be sure to banish business discussions to another time. This last is an absolutely critical condition. It is a fatal mistake to try to accomplish program planning and to conduct a faculty seminar at the same meeting: the planning time will always drive out the seminar time. Faculty seminar and program planning ("the business meeting") should always be conducted at clearly separate meeting times, preferably on different days. Some faculty prefer to hold faculty seminars off-campus, at a local restaurant or rotating at the houses of faculty. Such venues increase the likelihood of a good convivial atmosphere, a necessity for a good faculty seminar. There is, however, no formula for a good faculty seminar; it is just a time to talk about the intellectual issues that connect the weekly readings to the central questions of the program. Each team has to invent its own best way of carrying on such conversations.

Good faculty seminars usually guarantee that the program theme will animate the rest of the program. Moreover, they are indispensable to the intellectual life of the faculty team. Ideally, they are the high point of the faculty member's week.

Don Finkel

THE SEMINAR PROCESS

At Evergreen, seminars have a central place in education, and we have made "seminar" into a verb. No amount of prose can substitute for experience in the seminar, but here we summarize some thoughts about the situation and the process that may help beginning students.

Our late colleague Byron Youtz summarized his rules for the seminar in these seven points:

1. Student seminars are not intended as a mechanism for transmitting information.

2. They are intended as a means for a large group of students to obtain a set of common experiences--common heritage, if you will--that allows it to function as an intellectual community.

3. Seminars give students an opportunity to float their own ideas, test their analytical abilities against important books and against the ideas of their peers, develop the ability to discuss and to think on their feet.

4. Seminars are a mixture of intellectual and experiential, an opportunity to relate universal experience to personal experience (Merv Cadwallader's moral curriculum).

5. Seminar groups should become "home base" for students--a natural grouping for friendships and counselling as well as for academic work, and a unit that finds ways to play together as well as to do serious work together.

6. One of the tests for the success of a seminar is the extent to which each member of the seminar (including the faculty leader) has matured during the year; the extent to which each person has become more able to talk and to expose his/her ideas to the public glare and in turn take criticism of those ideas; the extent to which the discussions have become *group* activities; and the extent to which people have become able to listen to each other and to value occasional silence.

7. The seminar should provide a forum for the improvement of reading, writing, and talking skills.

All of the above are difficult to achieve, difficult to perfect, but are exceedingly important as a part of the education of any and every student.

Richard Alexander set out the following general principles for the functions of a seminar:

1) Provide a forum in which each individual student is encouraged (perhaps even <u>forced</u>) to take personal responsibility for a major contribution, thus leading the student to master the skills necessary for (a) independent research, (b) coherent organization of thoughts and findings, (c) useful presentation of the material, (d) personalizing this work, so that it becomes an expression of that student's individual learning, goals and experience, and thus (e) further the goal of the student taking charge of her own education forthrightly and up to objective standards.

2) Provide a situation in which the students as a group can eventually take charge of their own education as a group, thus furthering skill in group organization, group research, group presentation. I want the students cooperating with each other in work that meets the group's needs, and within that the individual needs of each member.

3) Conversely, to break the students' dependence on the faculty, and to short-circuit all those little games and tricks mastered from so long by students whereby they get the faculty to do all the work and all the thinking for them, and avoid putting themselves on the line.

4) Incorporate into the seminar tasks which necessary require writing, reading, research (of all sorts), verbal communication both oral and written, and cooperation--for it appears to me that these are absolutely necessary skills for living productively in our society. I am every day more and more convinced that clarity, precision, logical consistency, breadth of factual information, and skill in ferreting out information and ideas from resources are major, fundamental and utterly pragmatic. To the degree that we do not teach these things to our students and to the degree that they fail of individual mastery, to that degree our academic programs fail.

In 1979, Gil Salcedo wrote *An Etiquette for Seminar,* "some grossly opinionated and authoritarian remarks about the connections between certain kinds of conduct and the experience of having a good seminar," from which the following is taken. According to Salcedo, the purposes of the seminar are:

a) to develop skills of verbal expression in the forceful and persuasive articulation of ideas;

b) to develop skills in the logical analysis of ideas by listening carefully to oneself and to others;

c) to pool or exchange information through cooperative discussion toward improved factual understanding of a topic.

For a seminar to succeed, it is essential that its members take seriously the purpose of the seminar in general and the importance of the topic at hand. For this reason, and because a good seminar requires positive collaboration and mutual goodwill, seminar can be thought of as a public and collective enterprise. This is why etiquette is important to the theory and practice of seminar. Now, ordinarily etiquette is thought of as principles of good taste in public conduct and what is typically regarded as "good manners." But, in a more fundamental sense, etiquette is about the social necessity for a method to demonstrate esteem for, and respect toward, the other individuals who are part of a collective enterprise.

When this fundamental definition of etiquette is kept in mind, it becomes clear that "good manners" or "proper etiquette" are not ends in themselves but means to an end. The reason etiquette is commonly thought of as a set of rules for particular occasions is that etiquette constitutes not a purpose in itself, but a method for achieving a larger purpose. Methodological discipline means, quite simply, rules. One follows a set of guidelines, or a step-by-step process, to achieve a particular purpose. Proper conduct is a means to an end.

Etiquette consists of rules. What are the rules for a good seminar? In other words, how does one demonstrate esteem toward others in order to achieve the collective purpose of the seminar?

a) Be willing and prepared to discuss ideas and raise questions by completing the required reading and writing beforehand.

b) Listen attentively to what is said by others and take notes on the general discussion.

c) Speak in turn and do not interrupt another person.

d) Try to address an idea or argument by addressing a particular individual in the seminar.

e) Respond actively to what another has said *before* you contribute your own thought.

f) Actively concentrate your attention upon the topic at hand and do not let your mind wander.

g) Do not eat, drink, smoke, chew gum, or engage in private conversation. These are private, self-indulgent activities that subvert the purpose of the seminar; they are counter-productive and completely out of place.

Seminar is a public enterprise that depends upon individual self-discipline, intellectual honesty and courage, and individual self-restraint upon capricious whims and moods. Private self-indulgence is therefore subversive and toleration of it invites a bad seminar.

In practice, this means that when someone is speaking, everyone should be listening; no one else should be talking, or whispering, or trying to catch someone's eye, or in any way attempting to distract the seminar or divert its purpose. Behavior contrary to this principle reflects lack of esteem for seminar colleagues.

Salcedo addressed a common problem that arises after a seminar has been going on for a few weeks. The most common violation of seminar etiquette is failure to participate actively and with a will. Here are some common excuses for failure to participate in seminar:

a) "I was going to say something but someone else said it first."

b) "I was going to say something but was afraid to sound dumb."

c) "I would like to say something but really have nothing to say."

d) "I would like to say something but I'm afraid of disagreement and criticism."

e) "I would like to say something but my thoughts aren't yet worked out in their final form and I'm reluctant to appear foolish."

f) "I didn't read the book for seminar but I just enjoy the social aspect of getting together."

g) "I would like to say something but I don't understand what's going on."

h) "I would like to say something but there's always someone else talking."

i) "I'm not used to speaking before such a large group and I get self-conscious when everyone looks at me."

j) "I feel content as a listener and really see no reason to say anything. I learn a lot by not talking and just listening."

k) "I wanted to say something but I just wasn't in the mood."

l) "I really should speak in seminar but someone else can always say it better."

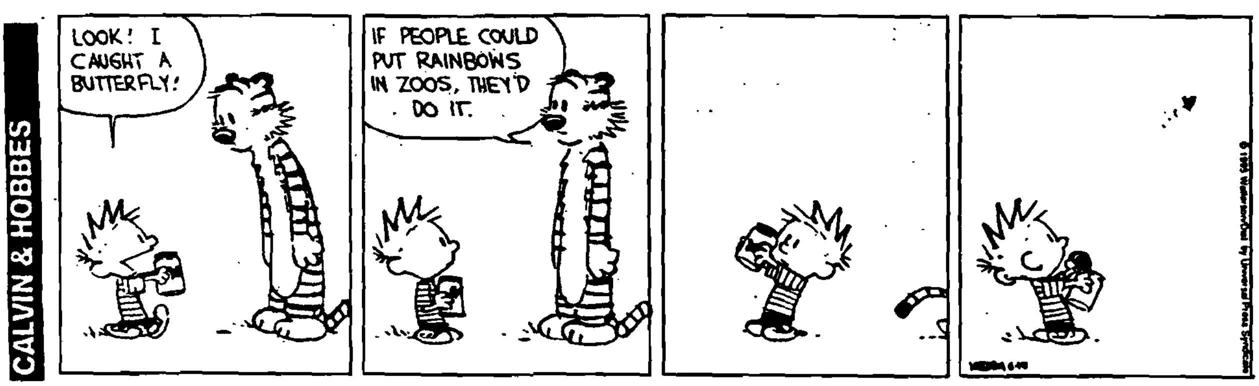
m) "I was going to say something but then someone changed the subject."

I would argue that when people resort to such excuses the seminar is threatened by loss of purpose, self-indulgent dereliction, and demoralization. A common symptom of this degenerate situation is the commonly heard complaint that the discussion is dominated by a few people who unkindly make it hard for the others to get involved. Now, what has happened here?

What has happened is that the seminar has informally split into two large factions. One faction consists of those who have accustomed themselves to making excuses for non-participation; they have individually abdicated responsibility and purpose, they sit passively on the fringe, and their intimidation has produced a feeling of vacuum at the core of the seminar. The other faction consists of active participants who, sensitive to the vacuum and bewildered by the others' passivity, try to compensate for the vacuum by talking even more, only to further frighten the fringe-dwellers.

In this situation, each faction complains that the other side has produced a poor learning environment. Some people will look to the seminar leader to bridge the gulf in some miraculous way and unify the seminar by causing some people to speak up and others to remain silent. But this hope mistakes the symptom for the underlying disease. Worse than that, it assumes that the leader has some kind of magic, or charisma, that can be used to rescue the community.

But it is not the heroism of the Great Man that is called for here. What is needed is renewal of self-discipline and sense of purpose on the part of each individual member of the seminar, whatever his or her factional persuasion may be. Rather than depending on the seminar leader, the members of the seminar must exercise disinterested independence of judgement, personal responsibility and willingness to restrain private preferences in favor of conscientious dedication to the seminar as a collective enterprise. Only this sort of voluntary renewal of effort can heal the breach of etiquette. Because seminar is a public enterprise, it is the manners of individuals in public that count toward vitality or disease, as the case may be. The seminar leader may, of course, do his utmost to persuade individuals, or the seminar as a group, to observe etiquette by cultivating discipline and purpose and restraining self-indulgence. Nevertheless, the influence of the seminar leader is limited.



Ground Rules for Class Discussion*

1. Acknowledge that racism, classism, sexism, heterosexism, and other institutionalized forms of oppression exist.

2. Acknowledge that one mechanism of institutionalized racism, classism, sexism, heterosexism, and the like is that we are all systematically misinformed about our own group and about members of other groups.

3. Agree not to blame ourselves or others for the misinformation we have learned, but to accept responsibility for not repeating misinformation after we have learned otherwise.

4. Agree not to "blame victims" for the conditions of their lives.

5. Assume that people—both the groups we study and the members of the class—always do the best they can.

6. Actively pursue information about our own groups and those of others.

7. Share information about our groups with other members of the class, and never demean, devalue, or in any way "put down" people for their experiences.

8. Agree to combat actively the myths and stereotypes about our own groups and other groups so that we can break down the walls that prohibit group cooperation and group gain.

9. Create a safe atmosphere for open discussion. If members of the class wish to make comments that they do not want repeated outside the classroom, they can preface their remarks with a request that the class agree not to repeat the remarks.

*Ground rules taken from Lynne Weber Cannon's article, "Fostering Positive Race, Class, and Gender Dynamics in the Classroom." Women's Studies Quarterly, 1990:1 & 2: 126-134.

Taxonomy of Teaching Activities, 1975

Teaching-students-to-read-better-before-class-even-begins Seminar
Presented by Richard Alexander, Richard Brian and Maxine Mimms, summarized & edited by Peter Elbow

<u>Long Term Goals</u>:

- Help students read better.
- This means helping them be more flexible in their reading: knowing how to read one thing fast and skimmingly, another thing slow and painstakingly, knowing how to change gears easily and quickly, even within one book -- such as racing around in it for what you need and then zooming in on those bits with great care.
- This means helping them be active and take charge in their reading, rather than being passive and helpless.
- This means helping students feel reading not as <u>one</u> activity at <u>one</u> rate but rather a whole set of different activities and tools that go at different rates and intensities, and helping them learn to decide which one to use at any one time.

<u>Premises</u>

- Most students with reading problems do not have complex learning disabilities or arcane neurological short-circuits. Dyslexia, dys-schmexia. In most cases, what gives them the problems is that they are passive and helpless when dealing with a book. They don't know how to be active, in charge; they don't know how to purposely grab a book and shake it and make it yield what is needed.
- Too often they feel reading is a kind of magic process where all you can do is open the book at the beginning, open your eyes, wait, and hope for the best.
- Too often they feel reading a book is like being given a huge ball of string with a secret message at the center attached to the other end of the string. You have to start with the end they give you, reel in, hand over hand, hand over hand, hours and hours, keep on doing it, and hope that the message you finally get to -- if you can keep it up -- was worth it.
- This crippling relationship to reading reinforces an equally crippling relationship to school in general: school is a place where you are always trying to do X, being judged as to how well you do X, but they never explain to you what X <u>is</u>. All they tell you is whether you have done it well or badly. School is a place where the agenda is always <u>secret</u>. Your main job is always to <u>psych out</u> the teacher and the activity to discover what the <u>hidden</u> goals are. Never take what the teacher says at face value. Reading reinforces this attitude if you ask students to read a book, imply they are supposed to get something out of it, but you don't tell them what kind of thing it is.

- In the Coleman report, the only correlation they could find with school success were socio-economic class and the student's sense of nonhelplessness or control.
- By not deciding what teaching activity we are going to use to deal with a piece of reading we assign -- and not telling the students ahead of time -- we often frustrate serious students and make them cynical, while rewarding those students who are lazy and cynical. The serious student busts his ass to read something carefully when the discussion required only a vague knowledge of points of view. Or worse yet, because it was hard reading, because many students didn't read it, things sink to their lowest common denominator and the students who haven't read it have a better time than those who have. "Never again," says the serious student.

Activities

- Never assign a book without forcing yourself to:
    - tell the students why you are assigning it (and figure out your own personal relation to the book).
    - tell the students what kind of seminar or other activity you have planned for dealing with the book.
- Tell the students ahead of time what you want them to get from it. (You can tell them the kind of thing you want them to learn without having to tell them "the answer." But it's amazing how helpful it can be to come right out with "the answer" ahead of time: students often show that the answer isn't really the answer. (It turns out that saving the answer until the end is often a covert way of preserving the answer from attack.)
- Explain to students techniques for getting an overview of a book before reading it. This will help them read it faster, with more interest and comprehension.
- Use some technique to determine the degree of difficulty your students will have with the book -- in order to determine how much your teaching must consist of helping them "get it," and how much it can consist of activities for something already "gotten." Figure out how long it is likely to take students to read the book you are assigning.. (It doesn't take as long as it sounds.)
- At the beginning of a program -- or a unit of a program (if you have already begun) to help you fit the reading components of a program to the program as a whole. Make the reading advance the goals of a program, instead of -- as often happens -- undermining those goals.

Rules for students

- Learn to be flexible in your reading, learn to change gears. Use different approaches for different goals and different subject matters.
- In particular, remember that reading for fun is very different from studying. Studying is work. You have to exert effort and do something to the material.

You'll never study well unless you work at it. But also, you'll never study your best unless in addition you read a lot for pleasure and just relax, be passive, and have a good time.

- If your teachers don't do all the things advocated here, make them.

Supplemental Activities

- If you think students are being hindered by counterproductive study habits -- if they are having trouble realizing that you can't read hard stuff in bed, eating, listening to the hi-fi -- there are some good study habit handouts available from the Learning Resource Center.
- You can help students increase their speed without taking too much time. Call LRC for simple instructions.

Taxonomy of Teaching Activities, 1975

What-does-this-book-have-to-tell-us Seminar
Presented by Merv Cadwallader, summarized & edited by Peter Elbow

Long Term Goals:

- Teach students how to read, think, and discuss better.
- Teach students to work together: to learn from each other and teach each other without having to compete.
- Teach students to let books affect their lives.

Immediate Objectives of the Seminar

- Figure out the argument, thesis, meaning of the book: is it true or false? strong or weak? good or bad?

Subject Matter

- A book worth struggling with and giving a part of yourself to. The center of attention and highest authority in this seminar is the book and its author. It should be as thought the author were present.
- It should be a book with a thesis, and argument, a position. Or if a work of art, a book with a meaning that can be wrestled with. It's no good if the book is trivial or self-evident or just has lots of interesting information in it. It's best if you can feel the book as an *expression* of the author and as though you can continually talk about and even *to* the author. Perhaps try to make the author present.
- Perhaps if it's a work of literature with no *meaning*--a purely aesthetic object--then one can wrestle with the question of "how does this thing operate?" 'What is its principle of organization?"--but this will be much harder than the normal question, what is it telling us?
- The subject matter becomes the question(s) which is implicit in the book. sometimes the question is self-evident. Sometimes the seminar begins by the teacher or a student posing the question--figured out at home. But sometimes a good part of the seminar is devoted to finding out what the real question is.
- The question doesn't want to be something that can be simply settled by looking on page 73--or bringing in outside evidence. It wants to be some question of *value* or *choice* for which people must make their own answer. Nevertheless, one needs to be as rigorous as possible in consulting both page 73 and outside evidence in one's efforts to respond adequately to the question.
- The question, in short, becomes the interface between the two divergent focuses of this seminar: the book and our lives.

Students

- Any age, any level in college: you can have different levels of expertise in the same seminar. The focus on a single book makes this kind of seminar a good leveler (as is not the case, for example, in a disciplinary seminar for *majors* in some subject).
- Students have to be serious and committed to the task--or at least willing to go along as thought they were for the sake of the seminar. If they need to be convinced of the personal and emotional *relevance* at every moment, it's not for them.
- The don't have to have a great tolerance for ambiguity. But they must be willing to compromise and be interested in teamwork.

Rules for the Teacher

- Read and study the book beforehand. But you don't need professional expertise in its area.
- Keep everyone's attention on the book the task, the question. It is a task oriented activity for which *you* are accepting much or all the responsibility. If you can't stand taking responsibility for an activity, even when you feel that most students are somewhat unwilling--if you can't stand taking that weight on your back, you will fail at this find of seminar.
- Try to keep the presence of the author continually felt. Make it seem as though everyone is dealing with the author. Perhaps save a chair for her/him.
- Be delicate and light-footed in maintaining the dialectic between *the book* and *our lives*: "What does the book *say*" and "What does the book say *to us*." It's not, on the one hand, a graduate seminar where the only reason for reading the book is that it's part of the canon: we read it because it's important to us. Yet on the other had, we are *not* discussing it with the immediate goal of dealing with our lives; our goal is trying to figure out the book better.
- Let your own interests and enthusiasms show. Lead by being a good learner yourself.
- Try to be a good host. Make people feel good. Help them cooperate. Try to build team spirit. Try to keep spirits high, morale high. Perhaps you are partly coach.
- It's appropriate for the teacher frequently to start things off, to keep things going, to use questions or assertions to make things happen and keep things from dying. But not all the time. Let a silence happen sometimes, a lull: see where things are, let things sink in. Try to get students gradually to assume more and more authority and initiative.
- But don't try to pull a double whammy: you started this game, they didn't. You can't pretend they're suppose to take *all* the responsibility.

Rules for the Student

- Read or study the book beforehand. You don't need commitment to its area.
- Bring the book; keep your eyes on the book. Look to the book for evidence and support (or refutation) of what is being said about it. Keep thinking about the book during class.

- Try to work as a team. Try for the truth, not winning points or beating people. If you don't understand, dare to admit it; if you can help someone else, try to do so (and learn thereby) without being condescending.

Dangers: Price

- This seminar doesn't teach students to be self-motivated students. It allows a genuine dependence on the teacher. The teacher is allowing him or herself to be *depended* upon to provide a service. Students sometimes *do* learn to be self-motivated learners from the example of the teacher being one (if she/he is)--and sometimes by example of other students becoming autonomous learners. But this kind of seminar sometimes makes students believe they are more self-motivated than they are. When the teacher is gone, suddenly they aren't interested in reading or discussing or working together. Without the teacher the class falls apart.
- It is tiring to take so much responsibility, to lead so much.
- Watch out, nevertheless, for overleading. You may slip in too much of a hidden agenda, you may ask too many questions that are leading questions. You can impose the questions if you wish, but don't impose the answers.

Premises

- It is useful and justifiable for a teacher to take responsibility for making learning happen--even if the student isn't yet taking responsibility. An immature or dependent or extrinsically motivated student can be moved forward by being involved in learning that is intense and intellectually exciting. People cannot only *learn*, but even *mature*, through example.
- A good way to enhance learning is by treating a dead and absent writer as alive and present; having a *personal* relationship with a book.
- This kind of seminar assumes that the proper response to a great work is to engage in some kind of struggle with it. This seminar descends from Socrates and his student wrestling naked with greased bodies in the warm Greek air--and down through the cold baths which adjoin the playing fields of Eton and Harrow. If this troubles you--if you instinctively feel that the seminar rests on an assumption that is puritanical and debilitating to the growth of a healthy and natural love of reading for pleasure, then you will have trouble with this kind of seminar. You have to believe in the worthiness of intellectual struggle almost for its own sake.

SECTION 5

WRITING

Everyone teaches writing at Evergreen, so you will find yourself explaining to students how academics in YOUR field write. All faculty teach writing at Evergreen because it's better to teach writing in an academic context than to create things for students to write about.

Be prepared to talk with students about their writing, and to help them explain themselves clearly. You are not expected to be an expert writing teacher, but you will need to help students express themselves in your field.

Your teammates will have ideas about working with your students' writing. Your program may design a wide variety of writing activities: short one-minute essays, free writing before seminar to get folks thinking, journal responses to readings, lab reports, field journals, short paragraph responses to a dilemma posed by someone in seminar, formal college essays, research projects--the important principle here is that writing helps students organize their ideas.

Workshops each summer help faculty design writing activities.You can also talk to Tom Maddox, the director of the Learning Resource Center, for more ideas.

First year students will have the opportunity to work with a writing tutor, from the Learning Resource Center; all students can go to the LRC for help with their writing. See their page on Evergreen's website.

If you use Writing Tutors, you will need to design them into the program, and make clear your expectations for students working with them. It does not work to simply ask students to consult the tutors; you need to build consultations into the program design. You'll find that the tutors' useful will vary widely, but you can increase their usefulness with careful planning.

WRITING

There are many good ways to help students learn to write. One good way is to create within the seminar a community of writers. The main idea is to make it so that the audience of the students' writing is not just, or is not primarily, an authoritative teacher. If the students really read each others' writing regularly and expect to learn from it, the whole context surrounding "writing in school" changes. I have had great success in non-Core programs (with students who are not in their first year of college) with the following set up: (a) all essays are handed in to a Program Notebook which is kept on Open Reserve in the library but which I bring to class on days that essays are due; (b) students also submit a copy to me; (c) Students have essays due every other Friday; on weeks when they are not writing essays they are *required* to write two serious letters of response to two essays of their choosing in the Program Notebook. A copy goes to the essay's author, another to me, and another to the Notebook. I check them off and read them, but do not evaluate them. To do this part of the writing assignment, students must read through the Notebook to choose the essays they want to respond to; thus the essays are getting read by the students. The letters end up constituting a second seminar about the program material--one on paper rather than in speech; (d) I read each essay as I always would, but reserve the majority of my critique and reaction to a cover letter of some substance, a letter which addresses the student's essay in the way I deem most useful; thus, I too, am writing serious letters of response to the essays, though my letters are much more explicitly evaluative than those written by the students to each other.

I will be more than happy to discuss my experiences "teaching" writing this way with anyone who asks me.

Don Finkel

The Nature of America
End of Quarter Writing Assignment and Procedures

For a final assignment we want you to create a reflective portfolio of you work for the quarter.

Your job in the reflective portfolio is to go through all of the work you have done this quarter and select three pieces of work that most clearly demonstrate your growth as a learner. You may use journal entries (covering fieldwork, field trip, seminar, lecture, or reflection on texts or experiences), essays, seminar passes, or drawings as the material you discuss. These pieces need not be your "best" or most polished work, but should illustrate *critical pieces of learning or turning points in your understanding.* Your job is to write two to three pages about these three selections that discuss why they are important and what they show about your growth as a learner over the course of the quarter. Your essay can point to intellectual development, to new ways of thinking, to new ways of organizing your experience, to new questions you have among other things. The three selections you make to illustrate your learning and the essay on those pieces should be put together in an envelope as the first part of your portfolio for the quarter.

The rest of your portfolio should consist of the following items:

- Pages from your journal plus any comments made by faculty or others on your journal. (N.B. We want you to prepare a table of contents of your journal entries to help us get an overview of the range of your work in the journal this quarter.)
- Your essays for the quarter with any comments on those essays by faculty. (Please include all three versions of your Nature of Nature paper.)
- Drawings
- Seminar Passes
- Any other materials that you believe will help us understand your work and development over the quarter.

<u>All of these items should be placed in an accordion file with your name and phone number on it and with the sections of your portfolio clearly marked.</u>

This piece will, for those of you continuing in the program, substitute for a self- evaluation. This portfolio is due on Wednesday, December 8 at seminar. For those of you not continuing you will need to turn in a reflective portfolio selection <u>and</u> bring a draft self-evaluation to your evaluation conference. Sign up for evaluation conferences with your seminar leader. You must have a conference to receive credit for the quarter. Please bring a faculty evaluation to your evaluation conference.

What FACULTY are saying about The Writing Center

"I can't imagine teaching writing without the support of the Writing Center."

— **Sharon Anthony, Faculty**

"Besides being the best place on campus to get writing assistance, the Writing Center is a gathering spot for our serious creative writers of all genres."

— **Bill Ransom, Faculty**

"Under its new leadership, the Writing Center is not only the place to go for help with writing, but also for inspiration, to be around serious creative writers, and to feel what it's like to have writing at the center of your life."

— **Brian Price, Academic Dean**

Writing Center

Location
Library [redacted]

Hours
Mon–Thurs: 10 a.m.–8 p.m.
Fri: 11 a.m.–3 p.m.
Sun: 2–6 p.m.

Phone
(360) 867-6420

Online
www.evergreen.edu/learningcenters/writingcenter

Prime Time Academic Support Center

Location
A Dorm, Room 205

Hours
Writing Tutors: 6–10 p.m., Sun–Wed
Academic Peer Support: 6–10 p.m., Sun–Wed
Academic Advisor: 6–9 p.m., Mon–Tues

Phone
(360) 867-5112

Because you

EVERGREEN

have something

WRITING

to say...

CENTER

EVERGREEN

WE WOULD LIKE TO...

Listen to your questions and concerns regarding your math and science coursework.

Learn about you and the content of your course or program.

Identify the quantitative & symbolic reasoning that is present in your course or program and find ways to support you.

Work with you to ensure you are understanding the concepts and procedures in your course or program.

Continually assess our work to ensure we are meeting your needs.

Location

L2304
Centers for Active Student Learning
(SE corner of the Library, second floor)

Academic Year Hours

Mon- Thurs: 11-8
Friday: 11-4
Sat-Sun: 12-5

The QuaSR Center is closed during evaluation weeks, breaks, and holidays

Questions?

360-867-5547
www.evergreen.edu/mathcenter
...or just stop by!

Director:
Vauhn Foster-Grahler
fostergv@evergreen.edu
360-867-5630

The QuaSR Center adheres to the Evergreen Social Contract.

QuaSR

Quantitative and Symbolic Reasoning Cente

Helping students learn the analytic skills they need to be successful in their academic programs and in their lives.

Any student
Any program
Any level

EVERGREEN
THE EVERGREEN STATE COLLEGE
OLYMPIA, WASHINGTON

SECTION 6

ADVISING

The success of our interdisciplinary approach depends on the relationship between faculty and students. Faculty become not ony intellectual guides and mentors, but we also become a trusted friend. Beyond office hours, we sip coffee/tea, play chess or music, and do potlucks and other sundry meals with our studetns. And our discussion inevitably cneters on the lives (future, present and past!) of our students. they want to know what programs to take, how to shape their cotnracts or internships, and who to talk to regarding their interests, what graduate schools or employers to approach or avoid. And like everything else at Evergreen, this advising relaitonship knows no singular form or process. We have institutional offices, eg. APEL (Academic Planning and Experiential Learning), First People's Key; wh have knowledgeable people (faculty, staff, and other students); and we have information sources (Career Center and library). But the key is referring studetns to special people whom we think with further our students' approaches to the big question.

You will have formal advising times within your program, and you will find that you are the informal advisor to your current and former students

When a student is in crisis.....

usually you'll see it in their academic work: missed class sessions, late papers from a student who's always on time, uncharacteristic silences in seminars or uncharacteristic volubility.

I find that one of the hardest parts of teaching is figuring out when and how to approach a student I think may be having troubles with academic work or troubles outside of the program.

Some faculty feel that it's none of their business, that they're here to interact with students' heads, not the rest of them. I disagree--because for most students (as with most of us), the connection between their heads and the rest of them is too close to separate. Roommate troubles, love ecstasies and troubles, money worries, homesick blues all affect students' performance.

If I think a student is in crisis, I try to approach it delicately, especially early in the year, before I've come to know the students well--"I notice you've been pretty silent lately and usually you're more involved," "You seem down these days," or even "what's up?" If they want to talk, fine; if they don't, fine. If they mention a difficulty that I think someone else could help with, I suggest they talk to: their housing support person (roommate troubles); a colleague (troubles with a faculty); APEL (college academic advising); the counseling center (general college adjustment troubles).

But mostly I listen. Sometimes they need someone to talk to who isn't part of the trouble, and you don't have to make much response. Sometimes they really want advice, and I've become more comfortable giving it.

I try to think what I would want some kind person to say to *my* daughter--I don't want to be the students' mother, or their friend, but a generally supportive adult in their lives.

Jin Darney

ADVISING STUDENTS
by Susan Fiksdal

There are at least three types of advising sessions you may need to have with students. First, I always conduct a 10 minute interview in the 2nd week of the first quarter of a program. This interview is designed to inform you about the student's background, goals, and possible stumbling blocks. The second type--the substantive issue session--occurs when and if your program design includes it. You may need to talk with student facilitators before they lead a seminar or with student teams if they're working on projects. Individual sessions may be needed to discuss research projects. The third type occurs when a student has been absent a great deal or if clear patterns arise such as failing to produce final drafts of essays.

The Ten Minute Interview

For this interview I ask three major questions:

1. What are your areas of strength in your academic work (i.e. seminar discussion, essay writing, research papers). What are your areas of weakness? And the big question is WHY? Usually the student explains past work in high school or college.

2. What are your specific goals in this program? Encourage the student to consider content and process goals such as learning to work collaboratively in seminar and in projects. I ask that these be written and handed to me, so it takes less time in our interview.

3. Here I ask a question always formulated in the following way: Is there anything going on in your life I should know about which may affect your academic work? This is an essential question. Students may be struggling with alcoholism, the death of a close friend, their mother's on-going cancer treatments. These were all responses I received when I asked this question for the first time. I was stunned by how many students were involved in serious issues in their lives. You do not have to become their personal counselor. This is a very important time to tell them about our Counseling Center which is open for drop ins every day, as well as for appointments. Be sure to tell them where it is. (It's on the ground floor of the Seminar Building.)

If you conduct this interview early on in the quarter, students will feel connected to the program and the college. It is helpful in retention and helpful in your work with each student.

The Substantive Issue Session

I always make a time limit for these sessions. They have to be at least 15 minutes if there are 2 or more students. Ask the students to come prepared with an outline or goal for the work they are doing. Ask questions to probe their understanding of the issues, and explain what you are doing or they may feel they are being interrogated or put on the spot.

Special Problem Session

This interview with the student begins with you explaining the problem as you perceive it. Give the student ample time to explain the problem from their perception. Sometimes they avoid speaking directly to the issue or claim different sorts of behavior. If you have records of attendance, notes on essays, notes on seminars, you can cite specific dates and instances. This is a productive approach because the student will see that you are trying to be objective. Try to keep the discussion focused on the specific problem you wanted to address. Remember to refer the student to the Counseling Center if necessary. I remind students that their problem may seem small, but if it is affecting their work, they should get help. Small problems can include persistent writing block, arriving late for every class session, feeling depressed.

YOUR ROLE AS A STUDENT ADVISER:

Because Evergreen lacks requirements, good advising is crucial to most students' success at Evergreen. Evergreen has an academic advising center, but Evergreen faculty are indispensable as a complement to the advising center. One of the biggest services you can provide your students is to announce to all those who *complete* your program--at the end of the program--that from now on they can consider you as their personal academic advisor. At this point, you will know them personally, you will know their work, and you will be better suited than most anyone to advise them on future programs, faculty to work with, career decisions. You need only tell them they can count on you for this service, and convince them that you mean it, and you will have made a great contribution to Evergreen's persistent "advising problem." Most of them will not follow up on your offer, but for the small number who do, you may make a big difference.

Don Finkel

SECTION 7

PROGRAM COVENANTS

Each faculty team designs a covenant for their work together--it's a place to outline tasks, describe expectations, but more important, it's a result of discussion about the way you'll work together and your expectations of yourselves and students.

You submit this covenant to your dean at the beginning of each academic year.

Many programs also have a covenant with students--to identify your mutual expectations of each other. This is optional, but a damn good idea in case disputes arise at evaluation time.

PROGRAM COVENANT
HUMAN DEVELOPMENT: THEORY AND DESIGN
1992 - 93

1. DUTIES, RESPONSIBILITIES AND RIGHTS OF FACULTY

A. The faculty are responsible for the following:

1. Attend a faculty business meeting and faculty seminar each week fully prepared to participate in discussion .

2. Facilitate and/or assist students to facilitate one regular two-hour seminar each week based on the agreed-upon topics.

3. Conduct and participate in workshops and discussions as may be required.

4. Deliver lectures as may be required.

5. Attend all program activities required of the entire group of students, when not ill or absent for professional or religious reasons.

6. Read and evaluate written work by students with reasonable dispatch.

7. Be available during office hours and by appointment for student conferences.

8. Abide by the principles of the Social Contract and the Sexual Harassment Policy.

9. Notify in writing any student who is having academic trouble by the end of the 5th week of each quarter.

10. Write timely evaluations of students each quarter.

11. Conduct informal peer-evaluation conferences at least once during Fall or Winter quarters to provide timely feedback for the goal of achieving excellence in the program.

12. Schedule a joint evaluation conference during or shortly after evaluation week Spring quarter for which each faculty will prepare drafts of a self-evaluation and evaluation of the other member of the team in accordance with faculty handbook requirements. A final version of the peer evaluation will be conveyed to each other within a reasonable time after the conference.

B. As program coordinator, George Freeman, Jr. is responsible for dealing with administrative business or delegating it to the other faculty person of the team.

These responsibilities include the maintaining the budget and serving as liaison with Registration and Records. George is responsible for room scheduling. He will write the syllabus and serve as liaison with the Library. He will also serve as the Bookstore liaison for ordering books and reading packets, and as the Computer Center liaison. Carrie Margolin is responsible for organizing field trips, including transportation. She will oversee the Program Aide. Carrie is responsible for ordering films. She will procure audiovisual equipment as necessary and will schedule projectionists. She will write the program covenant. We will revise the responsibilities of the faculty members each quarter, as necessary.

There are two further responsibilities that will be shared between the faculty team and designated students: "Program Mother" and "Keeper of the Theme." The Program Mother(s) takes care of nurturing, nagging, feeding (potlucks), and problem-solving. The Keeper(s) of the Theme strives to and to remind others of the program's threads of inquiry.

C. The faculty members of the program acknowledge to one another our common humanity and our human frailties and strengths. We agree to take our work seriously, but to protect and maintain our sense of humor and our sense of joy. We agree to support one another for our mutual peace of mind and happiness. We agree to discuss fully, promptly, and openly any personal or professional disagreements with an air of mutual respect. In this regard, we agree to handle any such problems as a complete team first, and will not seek out assistance from the deans until we attempt resolution ourselves. We agree that nothing shall be allowed for long to create so hectic and harried a pace of life that our mutual goals of learning and teaching are threatened, and that work may be changed by mutual agreement to create a more satisfactory experience for us and our students. We agree to respect each other's needs for full and satisfying personal and family lives and will strive to limit our work week to a maximum of 35 hours of combined in-class and preparation time. We will respect each other's choice to live where we please such that commuting schedules and distances will be considered during program planning and scheduling and during inclement weather. The noncommuting member of the team who lives in Olympia will not be expected to do more than his fair share of program work simply because he may be on campus more.

D. The faculty members agree to have a good time, learn a lot, and enjoy their work. We will strive for a supportive atmosphere wherein we can learn from each other.

II. DUTIES, RESPONSIBILITIES AND RIGHTS OF STUDENTS

A. Human Development is a Coordinated Study program that will integrate studies from diverse but complementary disciplines. Some segments of it might be described as the equivalent of conventional courses, but even these will be integrated into the whole program theme. Except for the purposes of writing equivalencies on the final evaluations, we will not try to separate out identifiable segments of the program, and we will continually stress the integration of

information. In fact, one purpose of the program is to help you learn how to bring together materials from many sources and fields and integrate them critically. Therefore, you are expected to enroll as a full-time student, do all the work, and earn full credit for the program.

B. The students are responsible for the following:

1. Attend all class meetings--seminars, lectures, workshops, films, discussions. Rare circumstances may make it necessary to miss an occasional meeting, but in general your attendance at all meetings is required. A short series of absences will bring an inquiry of concern and habitual absence will mean loss of credit. If you have to miss because of illness or emergency, notify your seminar leader by phone, via his or her voice mail.

2. Attend all class meetings on time. Please adhere to the time limits allowed for breaks. All program events will start within a minute or two of the time announced. We won't wait for you. You will miss important things by being late.

3. Do all the assigned readings prior to the seminar or class in which they will be discussed. In addition, be fully prepared to participate in discussions by comments or questions on the readings. All students are expected to participate. Recognize that seminars and other group activities are not "spectator sports," but are based on mutual support. Consequently, students should take an active role in the discussion.

4. Make an effort to interact with your fellow students during class meetings and to learn their names. You will have some group assignments or tasks that will be facilitated by such actions.

5. Complete and submit all written work and assignments on time. All work is to be typed, doublespaced, and proofread before submission. Students are encouraged to use a word processor with a spell-checker for this purpose.

6. Every student must write his or her own work. Although there may be opportunities for consultation with your fellow students, the final written product must be yours alone. Due credit should be given to those whose ideas or quoted words you use. Students are encouraged to consult the College policy on plagiarism for further elaboration.

7. Maintain and submit a program portfolio which will serve as one basis for evaluating student performance.

8. Take exams at assigned times and places.

9. Abide by the principles of the Social Contract and the Sexual Harassment Policy.

10. Take the initiative in seeking help from faculty whenever significant difficulty exists with the pace or content of the program.

11. Write a self-evaluation at the end of each quarter. A typed draft should be given to your seminar leader during your evaluation conference. Timely self-evaluations, signed by the student, are required to receive credit for the program.

12. Write an evaluation of your seminar leader at the end of each quarter. This should be submitted to your seminar leader at the evaluation conference. However, the program secretary will hold your evaluation until after a faculty evaluation of student work has been completed, should you feel this is necessary. Timely faculty evaluations, signed by the student, are required to receive credit for the program .

13. Evaluation conferences will be held during evaluation week at times arranged by your seminar leader. Do not expect your seminar leader to make exceptions and arrange a special conference for you at another time.

III. CREDIT AND EVALUATION POLICY

A. The evaluation process is a central feature of education at Evergreen. It is part of the learning process. In the act of writing faculty and self-evaluations students reflect on their learning for a quarter. The evaluation conference is an important opportunity for the student and faculty to communicate their perspectives on the quarter's work. Therefore, students are required to submit timely self-evaluations and faculty evaluations in order to receive credit for the program.

B. Students will be evaluated by their own seminar leader, but contributions from the other faculty member will be welcomed and solicited. The final evaluation, (written at the end of Spring quarter or when the student leaves the program), will incorporate evaluations from all prior quarters. No faculty member is authorized to change the wording of an evaluation written by another faculty member without the express consent of that faculty member.

C. Credit is not the same as positive evaluation. Students receive credit for fulfilling minimum requirements and standards. The evaluation is a statement describing the quality of a student's work. It is possible for a student to receive credit but receive an evaluation that describes poor quality work. It is also possible for a student to attend regularly yet receive no credit or reduced credit because of unsatisfactory performance or missing work. Credit will be awarded as 16 quarter hours each quarter except in special circumstances. Reduction of credit will require the consensus of the full faculty team.

D. As all work will be written to deadline and submitted on schedule, there lwill be no need for Incompletes. Incompletes will be discouraged and only given after consultation with the full faculty team.

E. Any grievance with evaluations will be dealt with under the grievance procedures listed below.

IV. PROCEDURES

A. We will do everything we can to foster a learning environment free from sexual harassment (please see TESC's Sexual Harrassment Policy) and free from discrimination. We will not tolerate sexual harrassment nor discrimination with respect to race, sex, age, handicap, sexual orientation, religious or political belief, or national origin. Offenders will be asked to leave the program. Anyone in the program who feels put out or seriously offended by someone else, faculty or student, is urged to raise the issue with that person first. The faculty may provide advice, support and even mediation in disputes, but will always encourage discussion of complaints with the people complained about as a first step.

B. A student may be asked to leave the program if his or her behavior is consistently disruptive, antagonistic or inimical to the conduct of the program. A student who is not doing satisfactory work or who seems to be out of touch with the program's goals may be advised to leave but will not be forced to do so. A student who is asked to leave and wishes to appeal may do so by arranging with the Coordinator to meet with the faculty team and discuss the matter. The decision of the faculty team after this meeting will be binding. The usual avenues of higher appeal in the College remain open, of course

V. GRIEVANCE PROCEDURES

A. Evergreen has long promoted the policy that conflict and grievances should be first dealt with face-toface. Grievances between students, between students and faculty, or among the faculty should first be dealt with between the parties themselves. Should no satisfactory resolution be obtained the following procedures should be followed:

1. Unresolved student-student disagreements should be discussed with the students' seminar leader.

2. Unresolved student-faculty disagreements should be brought to the attention of the other member of the faculty team, who will attempt to mediate the dispute. In these discussions faculty shall not speak ill of their colleague to students.

3. Unresolved faculty-faculty disagreements should be discussed promptly. The faculty team agrees to work together to resolve their disputes. In matters that are deemed less-than-life-orprogram threatening, the faculty member who cares the most about the matter shall prevail.

B. If grievances still remain unresolved students or faculty should follow the college-wide grievance procedures .

HUMANS AND NATURE IN THE PACIFIC NORTHWEST

Workshop on Evergreen's Social Contract
September 27, 1994

Divide into groups of [HOW MANY?]. Choose a recorder to report back to the group.

I. Spend ten [?] minutes carefully reading the Social Contract (working individually).

II. (10 Minutes) As a group, what do you see as the purpose or value of such a document? Does such a document make Evergreen different from other institutions?

III. (20 minutes) Sections III, VII, and VIII raise important questions about civility, freedom of speech, and privacy. Glance back through them quickly and have someone in the group read section VIII aloud.

Can you agree on three actions in seminars that would be a violation of these sections?

Can you agree on three controversial actions in seminars that would not be a violation of these sections?

Is it possible to have legitimate but contradictory interpretations of these sections? What would they be?

IV. (20 minutes) The Social Contract is about the values the college hopes/expects members of the community to hold. There is also a Student Conduct Code that sets out rules that students may be punished for violating. One such violation is the following:

> HARASSMENT/PHYSICAL HARM: Threatening, intimidating, or harassing another person with intent to substantially harm him or her with respect to his or her physical safety or mental health. This includes causing physical harm to any person or property on college premises or at any college sponsored activity, or causing reasonable apprehension of such harm to another person.

As a group, design a brief skit with two people, in which one claims to have been harmed and the other denies it. Such situations do happen on campus, and must be taken seriously. As you work out the skit, each person should think about what the limits of his or her private space are (what kinds of things make you feel damaged?), and how they might differ from someone else's limits.

Brian Price, Mike Beug, Betty Ruth Estes, Sherry Walton, Kathy Burgess

INTRODUCTION TO ENVIRONMENTAL STUDIES: WATER AND WATERSHEDS
PROGRAM COVENANT, 1995-96[1]

This program involves coming to personal and collective understandings about the following questions. How can we describe and understand the natural world and human systems? How have human beings modified and transformed the natural landscapes within which they live? How have ecological and environmental conditions structured and conditioned human experience in the landscape? And most crucially, in what ways can humans and the myriad other species in the Columbia country survive into and beyond the 21st century?

In this program, as we construct these understandings, we are also creating a community within which we can share both intellectual and personal understandings. This community forms the context for conversation among us and conversing well means that we have to be conscious and self-reflective about how we speak and act, how we use our time, and how we do our work individually and collectively. That is, we cannot <u>assume</u> that community will happen to us naturally; rather, we have to choose the principles by which we will live and the activities we will support.

Community entails, for us, sustaining disagreement, differences, and diversity in a spirit of equality; it does not mean agreement and uniformity. In order for us to successfully build our understandings within our community, each one of us must agree to the following principles and actions:

<u>1) Respect</u>

To create and participate in a community capable of sustaining intense, but respectful, interaction and discourse we must:

strive to be aware of how our actions affect others and be honest with others about how their actions affect us;

read and act in accordance with the Evergreen Social Contract, the Student Conduct Code and the Sexual Harassment Policy;

give all people opportunity and encouragement to speak;

maintain a reflective and respectful approach to the study of our own and others' experiences and knowledge;

<u>2) Engagement</u>

To be engaged in our individual and community work means generating and sharing personal interpretations and understandings such that we make the material and ideas our own. Doing so requires, at a minimum, fulfilling our responsibilities to:

attend class and keep appointments punctually;

prepare assignments and evaluations promptly;

notify the group of intended absences and schedule changes;

attend and be actively involved in all program sessions unless prevented by sickness or outside responsibilities.

[1] This covenant is modeled very closely on the 1993-94 Covenant of the American West: Image and Reality Program and the 1994-5 Covenant of the Search for Community Program

3) Special Responsibilities of Students

attend all all-program events, seminars, workshops and field trips except when illness or other serious circumstances prevent attendance;

do all required assignments, including maintaining an Program Notebook and Field Journal, completing essays, workshop homework, readings, and other occasional tasks in full and on time, participating in a research team and working with the team to complete a research prospectus and project;

maintain a portfolio of your work and evaluations;

write a self-evaluation and faculty evaluation, and participate in an evaluation conference each quarter;

conduct their interactions with each other collaboratively and cooperatively, and actively participate in seminars, business and planning meetings, and especially joint research work;

as is consonant with Evergreen's mediation process, take up any grievance about a member of the teaching team with that person first and only then, if the results are unsatisfactory, ask for consultation with both the faculty. Similarly take up any disagreements with fellow students directly and then bring disputes to your project team or to the faculty as appropriate.

4) Special Responsibilities of Faculty

during the fifth week of each quarter warn students who are in danger of not receiving full credit for that quarter;

give prompt and carefully considered responses to student work;

make time available for individual conferences with students;

handle all disputes in a spirit of respect and goodwill;

refrain from talking with students about students' problems with other faculty members, except with the permission of the other faculty involved or in joint consultation with said faculty--and then only after the students themselves have talked about the problems with the faculty member in question;

conduct their interactions with each other collaboratively and professionally, and actively participate in faculty seminars and business and planning meetings.

5) Academic Honesty

In an academic community, sharing, and taking responsibility for, our own ideas is vital. At the same time, acknowledging our use of other people's ideas is equally important. The work we submit must reflect our own ideas. When we are incorporating the views of others, be those published authors or our seminar mates, we must acknowledge our sources. Since much of the work in this program will be collaborative and the ensuing ideas will reflect the contributions of more than one person, we must get into the habit of acknowledging the people and ideas that have influenced us. There will be many times when we will be asked to take individual positions--in essays, research projects, and seminar discussions--and we must assert our own distinctive interpretations and judgements. The final work we do must reflect our own judgement and analysis while also recognizing the contributions of people who have influenced our learning.

Failure to make such acknowledgements or to present the work of others as our own is plagiarism. Any student who plagiarizes material will be asked to leave the program and may be required to leave the college. <u>Because college policy makes the consequences of plagiarism so severe, ask your faculty members if you have any questions.</u>

6) Resolving Conflicts

Academic and personal conflicts are common and to be expected in academic communities. The Social Contract lays out expectations about how we all should deal with such conflicts:

> Evergreen can thrive only if members respect the rights of others while enjoying their own rights. . . All [members of the community] must share alike in prizing academic and interpersonal honesty, in responsibly obtaining and in providing full and accurate information, and in resolving their differences through due process and with a strong will to collaboration. (The Social Contract--WAC 174-120-020)

We expect all members of the program to abide by these principles of honest and face-to-face resolution of conflicts. In the event you do not feel successful in resolving a conflict, bring your concerns to the attention of your seminar leader or to the faculty team. Any conflicts that cannot be resolved by your own efforts, those of your seminar leader, or the faculty team, will be referred to our program dean or other mutually agreed upon mediator.

Any disputes about credit or the content of an evaluation must first be addressed to the faculty member who wrote the evaluation. If a student is not satisfied by a discussion with the faculty member involved the issue will be brought before both faculty members. Final decisions about credit and evaluations will be made by the program faculty.

7) Credit Policy

Faculty will award each student 16 credits per quarter for doing college-level work, for good attendance at all program events, and for completing all assignments. Faculty may award less than sixteen credits for work which fails to meet these criteria, but they will do so only after consultation with the each other.

STUDENT SIGNATURE: ______________________________ Date: ________________________

Faculty Signatures:

Larry Eickstaedt __________________________

Matthew Smith ____________________________

PROGRAM COVENANT
MIRRORS OF LANGUAGE -- 1993 - 94

DUTIES, RESPONSIBILITIES AND RIGHTS OF FACULTY

A. The faculty are responsible for jointly creating and maintaining a smooth-running program. We agree to accept responsibilities of such and share the work load appropriately. The specific duties of each faculty member will be worked out and agreed upon as a team. The faculty members will strive to have a good time, learn a lot, and enjoy their work.

DUTIES, RESPONSIBILITIES AND RIGHTS OF STUDENTS

A. The students are responsible for the following:

1. Attend all class meetings (seminars, lectures, workshops, films, discussions) on time and thoroughly prepared to participate. Do all the assigned readings prior to the seminar or class in which they will be discussed. If you have to miss because of illness or emergency, notify your seminar leader in advance by phone, via his or her voice mail. Missing more than two class sessions (such as a seminar and a lecture) most probably will result in loss of credit.

2. Complete and submit all written work and assignments on time. All work is to be typed, double-spaced, and proofread before submission. Students are encouraged to use a word processor for this purpose. WE WILL NOT ACCEPT LATE WORK. As all work will be written to deadline and submitted on schedule, there will be no need for Incompletes. Incompletes will be discouraged and only given after consultation with the full faculty team.

3. Every student must write his or her own work. Although there may be opportunities for consultation with your fellow students, the final written product must be yours alone. Due credit should be given to those whose ideas or quoted words you use. Students are encouraged to consult the College policy on plagiarism for further elaboration.

4. Abide by the principles of the Social Contract and the Sexual Harassment Policy. We will do everything we can to foster a learning environment free from sexual harassment and free from racist interaction. Neither of these behaviors should be tolerated by any member of the program; and anyone persisting in them will be asked to leave. Anyone in the program who feels put out or seriously offended by someone else, faculty or student, is urged to raise the issue with that person first. The faculty may provide advice, support and even mediation in disputes, but will always encourage discussion of complaints with the people complained about as a first step.

5. Take responsibility for your own work, interactions, and responses. Take the initiative in seeking guidance from faculty whenever significant difficulty exists with the pace or content of the program.

6. All students must meet with their seminar leader three times each quarter to discuss their work.

7. Write a self-evaluation and faculty evaluation at the end of each quarter. In order to receive final credit for the program, signed, proofread copies of each are to be submitted typed on the required forms, complete and on time.

8. Evaluation conferences will be held at times arranged by your seminar leader. Do not expect your seminar leader to make exceptions and arrange a special conference for you at another time.

9. Credit is not the same as positive evaluation. Students receive credit for fulfilling minimum requirements and standards. The evaluation is a statement describing the quality of a student's work. It is possible for a student to receive credit but receive an evaluation that describes poor quality work. It is also possible for a student to attend regularly yet receive no credit or reduced credit because of unsatisfactory performance or missing work.

Where No One Has Gone Before
FACULTY COVENANT - Fall and Winter, 1994-95

Faculty Covenant:
Faculty are expected to:

1) attend on time all program activities, including lectures, seminars, workshops, module sessions, and screenings, when not ill or absent for professional or religious reasons;

2) be prepared for class sessions;

3) provide carefully considered and timely feedback on all student work;

4) hold one office hour per week, and be available other times by appointment;

5) evaluate student performance in a written evaluation and meet with each student in a final evaluation conference;

6) respect differences of opinion and interpretation;

7) provide students with help, advice, and encouragement;

8) be open to new ideas, suggestions, and methods, that is, be willing to learn;

9) abide by the principles of the Social Contract and the Sexual Harassment Policy;

10) attend a faculty business meeting and faculty seminar each week as scheduled;

notify in writing any student who is having academic trouble by the end of the 5th week of each quarter.

Individual Duties:
As program coordinator, Carrie Margolin is responsible for dealing with administrative business or delegating it to the other faculty person of the team. These responsibilities include the maintaining the budget and serving as liaison with Registration and Records. She will oversee the Program Aide. Carrie is responsible for room scheduling and for organizing field trips, including transportation. She will serve as liaison with the Library.

Argentina Daley will schedule projectionists. She is responsible for the scheduling of speakers and coordinating their travel plans and other needs, as required. She will also serve as the Bookstore liaison for ordering books and reading packets, and as the Computer Center liaison.

Joint Duties:
Both faculty are responsible for ordering films and procuring audiovisual equipment as necessary. We will write the program covenant, syllabus, and the program description together. We will both be responsible for writing letters of thanks to guest speakers. We will revise the responsibilities of the faculty members each quarter, as necessary.

Assessment Project Duties:
Much of the work of our Assessment Project which began in Summer 1994 is a joint effort. The duties below are listed for each individual, and include those that are shared by both partners.

Carrie Margolin helped write the proposal and its revision. She is responsible for the experimental design and the data analysis. she solicited subjects for the experimental sessions. she is jointly responsible for the final report and presentation.

Argentina Daley helped write the proposal and its revision. She integrated the assessment project into the design of her plotwriting module. Argentina gathered materials for the project, and created and administered the tests. She is responsible for grading the tests. She is jointly responsible for the final report and presentation.

<u>General Guidelines:</u>

1) We will respect each other's choice to live where we please such that commuting schedules and distances will be considered during program planning and scheduling and during inclement weather. The noncommuting member of the team who lives in Olympia will not be expected to do more than her fair share of program work simply because she may be on campus more.

2) Students will be evaluated by their own seminar leader, but contributions from the other faculty member will be welcomed and solicited. Module evaluations will be written by the students' module faculty and will be given to the students' seminar leader (if different from the module faculty) in sufficient time to be incorporated into the full evaluation. The final evaluation, (written at the end of Winter quarter or when the student leaves the program), will incorporate evaluations from Fall quarter. No faculty member is authorized to change the wording of an evaluation written by another faculty member without the express consent of that faculty member.

3) It is expected that faculty will award full credit based upon students' satisfactory completion of course requirements. Any partial credit situations (extraordinary circumstances) will be discussed among ourselves and decisions regarding credit reduction will be arrived at by consensus of the faculty team.

4) We will schedule a joint evaluation conference in sufficient time for portfolio preparation and/or dean's conferences. At this time each faculty will prepare drafts of a self-evaluation and evaluation of the other faculty member of the team in accordance with faculty handbook requirements. A final version of the peer evaluation will be conveyed to each other within a reasonable time after the conference.

5) In conflict resolution, decisions will be made by consensus of the faculty team. If a student has a problem that is perceived to be personal in nature, it should be discussed with the relevant seminar leader first before going to the team as a whole.

6) Changes in the covenant can be made by unanimous consent of the faculty team.

7) The faculty members agree to have a good time, learn a lot, and enjoy their work. We will strive for a supportive atmosphere wherein we can learn from each other. We cheerfully agree that the preservation of our individual and joint sanity, sense of humor, and general good spirit is of the highest priority, and any aspect of the program which must be adjusted to accommodate or further this priority shall be adjusted.

Carrie M. Margolin ____________________ Argentina Daley ________________________________

Where No One Has Gone Before
STUDENT AND FACULTY COVENANT - Fall 1994

Student Covenant:
In order to receive full credit (16 quarter credit hours), you must satisfy the expectations listed below:

1) attend on time all program activities, including lectures, seminars, workshops, module sessions, and screenings;

2) be open to new ideas, suggestions, and methods, that is, be willing to learn;

3) read all assigned texts with care PRIOR to seminar and be prepared for discussion;

4) attempt to contribute ideas to the discussion of texts in seminar;

5) complete all module, workshop, written, and group assignments (fully corrected, typed) ON TIME;

6) take any exams at the assigned dates, times, and places;

7) accept that learning is cooperative, not competitive in nature;

8) listen carefully and try to understand as fully as possible before responding;

9) practice open, honest, adult communication while respecting other people's views and backgrounds;

10) abide by the principles of the Social Contract and the Sexual Harassment Policy;

11) take responsibility for your own work, interactions, and responses;

12) take initiative in seeking guidance from faculty whenever significant difficulty exists with the pace or content of the program;

13) submit a typed, signed, and proofread self-evaluation and faculty evaluation(s) at the end of each quarter, during a scheduled evaluation conference. These are required to receive credit for the program;

14) write your own work. Although there may be opportunities for consultation with your fellow students, the final written product must be yours alone. Due credit should be given to those whose ideas or quoted words you use. Students are encouraged to consult the College policy on plagiarism for further elaboration. Plagiarism is grounds for denial of credit and dismissal from the program;

15) make an effort to interact with your fellow students during class meetings and to learn their names. You may have some group assignments or tasks that will be facilitated by such actions.

Faculty Covenant:
Faculty are expected to:
1) attend on time all program activities, including lectures, seminars, workshops, module sessions, and screenings;

2) be prepared for class sessions;

3) provide carefully considered and timely feedback on all student work;

4) hold one office hour per week, and be available other times by appointment;

5) evaluate student performance in a written evaluation and meet with each student in a final evaluation conference;

(6) respect differences of opinion and interpretation;

7) provide students with help, advice, and encouragement;

8) be open to new ideas, suggestions, and methods, that is, be willing to learn;

9) abide by the principles of the Social Contract and the Sexual Harassment Policy.

Faculty signature: ______________________________

Student signature: ______________________________

Ground Rules for Class Discussion*

1. Acknowledge that racism, classism, sexism, heterosexism, and other institutionalized forms of oppression exist.

2. Acknowledge that one mechanism of institutionalized racism, classism, sexism, heterosexism, and the like is that we are all systematically misinformed about our own group and about members of other groups.

3. Agree not to blame ourselves or others for the misinformation we have learned, but to accept responsibility for not repeating misinformation after we have learned otherwise.

4. Agree not to "blame victims" for the conditions of their lives.

5. Assume that people—both the groups we study and the members of the class—always do the best they can.

6. Actively pursue information about our own groups and those of others.

7. Share information about our groups with other members of the class, and never demean, devalue, or in any way "put down" people for their experiences.

8. Agree to combat actively the myths and stereotypes about our own groups and other groups so that we can break down the walls that prohibit group cooperation and group gain.

9. Create a safe atmosphere for open discussion. If members of the class wish to make comments that they do not want repeated outside the classroom, they can preface their remarks with a request that the class agree not to repeat the remarks.

*Ground rules taken from Lynne Weber Cannon's article, "Fostering Positive Race, Class, and Gender Dynamics in the Classroom." Women's Studies Quarterly, 1990:1 & 2: 126-134.

PROGRAM COVENANT

Romanticism, Modernism and After

Fall, Winter and Spring ,1997-98

Please read the following terms of agreement carefully. In order for you to participate in the program, you must agree to comply with the contents of this document. Sign the last page and return it to the faculty.

Agreements: I will participate in the program with my sincere commitment to making the program a satisfying learning experience for everyone involved. I agree to the following terms:

1) I understand that I have as much responsibility as everyone in making this a successful program.

2) I recognize that the nature of intellectual and aesthetic inquiry requires the honest and clear expression of thoughts and feelings, the tolerance of diverse ideas and perceptions, and the willingness to expand on one's own.

3) I will read all assigned texts with care and on time, and complete and submit all required work by the due date and time.

4) I trust the integrity of the faculty and support academic freedom in their teaching.

5) I am open to constructive criticism of my work by the faculty and fellow students.

6) I will abstain from socially and academically unacceptable or unpleasant behavior (such as name calling, making sexist and racist comments, being dogmatic and intimidating toward others, etc.)

7) I will not participate in program activities while under the influence of alcohol or drugs.

8) I understand and agree to the following terms concerning credit and evaluation. Credit is not the same thing as evaluation. To receive credit in this program. a student must meet the minimum standards and requirements. (Credit will not be used as disguised grades.) On the other hand. an evaluation is a narrative of academic performance and achievement.

a) 16 credits for satisfactory, on time completion of required work: no partial credit will be awarded unless there are exceptional circumstances such as prolonged illness.

b) Students must notify faculty by the end of 2nd week of the quarter of any pre-existing special needs, academic or health related, that might impact their meeting the minimum standards and requirements.

c) The essential requirements include: regular attendance (minimum of 80% of each of scheduled activities), a sincere effort in responding productively to the pedagogy of the faculty, completion of all assignments (reading and writing,) regular keeping of the program journal, clear evidence of the effort to participate in seminars and workshops, and completion of personal and faculty evaluation at the end of each quarter.

9) I agree to the following procedure for conflict resolution:

Step one: Should a problem arise, the parties involved (including the faculty) are expected to quickly (that day or the next day on campus) inform each other that a problem exists and to initiate a frank and open discussion. Comments such as "I am not the only one who is having the problem, but ..." are acceptable.

Step two: If this initial attempt at resolution is not successful, a neutral third party will be asked to mediate and seek a resolution within the program.

Step three: If step two is not successful, the neutral third party will ask the responsible Academic Dean to mediate in seeking resolution.

Participation in this program assumes a commitment to the above process; unilateral actions or statements, discussions with other parties, outside appeals of any kind are not acceptable until this internal process is completed.

****

I agree to the above terms and to address our work and lives in the program together with good humor, mutual respect and cooperation.

Name (please print)

(Signature)

(Date)

Faculty covenant
Romanticism. Modernism and After
FWS. 1997-98
Faculty: **Hiro Kawasaki and Charles Pailthorp**

1. Subject-matter and General Goals of the Program

A) What will the students be expected to learn?

Subject matter: The theoretical focus will be how the arts (both artistic creativity and the response of an audience) reflect cultural change and how the experience of both creator and audience advance or retard cultural change. Historically, we will study the arrival of three centuries, the 19th, 20th and 21st. Our initial study of Romanticism, at the turn of the 19th century, will be mainly European, with some attention to the US. With the turn of the 20th century, and the emergence of Modernism, our materials will still be largely European and North American. As we address our own time, however, and the turn of the 21st century, we will raise the question of whether or not such "regionalism" any longer makes sense. Perhaps we have entered an era of "world culture." We will examine with care the question of whether or not we have entered a period of "Postmodernism." Innovative, or avant garde, art will necessarily take center stage in this study, and we will seek examples freely, including literature, music, 2D and 3D visual arts, film, media ... drawing on whatever serves our inquiry. High art, counter-cultural art, and popular art all will be relevant to our study.

Skills: This program emphasizes the skills involved in critical and perceptive reading, listening and seeing. Writing will be emphasized throughout the year. Above all, this curriculum aims at the intelligent interpretation of cultural change through an examination of the arts.

We expect that our work will contribute to gains in the following areas of the "Life-Long Learning Index": specialization for further education in the both the humanities and the arts, a broad general education, the ability to be a team member, the ability to think analytically, the ability to learn on one's own, writing clearly and effectively, understanding other people, understanding developments in science, technology, philosophy and the arts, and the ability to put ideas together. We may not contribute significantly to the students' skills in quantitative thinking or the use of computers (except incidentally).

B) What factors will be counted in the evaluation of students at the end of each quarter?

We will assess each students mastery of the material covered and the skills being developed at a level appropriate to that students standing as an undergraduate. We will evaluate the each students use of her or his time and energy in meeting the demands of this curriculum. We will consider how effectively the student has contributed to the learning of her or his peers. And we will take into consideration the range of the each student's progress, comparing where they began with where they have come to at the time of the evaluation.

C) What level of performance will be expected of students?

Because this is a multi-level program, we will expect students at different levels to attain higher levels appropriate to their past experience and class standing. This will apply both to the subjects covered and the skills being taught. That said, at a minimum every student completing the year should be prepared for upper division work in the humanities and in the study of the arts (not the practice of the arts). Enrolling upper division student should be prepared for advanced work of this kind.

2. Duties, Responsibilities, and Rights of Team Members

A) Duties:

- Budget: Kawasaki
- Student Records: Kawasaki
- Liaison with Deans: Kawasaki
- Supervision of Student Aides: Kawasaki
- Liaison with Computer Center, Academic Advising and Writing Coordinators: Pailthorp
- Space and Scheduling: Pailthorp
- Visiting Speakers: Pailthorp
- Business Meeting Agenda: Pailthorp, Kawasaki
- Faculty Seminar Agenda: Pailthorp, Kawasaki
- Advising of Students: Pailthorp, Kawasaki
- Approval of Seminar Group Switches: Pailthorp, Kawasaki

Enrollment of New Students: Pailthorp, Kawasaki
Equipment and Supplies: Pailthorp, Kawasaki
Changes in Planned Curriculum: Pailthorp, Kawasaki
Communications to Students: Pailthorp, Kawasaki
Field Trips: Pailthorp, Kawasaki

B) Common responsibilities of both faculty: Lectures Workshops Seminar Reading and responding to students' work In -house evaluations at the end of Fall and Winter quarter Final evaluation at the end of Spring quarter.

C) Outside-program activities:
Kawasaki: Agenda Committee, Hiring Priority DTF hiring subcommittee.
Pailthorp: Dean Search DTF, Hiring subcommittee (music)

3) Procedures:
A) Students will be evaluated by both faculty members, but narrative evaluations will be written by each seminar leader separately. Each faculty will respond to a student who challenges his/her evaluation. Students will not be permitted to earn part-credit unless there are exceptional circumstances (such as prolonged illness)

B) A student may be asked to leave the program in mid-quarter if the student does not respond to repeated warnings by the faculty about his/her flagrant violation of the program covenant, especially the terms of the social contract specified in item 6 and 7 of the covenant. The student may seek mediation by the responsible Academic Dean.

C) Rules for faculty meeting and faculty seminars: None

D) The faculty team will hold an evaluation conference after the completion of the program, and each will write a self -evaluation and evaluation of each other's work.

E) A program history will be prepared by the team. We will save the program syllabus and other handouts from each quarter, student records, memos from the program faculty meetings, announcements made to the program students, descriptions of lectures, workshops and field trips, and write a program description at the end of the academic year.

F) Any change in the planned curriculum will be first discussed by the faculty team, and will be presented to the students for consultation.

(signed)
Hiro Kawasaki 10/1/97
(signed)
Charles Pailthorp 10/1/97

American Community 1999-2000
David Marr, Michael Pfeifer, Sam Schrager

From the program covenant::

Academic Honesty

The work we submit must reflect our own ideas, while also recognizing the contributions of people who have influenced our learning. When incorporating the views of others (published authors, program members, Internet material, etc.), you must acknowledge the source. To present the work of others as your own is plagiarism. Any student who plagiarizes material will be asked to leave the program and may be asked to leave the college.

> *Because college policy makes the consequences of plagiarism so severe, ask your faculty members if you have any questions.*

Plagiarism takes two different forms: One is to lift verbatim from someone else's text without putting quotation marks around the passage and citing the source by author, title, etc. This is a simple act of *copying without quotation marks and without acknowledgment.* The other is to paraphrase the original without telling the reader where you got the material. Both are serious violations of academic honesty, and both are easily avoided. The honest thing to do is always to use quotation marks when you copy someone else's words, and always to cite the source from which you have borrowed your material.

SECTION 8

WRITING EVALUATIONS

Evaluations are at the heart of the work we do at Evergreen--and they're also the activity that gives the most grief. All of these evaluation suggestions are for the end of each program, no matter how many quarters it lasts. You will write three sorts of evaluations:

1. Your team will write an evaluation of each student at the end of the program, but you may wish to divide up the work so that you each write about your seminar students. You may also write interim evaluations of the students at the end of each quarter in a multi-quarter program. Discuss your procedure at the time you are writing your program covenant, so you won't have surprises at the end. Figure out a way to make the evaluations consistent in voice--otherwise they read like the patched-together pieces they are. Remember that the reader (the rest of the world) doesn't understand Evergreen terms, program shorthand.

2. You will also write evaluations of your colleagues. Make them honest and direct; remember that you want to help your colleagues become better teachers.

3. You will also write a self-evaluation at the end of each academic year. (see "Requirements" section)

In addition, you will help students write self-evaluations of their work, and you will expect them to write evaluations of you.

About reduced credit: your team needs to decide at the outset if you will award partial credit--there are persuasive reasons for deciding to make that an option and for never doing it. Discuss it with your team, and if you are willing to consider reduced credit, discuss the sorts of situations that might warrant it ahead of time--before you face the question. Use the Fifth Week Warning opportunity to let students know if they are in danger of earning less than full credit in your program (whether it's reduced credit or no credit at all). Be explicit in your warning note about what's missing, or poorly done and about how they can improve and earn full credit. Do this in writing and keep a copy. A student shouldn't be surprised at the evaluation conference to learn that he or she is receiving no credit--you need to warn them that they're in trouble.

8.00

The Evergreen State College

Memo

April 18, 2000

To: Faculty and Provost

From: Narrative Evaluation DTF (Matt Smith, Chair, Don Bantz, Lowell Brady, Gary Burris, Doranne Crable, Jeanne Hahn, Patrick Hill, Dave Hitchens, Steve Hunter, Judy Huntley, Jackie McClure, Larry Mosqueda, Gil Salcedo, Pete Sinclair, Sam Schrager, Julie Slone, Kirk Thompson, Pam Udovich, Jude Van Buren, Victoria Wakefield, Sharon Wales)

Introduction: The Provost and Agenda Committee charged Our DTF to examine the narrative evaluation process. We were asked to take a look at the nature of present practices, review the philosophy underpinning the use of narrative evaluations, assess the value of narrative evaluations and try to determine how agreement on these practices was shared in the campus community. We were charged with assessing the nature of "problems" with the present evaluation process. We determined the problems fell across several categories: administrative and clerical; questions of textual quality; concerns with allegations that our students were being denied jobs and admission to graduate and professional schools; faculty criticisms which clearly questioned whether or not the evaluation process was worth the effort. In the wake of the Student Advising DTF, our DTF was asked to develop guidelines and perhaps a process for implementing the "summative" student self-evaluations called for when the Faculty accepted the Student Advising DTF recommendations.

Junking the evaluation system was **not** a part of our charge. During our early meetings it became clear that many members of the DTF held strong views about the problems inherent in the current system and early discussion of the process was pointed, heated, and severely critical. However, we eventually went back to our original charge and concluded that its job was not to revolutionize the system, but to take a deep, close look and suggest attainable goals for refinement and improvement. We agreed that should improved quality, solid refinement and clarity not be attainable through our offered insights and plans, then we would move to the issue of re-drawing and replacing the way in which students are assessed at Evergreen. Consensus on refinement was possible for our group. We did not conclude that narrative evaluation system should be scrapped.

Findings:

History and Rationale of Narrative Evaluations

Internal narrative evaluations focused on student development have been a part of the institution since before it opened its doors in 1971. The educational value of on-going, in-house assessment by both the student and the faculty member had been considered vital from the first. Our DTF became convinced that the narrative evaluation process played a positive and necessary role in a student's education. It became clear in our discussions that internal narrative evaluations had a different purpose and impact upon students from the external transcript evaluations. The original purpose of written narrative evaluations was to reinforce the importance of on-going *internal* assessment. Transcripts were for the world beyond, or after, life at TESC. In fact, an examination of the September 1970 *Faculty Handbook* revealed that the transcript was originally envisioned to contain the following items: *a student self-evaluation, a program description,* ***a credit report,***

and if the faculty team so decided, a written evaluation of the student's achievement. Prior to adopting equivalencies, the fundamental direction of the evaluation system had been aimed at the growth and learning of the student while here at the college. Somewhere between then and now, the external audience became the focus. What is now clear is that both audiences are important to our students' lives. That an evaluation process that promotes serious reflection internally and accurately accounts for student work externally should be our goal.

By the mid-1970's the fundamental structure of Evergreen's evaluation processes were in place. This structure included the distinction between formal transcript evaluations and informal in-house evaluations. The formal transcript consisting of program description, faculty evaluation, credit equivalencies in quarter-hours, and the student self-evaluation were formally established. The evaluation conference was universally a part of the evaluation process and was institutionalized in the evaluation week. All iterations of the faculty handbook from 1978 onward contain language stressing evaluation week and the evaluation conference. The DTF heard rumors about faculty ignoring conferences, but found little actual data to support such rumors. Clearly failure to hold conferences is at odds with the deeply embedded institutional ethos and at odds with the handbook. We noted that since 1980, the official length of each program evaluation was supposed to be *one page per quarter* (or three pages for a three-quarter program) with the student self-evaluation to be held to that length as well. We were nonplused to find some program descriptions and current faculty evaluations running from *twelve to fifteen pages in length* for a year-long program

From the beginning the acceptability and viability of external narrative evaluations has been an issue. Similarly the tension between the function of evaluations as pieces of internally focused pedagogic practice and formal externally focused evaluation has been present since the beginning. The present report has attention to the former issue as the center of its recommendations and it hopes to clarify and revivify the internal practice of evaluation by speaking clearly to the issue of audience.

The pedagogic rationale for narrative evaluations bears repeating. Narrative evaluations are rooted in the founding structures of the college. Structurally, the narrative evaluation plays two important roles. First, the student is challenged to struggle with ways to find and integrate the parts of an interdisciplinary program with a diverse faculty team, multiple perspectives and a variety of activities. (Presumably, the faculty also achieves integration of the material, but our reading of transcripts revealed they sometimes duck the job.) Consequently, writing a self-evaluation can help students work toward some understanding of the integration of their work, even when the self-evaluation is not perfect. Second, the college has no requirements for graduation and challenges the student to assemble the pieces of work he/she undertakes as "higher learning." Narrative evaluations force students and faculty to begin a process of assessment and reflection both in terms of the knowledge the student has acquired and the skills she has obtained which can provide a basis for informed choices about future study. We noted the Advising DTF had looked closely at the linkage between evaluation and educational planning. Clear, frank advice from faculty plays a crucial role in helping students make good choices about their learning and their future direction. Such advice is dependent upon serious reflection on a student's goals and a clear-eyed evaluation of their accomplishments and abilities.

In terms of the five foci of an Evergreen education, narrative evaluations are central to issues of interdisciplinary study, personal engagement with learning, and cooperative learning. When structured carefully the process of writing evaluations can offer a crucial opportunity to articulate explicit links between theory and practice. It can provide a coherent forum for assessing collaborative and cooperative work and offer an opportunity to deal with learning across significant differences. For students, narrative evaluations provide an opportunity to identify how their growing understanding has changed their perspectives and their plans. Evaluations because they speak to the full range of student achievement are an important element in encouraging

student cooperation and preventing invidious comparison. Both the rationale for evaluation in terms of structure and the rationale in terms of the five foci are importantly true of both internal and external evaluations.

Beyond these internal rationales, narrative evaluations can be helpful for an external audience. The full time nature of most of the work we undertake at the institution is often difficult to translate directly into the equivalent of traditional course titles, and the achievements of a student may not correspond directly with graded learning. Narrative evaluations supported by program descriptions do provide a way to explain our work and our learning to the outside world. Further, narrative evaluations when written well can convey the distinct capacities and qualities of the students to an external reader. Once again, our DTF confronted the tension between what is fundamental to growth and learning inside the college and what will work well to help our students advance into the world beyond the college.

Procedure and Conclusions:

In order to reach a determination about what to do, the DTF consulted broadly with faculty, interviewed deans, and talked with academic advising staff. We worked with the registrar to find out about how other institutions that use narrative evaluations organize and present their work. We reviewed the work of previous DTFs, looked at studies of student self-evaluations, talked with other institutions about their practices, and tried to get specific information from graduate schools about their acceptance or non-acceptance of our transcripts. We asked Institutional Research and Planning to provide us with data on both alumni satisfaction with both faculty and self-evaluations, and on graduate school acceptance or rejection from reporting alumni.

Our critical findings are, therefore, based upon considerable reflection and efforts to look at what is real about our narrative evaluation process and its resultant transcript. We were surprised to learn that perhaps fifty percent, or better, of our students never request a transcript. We discovered that most the negative stories we heard were about the transcripts, not about the evaluation process. Most alumni responding to surveys were quite satisfied with both their evaluations and the process. We determined that the current excessive lengths and wide-spread violation of the one-page-per-quarter rule common to the transcripts was perhaps a consequence of the institution forgetting its own rules and not educating newer faculty to such strictures.

Over the past two years members of the DTF and others on campus have worked within the limits proposed by this document and have had significant success in limiting their evaluations and in gathering much stronger and more coherent student self evaluations.

The most critical single piece of work that the DTF did was to spend a session reading a set of transcripts, duplicates of those sent out during one week in mid-winter quarter. We read them not as Evergreen faculty attempting to think about a student's life and qualities, but as if we were relatively pressured external readers attempting to make a decision about the admissibility of a student to a graduate program. We were overwhelmed by three qualities of these documents. First, they were far too frequently huge, ungainly, documents. Second, while they could be skimmed, they could not be read as coherent documents. Third, they were far too descriptive and far too frequently substituted extended description for any clear assessment of student abilities and knowledge. Furthermore, student self evaluations far too frequently added almost nothing and often detracted from the evaluation. **We unanimously agreed that these documents were too frequently both intellectually unintelligible to such a reader and dysfunctional for our students.**

What has happened is that the transcript as it has emerged over the years has simply become considerably less than the sum of its parts. Often each individual evaluation was done quite well.

Frequently considerable care had been exercised to describe the students' development and some of the specific skills they had acquired. If we had been looking for character references, some evaluations might have served admirably. If we had been looking for elaborate discussions of the complexities of program themes and activities, many evaluations and program descriptions would have done a good job. But if we were looking for an evaluation of a student's achievement or for succinct statements of the skills, capacities, and knowledge the student had developed, we often simply could not find them.

The source of these difficulties is rooted in a fundamental question of audience, and in three tendencies in our institutional culture that have evolved over the past several years. As Pete Sinclair usefully documented for us, there has always been a question of audience and authority in the transcript document. The root questions are whether the audience was the student or the outside world, and whether the authority on the student's learning was the faculty or the student. Over the past several years it seems our tendency has been to move toward a more and more conventional and bureaucratic answer to these questions. We have moved, and have been encouraged to move by our Deans, Provosts, Registrars, and students, to produce documents which are directed primarily at the outside world on the authority of the faculty member and which demonstrate in detailed and explicit ways the legitimacy of the equivalencies we have appended to the evaluations. Thus our evaluations have taken the tone of and served the function of bureaucratic accounts that were seen as legitimating the equivalencies granted - a longwinded pass/fail system. And consequently our practice in evaluation conferences has often centered about the production of, or more accurately the editing of, a faculty document certifying credit.

In the past several years the question of nature and quality of evaluations that arise because of our confusions about audience have been exacerbated by three other tendencies. First, there has been a tendency to compile evaluations and indeed program descriptions from descriptions of pieces (courses) within programs. Second, there has been a tendency to compile evaluations from quarter to quarter, rather than re-writing interim evaluations to produce a unified final document. And third, there has been the proliferation of extensive course evaluations within the document.

These changes have happened gradually, and indeed, it is clear that there never was a golden age of transcripts. But things have gotten worse. And they have gotten worse specifically because of changes in the nature of the curriculum we offer - it is deliberately more fragmented. And it is worse because we have responded with good intentions to the rational, defensible demands for accountability and legitimation. Thus the DTF does not take the position that there are people out there to blame, or that everything is being done badly, or that it is all the product of a single bad decision. Instead we argue that where we are is a result of some long-standing tensions in our policy, some of the changes we are making as an institution have exacerbated these tensions, and that any remedy for these tendencies is going to involve changing long standing practices and trying a number ways to simplify, clarify, and shorten our transcript.

When we reviewed evidence concerning the actual effects of our transcripts on students' chances, we got very mixed reviews. While there was not evidence that our narrative evaluations either benefit or harm students in their future plans, there was some good evidence that in particular cases narrative evaluations have hurt students, i.e., we won't read all that junk, where is your GPA? There are also anecdotal accounts of people accepting students only because there was this information to bolster our claims that the student was acceptable. Yet it was not easy to see what was the issue. In some instances e.g., in some Federal job requirements the objection was simply to narrative evaluations or more specifically to the lack of a GPA. In other cases the issue seemed to be the bulk of a student transcript. Further, while work we did surveying transcript requests and alumni suggest that many students indeed went to graduate schools (the quality of those schools was by and large middle of the road or less), it did not, and indeed could not,

establish that students were being turned down for admission by graduate departments simply because they had narrative evaluations. Our accounts of admissions to Evergreen programs and accounts from admissions officers at other institutions indicated that our narrative evaluations were seen as onerous and were often not read as carefully as we might have hoped. Given our own reading, of these documents we hope that the changes suggested below, if broadly adhered to, would go some distance toward making our transcripts more powerful documents for students.

Our conclusions are in some ways very simple. First, we need to reinvigorate the evaluation process by focusing it for the most part more explicitly and fully on the process of preparing for and engaging in an evaluation conference. By building the process of evaluation more clearly into the process of teaching and seeing its direct linkage to student advising and choice-making, we can improve the quality of student learning at Evergreen. Second, we need to make our transcript document readable and manageable by external readers. To do this we propose shortening the document, focusing more clearly on student capacities, and giving the transcript document a clearer audience and voice.

Recommendations: We hope to promote two interrelated reforms in the way we do evaluations and the products we produce.

- First, we hope to promote the process of evaluation, of student reflection on their learning, and of faculty reflection, judgment and advice.
- Second, we hope to promote a newer, briefer kind of transcript evaluation, still based on narrative texts and evaluation conferences, taking less work and generating a more concise document. **The fundamental nature of the change we are suggesting for final evaluations is that final evaluations move from being descriptions of process to records of accomplishment.**

Recommendation #1, Summer Workshop and Planning Time: Our first proposal is to fund an opportunity for program planning of evaluation activities as summer workshops next year. Such workshops would center on developing program plans that self-consciously include processes of evaluation as a part of learning and advising. Because the DTF does not believe that assessment is independent of the specific tasks undertaken, these workshops are essentially program planning time which will allow faculty to both develop exciting programs and effective means of assessing student achievement and providing relevant response to student work. We hope that these workshops can do two things. First, they can try out a number of schemes for evaluation that might provide models for doing this work more thoughtfully and more simply. Second, these programs would be committed to trying to develop final transcript evaluations and program descriptions that conform a nearly as possible to the rules outlined below. We hope that by planning and thinking about how these documents can be written we can help develop some ways to simplify and speed the task. These models of evaluation process and practices would be made widely available across campus.

Recommendation #2, Evaluation Procedures and Guidelines: The following are a series of guidelines for evaluation processes and some explicit requirements for the process. **Those items which are requirements or explicit changes in policy are *italicized.***

I. FULL-TIME, HALF-TIME, AND GRADUATE CORE PROGRAMS

A. **Evaluation conferences:** *Faculty-student evaluation conferences are required.* They perform an educational function by placing the student learner (not the course or program or syllabus) at the center of the educational process.

1. Informal/in-house evaluation conferences occur at least once each quarter, in programs lasting longer than a quarter. At the end of the quarter conference the student, and his or her subsequent seminar leaders, should receive a written document to remember and reflect upon when proceeding with the program and writing final evaluations. There is no form for this - letters, checklists, grids; whatever the faculty team agrees on. The informal/in-house evaluation must be brief enough to be useful, normally no more than a page. The student gets a copy, and a copy goes to the student's new seminar leader, if students change seminars.

2. Formal/final evaluation conferences are held at the end of the program, or when the student leaves the program. The documents used in formal/final conferences are consequential because they are destined for the student's transcript. (If the student is located off-campus, the conference can take place by phone, mail, or e-mail.)

B. **Formal faculty evaluation of students:** Faculty are to submit promptly a program description and evaluation of student work in a language addressed to schools and employers, saying what the student has learned and accomplished, in substantive terms. The evaluations should be made of the student's work in its entirety rather than quarter by quarter. The program descriptions should be written of the work of the program in its entirety rather than quarter by quarter. The combined length of the description and evaluation should not exceed one page per quarter. For year-long programs, a one-page description and a one-page evaluation will usually be sufficient. An evaluation written in substantive terms does not simply list the learning activities (e.g., seminar participation, journal-keeping) that the student undertook; rather, it says what the student understood and can do, and it is clear about the student's level of expertise in the subject matter. The evaluation ought to be a coherent statement of the student's level of performance at the end of the program. It should not, therefore, consist of a series of statements written by different faculty members in different quarters and then strung together. Instead it should focus primarily on the major work/project/accomplishment of the student. Letters of recommendation, not the transcript, are the appropriate place for more detailed discussions of student work. Neither grades, nor a few adjectives that stand for grades, nor checklists, nor grids, constitute a narrative evaluation. In so far as possible faculty evaluations should be written by a single author whose audience is external employers or graduate schools. Faculty teams may elect to all sign formal evaluations from a program, in order to deal with the perceived authority problems that might emerge from having a team member describing work significantly outside his/her field of expertise. Faculty may opt to include the program description and evaluation in the evaluation document and may use this structure to adjust program descriptions to actual work undertaken in programs with discrete modular components. The registrar will informally monitor evaluations and notify the deans of patterns of evaluations that tend to disregard these expectations by faculty member or program teams. Deans will be expected to informally consult and review the evaluations with the faculty member or team.

C. **Student self-evaluations:**

1. ***(Option 1) End-of-program evaluations: Students must file a self-evaluation, maximum of one page per program, by the last day of evaluation week in the quarter in which the program ends or the student leaves the program.*** The only reasons for delay are those which traditionally justify filing for an incomplete: illness, injury, or major family emergency. Disinclination and procrastination are not reasons for an incomplete (rather, for loss of credit). Faculty may determine the amount of credit loss (1-48 quarter hours). End-of-program self-evaluations are included in the transcript.

   Or

   (Option 2) End-of-program evaluations: Students are expected to file a self evaluation, maximum of one page per program, by the last day of the evaluation week of the quarter in which the programs end or the student leaves the program. Faculty **may require** student self-evaluations as a condition of receiving credit in the program.

2. *Summative self-evaluations*: **Students may choose, when applying for graduate school, graduating, or leaving the college, to add a summative self-evaluation, not to exceed three pages to their transcript.** Students must arrange with a faculty member to assist with the writing of this document and to sign off on the final evaluation. This document must be added no later than one quarter after graduating or taking leave of the college. When a summative self-evaluation is included, the student's transcript will consist of:
   a. Explanation of TESC transcripts
   b. Cover page for individual student
   c. Student summative self-evaluation (at student option)
   d. Programs (in order of most recent to earliest):
      i. Program description
      ii. Faculty evaluation
      iii. Program-by-program students self-evaluations

II. **PART-TIME PROGRAMS AND COURSES (under 8 units per course)**: Evaluation conferences and student self-evaluations are required, or not required, at the discretion of the faculty member. **The faculty evaluation should consist of no more than one half page, containing both the program description and an evaluation of the student.** Macros or grids may be used, *in part*, for course and part-time program evaluations.

III. **CONTRACTS AND INTERNSHIPS**:
The formal contracts should be eliminated as transcript documents. They should be retained in much their present form as registration documents. A single one-page evaluation covering both description and evaluation of work done in a contract will be substituted for the contract agreement and faculty evaluation. Students must file a self-evaluation. At the end of the quarter the faculty and student must develop a description of the work completed (equivalent to a program description), which will be a part of the faculty evaluation.

Internship contracts, because they contain important information about the organization and supervisors as well as a good general description of work undertaken, will be retained as a transcript document. *Students must submit a self-evaluation for internship work. Brief field supervisors letters on organization letterhead may be included in the*

transcript or faculty may appropriately quote field supervisor's letters as a part of their one page evaluation of the student's work. Academic Advising should include a one-page limit on field supervisor's letters in their negotiations with field sites.

III. **STUDENT EVALUATIONS OF FACULTY:** No change

Notes from New Faculty Session on Evaluations
Faculty Retreat (November 7, 1997)
Rob Knapp
NARRATIVE EVALUATIONS
Why do them?

- -- support cooperation, development
- -- not support competition
- -- recognize ability to connect fields
- -- more generally, to recognize the character of students' achievement, not just its amount

Basic steps of the process (for a 2-3 quarter program)

There are many variations. Here is a plain-vanilla outline:

INFORMAL EVALUATIONS	FORMAL EVALUATIONS
happen every quarter except last student does self-evaluative writing faculty member writes response they meet to discuss these	happen at end of program three documents: PROGRAM DESCRIPTION FACULTY EVALUATION OF STUDENT STUDENT SELF-EVALUATION faculty and student meet final documents produced by program secretary proofed and signed by faculty member by 2 weeks after end of program
credit is not finally assigned main purpose is developmental need complete enough written results to serve as good documentary base for final evaluation -- should contain formal evals of any major pieces of work (research, performance, etc) process should be agreed by faculty team	credit is assigned: credit is for minimal performance clarity in advance about minimums is very important partial credit is possible, but not as a form of grading shared understanding of all this by team is vital faculty evaluation includes evaluations by module faculty, internship supervisors faculty member assigns course equivalencies Evergreen expects faculty to listen to student views and discuss them in good faith Final authority and responsibility is firmly with faculty

STUDENT SELF-EVALUATIONS

-- a major opportunity for the student to make connections, find synthesis

-- self-evaluations need to be taught:

= a good three-part structure is (1) goals, objectives, hopes; (2) what happened? (developments, progress, changes); (3) where next?

= self-evaluations should be about what got learned; describing process is secondary

= do some training in week 9; the advising center can help (ext 6396)

SOME LEFT-OVER QUESTIONS AND ISSUES

-- models and advice on how to do the writing

-- the tension between reporting/certifying and supporting/developing

-- "bundling"

-- upper/lower division credit

= *NEXT NEW FACULTY BROWN BAG SESSION (WEEK 8) WILL ADDRESS THESE*

"Writing Evaluations"

What follows is a loose melange of observations and recommendations that came out of the July 2003 faculty institute on writing evaluations. I make no claims to completeness or accuracy of my notes from the Institute, and assume responsibility for any omissions or distortions of what others said during our discussions. The observations are based primarily on faculty review of five different transcripts of Evergreen students who graduated in 2000-2001.

Observations of Current Practice

The two key questions for evaluations are those of *audience* and *authority*. Much of the observed problems with evaluations relate to these questions. Ideally, the student knows what they have learned, and the faculty knows the disciplinary and comparative context. In keeping with Evergreen's non-competitive ideals, the faculty will avoid specious comparative terms and speak to student accomplishments and not failures. Evaluations that merely step through each program activity fail to communicate the narrative of what individual students have achieved. This is more difficult to do for mediocre students.

Some faculty write interim evaluations for students at the end of each quarter in multi-quarter programs, then a separate final evaluation at the end for external readers. There may be interesting developmental evidence in these interim evaluations.

Many institute participants found 'blended' evaluations to be very troubling: evaluations where the student writes the *faculty* evaluation of the student in third-person and the faculty endorses the evaluation via their signature and a brief statement of agreement, or sometimes mixes faculty-written sections with student-written sections. This reduces workload for faculty but creates a real conflict in the *voice* of the evaluation: neither the student or the faculty member comes through clearly.

Do faculty no longer believe that the student evaluation is the center of the transcript? There is evidence that many faculty no longer take the time that is necessary to help students develop their self-evaluations. This is a great loss, particularly since, by far and away, the best transcripts are those where the student's voice is clear and the faculty evaluations provide supporting evidence for the student's achievements and capabilities. Students *must* speak to and of their own work.

To summarize, the main issues, which, taken together, create concern that Evergreen's 'Culture of Reflection' is weakening:

- Erosion of student voice with the deterioration of the quality (and frequency) of student self-evaluations.
- Continued practice of a mind-numbing and deleterious 'exhaustive enumeration' and repetition of lists of activities in program descriptions, faculty evaluations and student self-evaluations.
- Excessive length of program descriptions and faculty evaluations.
- Lack of an explicit hierarchy of learning (by both faculty and students).
- Lack of synthesis and reflection in student self-evaluations (no linkages between studies, no coherent sense of path).
- Lack of a clear statement of the *principal* learning outcomes (2 or 3 max per program) and if they were achieved.

Recommendations for Practice

It would be helpful for faculty to agree ahead of time on the values of program activities (e.g., what is seminar expected to accomplish?) and then use these values at the end of the program as a framework for crafting the evaluations. It would also be helpful to use them openly or collaboratively with students rather than leaving them as unspoken and inconsistent assumptions.

Program descriptions should come first, and should be written in journalistic style (all key points are summarized in the first paragraph). Students should be guided to also write their self-evaluations in this style, and the first sentence of every paragraph should say something important so that the evaluations are 'skimmable.'

Program descriptions should include a list of all faculty and their disciplines. 'Tacked together' program descriptions should be avoided: a single page *synthesis* of multi-quarter, multi-level programs is needed. Transcript program descriptions should be abbreviated for outside readers.

Standardized fonts should be used for program descriptions, faculty and especially student self-evaluations, and the program description and evaluations should appear on the same page for four-credit courses.

Re-order student transcripts to place student self-evaluations ahead of the corresponding faculty evaluations.

Most importantly, all new faculty should read some transcripts in orientations as part of a more elaborated presentation on how to write effective narrative evaluations. This introduction should also include a variety of faculty evaluations written in different styles.

WRITING EVALUATIONS

PRINCIPLES:

1. It may be true that "few people ever read the narrative evaluations in a student's transcript." But some people out there in the public do read them, and we can never be sure that such a person won't read this one. If someone goes to the trouble actually to read through the narrative evaluations, that person expects to learn something important, detailed, and individual about the student. If she goes to all that trouble and doesn't learn very much, the resulting impression will be negative. (One way to exact revenge on a student is to write a laudatory but vague and meaningless evaluation, and to allow the student to submit either no self-evaluation or a clumsy, naive, or foolish self-evaluation.)

2. The evaluation for each student should be so far as possible individualized--unique and peculiar to that student. Evaluations that could be of anybody in your program are always unimpressive and unconvincing.

3. The Student Self-Evaluation is in fact *more important* than the Faculty evaluation, and it is important to stress this fact to the student, and use your time with the student to work on that Self-Evaluation. (I have said my piece on this subject in the leaflet distributed by Academic Advising.) The Faculty Evaluation should play on the student Self-Evaluation, and complement it--not the other way around. The very best Faculty evaluations begin: "Martha X has written an especially acute and revealing self-evaluation of her work, and I urge you to read it carefully. I will comment only on...."

The three sections of a student's transcript--Program Description, Faculty Evaluation, Student Self-Evaluation--play off against each other, and form a whole. Whatever is in one of the sections NEED NOT BE REPEATED in the others.

The Program Description states what the rationale for the Program was, and what activities were required of ALL students. Thus, it is never necessary to repeat the book lists, or to say "She wrote five papers" if the Program Description says that all students were asked to write five papers. On the other hand, the program description does specify all those activities about which the FACULTY would be expected to comment. Thus, if it says that each student was required to submit an individual art work. then the Faculty should (must?) comment on that art work.

The Faculty Evaluation must discuss how well this student fulfilled the requirements outlined in the Program Description. It must explain how and why certain requirements were not met, or additional or different activities were attempted. It must explain how much credit was earned, and the distribution of that credit. This job is quite enough to fill up the allotted space.

The Student Self-Evaluation can provide much information that the Faculty really could not know--how this program fit with previous work, or with future plans; why the student undertook it; how the student's attitudes changed or were affected by the work; what elements in the program were of most importance *to the student*; and so on. The Faculty can comment on these matters, perhaps, but the Faculty job is quite different.

5. Generalizations and evaluative adjectives are always in themselves without content. Saying a student "did well" really doesn't tell us much, especially in these cynical days when everyone expects "grade inflation," and no one wants to write a negative evaluation. Moreover, students are easily offended by such

generalizations, just as they are by any attempt on the Faculty's part to "analyze" their mental or emotional state. And offended students can be litigious.

The best way out of all these difficulties is for the faculty as a rule to write only OBJECTIVE DESCRIPTIONS OF THE WORK, allowing the objective description itself to imply the "evaluation." If a student did brilliant lab work, a proper description of that work will make it clear that the praise you bestow is warranted. If the student wrote inept papers, or spoke in seminar only three times during the quarter (and then only to suggest that we take a break)--an objective description of the papers, and a verifiable tally of the seminar efforts will provide more than enough negative comment.

The Principle is: Write the Evaluation as an Objective Description. Such a description is often all the evaluation that is needed. Only such description gives content and meaning to any "evaluation" you might add. Without such a description, any evaluative remarks lack content and meaning.

The best students are never a problem, except that you want future readers of the Transcript to believe that these students really were the best. Weak students or hostile students are always a problem. But you can usually get past their weakness or hostility by detailed, strictly objective description. You want the student to say to you, after reading your evaluation, "Well, everything you say is true; I guess that sums it up."

Of course, this can be devastating to some students, so Faculty should be gracious. We mustn't lie, but we can mollify somewhat. We shouldn't want to make a student pay for years for immaturities or misprisions of the moment. One can always write a devastatingly candid "in-house" evaluation, and a highly modified, less eternally damning version for the transcript.

6. There is always more than one way to skin a cat. The important thing is that the cat be skinned. The methods you yourself would use to compose a sound evaluation have to be your own methods, suited to your own personality and habits; the example of other faculty can only be "suggestive" to you. Even so, sound evaluations are sound evaluations, and we can describe them, even if the methods of producing them may be quite different.

METHODS:

1. If you intend to write detailed objective evaluations you must keep careful records of each student's work. This is fairly easy as regards papers, examinations, lab reports, and so on. It is only slightly more troublesome to keep careful records of attendance at lectures, workshops, seminars. It is most troublesome (but very useful) to keep records of seminar performance.

   The seminar is usually the most important element of a program, at the very least in the sense that it occupies more time in the program than any other element. And yet the usual evaluation (faculty or student) lets the seminar pass by with no more than vague ritual gestures like "Horace was hesitant in seminar at first, but as the weeks passed he became more comfortable, and by the last weeks was participating regularly." This may be true of Horace, but it is also probably "true" of 80% of all the students. Moreover, it says absolutely nothing about the content or quality of Horace's participation.

   Student self-evaluations are just as vague, sometimes worse. And it is rare indeed for any student ever to indicate that she learned anything whatsoever from the other students in her seminar. For all you

can tell from most evaluations, the student might as well have been sitting in lecture halls with 340 other students, listening to grad assistants ramble for 50 minutes.

Most of the people who will read the transcripts think either that undergraduate seminars are worthless, or that they are marvelous experiments in self-development and group learning.
In both cases, if you do not describe a student's seminar performance in meaningful detail, you do the student damage. The skeptical reader is confirmed in her worst prejudices: this student did nothing in seminar and learned nothing--of course. The idealistic reader is disappointed in his expectations: what a wonderful opportunity such seminars were, and how unfortunate that this young woman seems to get nothing from them at all.

So you are doing the student a favor by taking the effort to describe seminar work carefully and in lively detail. You are doing her an even greater favor if you insist that she describe her own learning in seminar in detail in her self-evaluation.

Years ago I watched (with envy) as Rob Knapp kept meticulous notes during a seminar. After years of attempts I worked out my own procedures. You can work out yours as well. You can make "forms" on which to record the necessary information for each student, whatever that information is. Everything depends, of course, on how the seminars are conducted and just what participation and behavior the program demands.

The signal benefit of taking such notes in Seminar is not that it provides useful information for evaluations, **but that it forces you, the faculty, to keep your mouth shut during seminar, and to observe the students carefully.**

This may raise a serious problem. It is hardly fair for the faculty to criticize a student for not saying much in seminar, if it was never required or necessary for the student to say anything. It is unfair to blast a student for hogging a seminar, if the seminar format permitted or encouraged such behavior. But we are now approaching an issue far beyond writing evaluations--how should seminars be structured? Let me simply note the problem, and then pass on to another topic:

> IF you have designed a format that requires each student to participate regularly, and requires specific significant seminar contributions from each student, and IF this seminar format is obviously relevant to and appropriate for the development of the program's themes (as stated in the Program Description) then you will have something to take notes of, and you will find it relatively easy to write evaluation comments that make sense to an outside reader. Otherwise....

2. I like to start each evaluation with a brief description of the student--what her interests are, what her experience has been, why she signed up for this program, what her special skills are.... I usually include a brief evaluative statement, of a generalized sort. The rest of the evaluation will back up this claim in detail.

If you require the student write a self-evaluation, and if the student follows the advice in the Academic Advising handout, she will also have written such a statement at the beginning of her evaluation. You can then adjust the two statements so that they are not unduly redundant. But having them both is useful. It assures the reader that you do indeed know who this student is, and what her individual qualities and needs are, and it can also indicate the major themes that will run throughout your evaluation.

At the close you can repeat the generalized evaluation (now substantiated) and comment on what the student is going to do next, or should do next...and so on. If you know what the next step is for the student, a comment on how well she is likely to perform is always useful. (Negative comments about the future are, of course, out of the question.) Such concern for the student's further progress is a sign of your good faith.

3. CREDIT. The standard breakdown of credit equivalencies should be at least implicit in the Program Description. It is sometimes useful to make it explicit if there might be any confusion.

   Your evaluation of the student's work should describe all the work for which you are giving that credit, in relative proportion. If half the credit is in Chemistry, half the evaluation at least should be devoted to Chemistry.

   We often imagine that credit must be given in blocks of 4 units, surely because 16 is so neatly divisible by 4. But other schools often have difficulty with 4 units (and always have difficulty with 2!). Sixteen units can also be broken into three parts--5-5-6. And for many programs such a tri-partite division makes more sense.

   In any case, the division of the credit for any student should reflect what *that* student actually did and earned, not some general breakdown imposed regardless on all students.

4. I *always* negotiate course equivalencies and the ratio of credit. Most of the time there will be a standard pattern, and most students will be satisfied with that pattern. But many a time--even in Core Programs--a student will have done something special or individual that is worth recognizing in the credit.

   For instance, he may have concentrated on political philosophy, written all his papers on that subject, and devoted half his study time to it, whereas the other students only read the required Plato and Hobbes. Or the student will have particular needs for certain descriptions. He is going to apply to the Masters in Teaching program, and needs certain types of credit. Of he has already accumulated so much previous credit in some subject (writing is the usual culprit) that further credit of that sort is redundant, but you nevertheless want to give credit.

   Negotiating Credit may somewhat confuse students, but it is usually taken as a sign that you do indeed care about their progress and welfare. Fine. But remember that any deviations from what the Program Description has established as the obvious pattern, must be clearly and fully justified in the two evaluations. The Student's Self-Evaluation must be particularly detailed and copious in such regards. Our student who got 6 units of special credit for Political Philosophy should be able to explain what he learned in vivid, convincing detail.

   It is often useful to advise a student to take less than full credit. If an objective description makes it clear that the work is very poor--and especially if such work will be important to the student's future--then wiping it off the record may be doing the student a favor. In any case, this is a subject for negotiation. It is always smart, whenever the case is ambiguous, to negotiate credit and no credit in this way.

   The most punitive procedure is to give the student credit, but describe the work <u>objectively and in detail</u> so that it is clear to any outside reader that the student did very poor, even miserable work, and that the credit is at best a "D." This will hurt the student in the future; the student can hardly object if the description is accurate and fair; and the honor and integrity of the college is upheld in the transcripts.

This is far better than crafting vague and mealy-mouthed evaluations that pass off sloppy inadequate work as if it were just what Evergreen always rewards. There are too many colleges and employers who already believe TESC is a funny farm, and our graduates are self-deceived illiterates. We do not have to confirm their low opinions. At the same time, of course, like every school in the country, we regularly face "advanced" students who are not ready to do even elementary work. So....

5. Students (and some faculty) confuse *credit* with *grade*. This is particularly a problem in a school that does not give grades: students understand grades, and readily suppose that "credit" is our version of "grades."

Credit is earned simply by being present and doing the work at a minimum acceptable level. "D" work gets credit. The only place where *credit* and *grade* become the same is "F."

HOW I DO IT:

I keep copies of all my comments on student work on a computer disk. I keep careful notes of seminars, and attendance and questions in lectures.

Well before the evaluation conference, I work up a draft evaluation based on all this information. (I allow it to run as long as it takes, because I find it easy to edit down later.)

I tell the students in advance exactly what the conference format will be, and I tell them they must bring with them a <u>draft</u> of their self-evaluation, a faculty evaluation (if they want), and all the notes and marked-up books they might need to further discussion of their work.

When the student appears for the conference, we go through the following ritual:

--"Did you bring an evaluation of me?" (Answer: Yes, or No)
--"Do YOU want to discuss it now?" (Yes/No) [The answer I want is No, but if the student insists we discuss his evaluation of me. Otherwise I put the evaluation on a stack to be read later. Of course, the student is not obliged to bring one.]

--"Did you bring a self-evaluation?"
Now the real conference begins. I read the self-evaluation. We discuss whether it is adequate, and fair to the student herself. We edit it. I advise how it can be improved. I've been known to send the student back to redo it and schedule a new appointment.

In the course of this I always ask the student to remind me of her background and experience. I spend a lot of time advising students about their next moves (sometimes such advice eats up the whole session!). We talk out everything, and come to tacit agreement about the quality of the work. At some point, I give the student a copy of my draft evaluation of them.

These two items--background and future plans--often radically change my thinking about their work and my evaluation. It amazes me how <u>little</u> students volunteer about themselves or their ambitions, and how hidden much of this has been even in the case of students I think I know well!

My draft is on the computer screen. After about 45 minutes I turn to the computer and add to the evaluation whatever introductory or concluding material I need. I try to base my remarks on the conversation we have just had. I add, I delete, I alter.
We negotiate credit. I print off a copy and hand it to the student. The student reads it. Then this essential ritual:

--"Is there anything you want cut?" (We discuss it.)
--"Is there anything you want added?" (We discuss it.)
--"Is there anything you want changed?" (We discuss it.)

Once the evaluation is agreed to I always say--

--"Of course, if later on you want some changes made, just contact me. So long as it wouldn't distort things or force me to lie, I'll make any changes you need. If you ever ask to have the transcript sent somewhere, however, it is then unchangeable."

I remind the student that if I have mentioned her self-evaluation in my evaluation of her, then she must submit that self-evaluation to the Registrar in order to register the credit. Also, she had better make sure her self-evaluation is beautifully done, or she will undercut all the good things I have said about her.

We shake hands.

I wish her good luck.

I have had no complaints about evaluations or challenges of credit in fifteen years (at least).

Richard Alexander

3 July 1995

TO: Jin Darney, for the Academic Deans, and Barbara Smith

FROM: Burt Guttman Burt

SUBJECT: Putting evaluations together

I think the faculty needs to hold itself to a higher standard for creation of student evaluations. I've come to this conclusion after chatting with our local program secretaries and seeing what they have to do to assemble evaluations. Too many programs simply dump pieces of evaluation, from individual members of the team, on the program secretary and expect her to assemble them into a coherent whole. Aside from the unreasonable burden on the secretary (no small matter), the result, I'm afraid, is lousy and perhaps incoherent evaluations. Furthermore, this system allows students to fall through the cracks and have their evaluations lost or delayed.

With our computer facilities, if faculty members write their evaluations by computer, it is incredibly easy for each faculty member to assemble 20-25 final evaluations, put them in proper order, and hand the completed files to a program secretary. In contrast, it is difficult for the program secretary to juggle hundreds of evaluations in bits and pieces and to assemble them into coherent documents. I think faculty members assume that secretaries can do this easily, so they just dump the load on the poor secretaries and rush off. I maintain that this is a dereliction of duties.

When I'm working with other faculty members in a program, I consider it my duty to take the pieces they've written, put them in proper order, with a consistent format, and--most important--write some kind of introductory paragraph leading into the narrative to follow and make sure that the equivalencies at the end are all correct. Secretaries can't do that--or they should not do it.

If my teaching colleagues give me disks with all their pieces in good condition, it is a matter of a few key strokes, perhaps using a few creative macros, to transfer the pieces into single files for each student on my hard drive. Another few keystrokes will create the outline of an introductory paragraph, which I can personalize for each student, and add the correct equivalencies at the end. If people need instruction in ways to do this, any of us who do it regularly can easily teach them. But I think this business of expecting the program secretaries to be mind-readers and miracle workers has to end.

While I'm on the subject, some kind of brakes have to be put on the people who teach modules. I keep getting long course descriptions with ten times as much detail as any reasonable person would ever want to know, and usually there's no way to edit them down. These, too, make for lousy evaluations.

From: Janet Ott

Re: Evaluations and related issues

The deans have asked me to discuss the issue of evaluations for "The Real Faculty Handbook" so here are some thoughts on it.

First and foremost, I think the thing that we have lost (or never had) is a good dose of honest reality. I have read few faculty evaluations of students that have any constructive criticism at all, even for in house evals which will have no effect on their future lives. I have heard the argument that we need to "emphasize the positive," but I think we have taken that to the extreme. I often find no mention of criticism of writing skills in evals of students who are incapable of writing a paragraph with a thesis statement, much less an essay. I often find the same lack of critique about math skills when the student has trouble finding 50% of 70. There is this great argument about self-esteem, but to be perfectly honest, we do the student no favors by not pointing out exactly what they need to work on. When they get passed on year after year with adequate evals and then suddenly get an truly honest one, they go (justifiably) nuts. "No one ever said I can't write," they say. "No one ever told me I need to work on my math." I hear. Well, then, somebody's been dishonest all this time. Isn't it better to have a freshman or sophomore hear what they need to work on, and strongly encourage them (while they are still somewhat pliable in that direction) to get the help they need, than to say everything is fine, or have an eval that just lists what was handed in without any critique at all, good or bad, which are some of the worst evals I've seen. I suppose you get my point, and this is the major peeve I have of all of us - that we are afraid to critique either students or colleagues. In part, I have come to realize, it's because it's easier. Give a good eval, and you get no argument. It makes evals week ever so much easier. But if we gave feedback throughout the quarter, so that they know what's coming, there would be no argument.

This goes for both students and colleagues. I won't write in an eval something that I haven't said first. This makes me open my mouth when I would rather keep it closed, but it saves surprises in evals later, which are way worse to deal with. I generally write into my covenants that we will avoid surprises. In my 10 years of writing evals, I have had only three students and one faculty disagree with what I wrote in terms of assessment. And yes, they were strong arguments, but at least they heard what was needed. And several that got the feedback throughout the quarter and were stunned at the first several comments, came back with the statement that they wished that they'd have had someone who cared that much before. I think honesty goes along with good teaching.

As to the practical issue of how to write meaningful and individual evals without killing yourself during the course of evals week, I think there are several things that can be done to help. One is to keep detailed notes during the quarter. The more detailed the better. If you have real quotes from seminar, or a theme that a student follows week to week, or a synopsis of a particularly good answer to an exam question, or the raising of a really good question in class - those really add to evals. Students are impressed that you paid that much attention, and if someone actually reads the darn things after the student graduates, they might actually learn something about the person. That's who I write to both the student and the perspective

employer or graduate admissions committee. I haven't a clue as to how the latter responds, but I know the students feel good about them because the eval is clearly about THEM and not some generic piece. Because several students are not doing the whole program (in the sciences this happens a lot), I also get in writing anything that makes a student "different" - the one taking the seminar in gender studies, or the one doing Orissi dance, or the pottery student, or someone doing 4 credits in French. Those details collected in writing from students during the quarter save time at the end, because they're all there in the file so you don't have to keep 25 students (or more) in your head as to what they're doing.

The second thing I would say is to have a sort of outline - a list of everything you want to cover for everyone. Attendance, seminar participation, workshop participation, exams, papers, projects, studio work, whatever. This way, you can make sure you don't leave anything out.

Once you get cranking, it's easy to forget bits and pieces and then you realize it later. Or the student does, and that's even more embarrassing

The third thing is just something I've found that helps me. I pick the best student and do theirs first. I know some "save the best for last" and that's another way, but I find that it sets a tone for my writing the rest of the students evals if I get one really good one done

Also, I use the first as my "boilerplate" because I find it best to come down from the top rather than up from the bottom. After I write the first, then I use it to write the next, substituting names, and details, and gender when necessary, and make sure, at the end, that I've covered my list, because inevitably, each student has something inherently different about how they did the program - one didn't do seminar, another took a module; It can get really confusing. Then, with each student, I pick a completed one that's closest to how they did their work and use it as a boilerplate. Some folks have written a real boilerplate, leaving spaces for names and adjectives, but I've found that doesn't work as well for me.

It isn't as individual. This has been a good compromise for me - they're very individual, but I'm never starting from scratch. It feels like editing rather than writing, which is easier on me, even if I end up cutting out 90% of it. I hope these ideas help. Obviously, whatever works for you is best.

Inevitably, some students want to change something in their eval.

They might think it's fair and reasonable, but they don't like a work or phrase for whatever reason (and they have some amazing ones - the best I heard was that the army didn't like a phrase I used - it was a buzz word for them), or they don't like the style. I've given up arguing from my eval. What I now do is have them write what they want to change and we work from their draft. It puts the onus on them rather than me, and usually, they do a reasonable job, even if they re-write the entire thing.

In having them do the work, I can then okay or not okay what they write.

I've also gotten in the habit of having contract students write their own evals. First of all, they know far better than I do what they actually accomplished and what they did to accomplish it and they generally have a better idea of what they want to emphasize to any future employer or graduate committee. So we go from their draft. Only once has a student been "over the top" in

terms of praising themselves about their work. And I have to admit, this one really does save time and energy at the end of the quarter. They still write a self-eval as well. They really do know the difference and I have found them to be rather good at getting "the faculty voice." I'm with Marilyn Frasca on this one - I think we should have our students write their evals and we sign off as to whether we agree with it or not.

Loss of credit and fifth week warnings. A difficult topic. First of all, I rarely can tell by the fifth week, especially in the fall, as to whether a student might lose credit. Secondly, it's difficult to decide, in the case of a student doing really poorly, whether to drop credit or write a really bad eval. Sometimes the second is more satisfying, actually. Often, and this is always after long discussion with the team, I will write two evals, one for full credit and one for partial. The second is actually a reasonably good one, emphasizing what the student did and not mentioning what didn't get done, etc. But financial aid and other circumstances always make loss of credit a tough issue. I think these are best to be discussed with the faculty team, and then the student.

Self- evals. I generally look forward to writing me self-eval as it gives a sense of closure to the year, and since there are always the inevitable left-overs from the year, any sense of closure I can gets helps. I think of my self-eval as a sort of program history and intellectual biography. I use it to sort out what worked and what didn't in the program and how to improve what didn't work, how the team worked well and where it didn't and whether that could be improved and how, what I did that I was especially proud of and what I wasn't and how and whether that could be improved, and what was really fun, really frustrating, and what I learned from it all. I tell students to write about the ah-ha experiences, not just to list what they did, to write as If writing to a good friend about their year and what they thought was really great, really lousy, really amazing and the three best things that happened. I tend to follow the same sort of format. Of course, mine run much longer than the three pages per year we generally suggest to our students, but then I think I'll actually read mine again and use it.

A note about colleague evals. Ever since the new policy came in where we're supposed to write about this list of things, faculty have been up in arms, and some just address the list without writing anything real.

My advice is to skip that and just write the old letter format as always, with the paragraph at the bottom that addresses "the remainder" that you haven't yet addressed and say you assume they did fine in all that you haven't mentioned or you can't comment on it, because you have no evidence, or however you want to address it. I have done the letter since I came, and never have I had a dean say it wasn't adequate. But I would still call for honesty. I know we all have to live with each other, but their are some things that our colleagues need to hear. If we don't tell them, who will? Instead of bitching behind their backs, tell them during the course of the year. Then the eval won't be a surprise. Of course, it's difficult. And I've had my share of bad times confronting colleagues. But practice makes one better at it, and more tactful, if one learns from ones difficult times. And it will raise the level of our teaching.

Janet Ott, Ph. D. Lab I The Evergreen State College Olympia, Wa. 98505 206-866-6000, x6019

Notes on a procedure for narrative evaluation.
J. M. Stroh November 1996

Here in very brief form is a procedure I sometimes use for evaluations based on the following premises:

- Students should always write an evaluation of their achievement in a class, period. (I **always** require a self evaluation except for 4 credit courses).
- Students should have as thin a transcript as possible so the "real world" will more likely read it.
- Students know their own work better than faculty.

Combining these I decided students should, perhaps, write most of the "Faculty Evaluation Of Student Achievement" so that only one evaluation rather than 2, and one from the most knowledgeable source, would become the evaluation. To do this I use the following procedure.

- All required work gets returned to the student by the end of the 10th week.
- Late in the 10th week, or early in evaluation week, I give the students a **detailed** program description, and show them all test scores and "check-off" lists I have.
- Students attend a planning session where I state the goals of the evaluation process, who the audience is, and the importance of writing a quality evaluation. I tell them they must address all the program activities in the program description. I also tell them not to do the laundry-list in their evaluation, that the details are in the program description. They must write about achievement, not what they did not do unless it seems particularly important. I give advice about active voice and past tense (hey the program ended) but they often goof on these.
- Transfer students in particular need clarification about the process and what a narrative evaluation states, so I usually meet with them after the Greeneshave started on the process.
- Students get "typical" or model evaluations as I would write them.
- Students then write a draft evaluation, as if faculty were writing it, from the third person!
- In small groups the students share these drafts, offer advice, correct lies, errors, and omissions and improve the quality of the document.
- Each student rewrites the draft and ideally goes through the peer review again.
- I am available to answer questions and prod them on.
- At the end of this session each student has a draft evaluation on disk and they can work on it more in their "leisure" time.

During evaluation week I have an appointment with each student (about 30 to 40 minutes) during which I bring their evaluation up on screen, add the necessary boiler plate, and go over it line by line making additions, corrections and such as necessary. If I have a strong disagreement with their version and it can't be resolved or corrected I tell them I will do the re-write. Also a few students just can't take on the duty of writing from the third person, they come in with a conventional self-evaluation so I write their evaluations. In almost all cases by the time the student leaves we both agree on what their evaluation will be, right down to equivalences. The students gets a copy on the spot and we discuss advising issues or do a little small talk as there usually is time.

I like the process because:

- The student really has to think seriously about achievement, each must play the faculty role and it stretches them.
- The evaluation has more of the student view in it, they might stress different parts of the program more than I would for example.
- We don't get into any arguments over content of the final evaluation. Generally the peer review, scores, and conversation get rid of controversies.
- Because I need to get their work back by the end of the 10th week I don't have a huge pile of stuff to make me anxious evaluation week.
- Evaluation week goes by with pleasure, and efficiently.

Pitfalls

- I have only used this while teaching solo, or with one other team member. It gets more complicated with more faculty (but might work just fine).
- Your teaching partner must agree to the process.
- For core students the process would take loads of time, care, and feeding (but would be a great series of workshops). I would have think whether it would be worth it for Core.
- Sometimes its easier to just share paper since faculty must do the communication step in any regard (which makes it take up about as much time as the standard method).
- As faculty you must be ready with work completed and time set aside to do the workshop, no last minute research papers due in the 10th week! (But this is really a plus for me as it forces me to think of a good closing point before the last day of the quarter.)

See attached examples of these evaluations.

Overall I really like this method, although I had my doubts at first.

Library 2501
1 March 1996

Dear

This is a little packet of evaluation information for you. Read it carefully. I think it's all self-explanatory, and I think it ought to take care of all the nuts-and-bolts evaluation procedure stuff that will be coming up for us shortly in your Individual Contract or SOS: Humanities program.

Please pardon the form letter.

With every good wish,

Leo Daugherty
Faculty

p.s.: Please read the stuff carefully and do what it says; it'll save time and trouble.

WHAT TO BRING TO YOUR EVALUATION CONFERENCE WITH LEO

(For Students in Individual Contracts OR SOS: Humanities OR Independent Research Programs with Leo)

1. Your Self-Evaluation. It should be typed, single-spaced, on the official Self-Evaluation form. (Forms are available from any Program Secretary.) It should be signed and dated. After your Evaluation Conference, you may feel (and/or Leo may have suggested) that you revise your Self-Evaluation in large or small ways, but you should prepare it at this time as if this version will be the final draft. (It probably will be.) Try to hold your length to one page, as that is the standard length for one quarter, although two is okay.

   NOTE: It is important that the title on your Self-Evaluation match exactly the title on your contract document. If in doubt, call Vicki at x-6605 and ask her what the exact title is. (She should have a file copy of your contract.)

2. Your Faculty Evaluation of Leo. About this document, three things need to be said. First, regarding content: Say anything you wish, but try to make what you say interesting enough to be read by somebody who's read hundreds of student evaluations in a world where the main problem with student evaluations of faculty is that they are too boring for human consumption. So: try to write something interesting, and let the rest follow. A good tip is to start with a central impression -- one which is the result of your strong feeling, your studied contemplation, or both. (This is sometimes called a "generative sentence" -- because it usually generates more good valuational sentences in your mind and on your page.) Second, regarding style: Write in any style you want, in any form you want. Some people have written informal "Dear Leo" letters; others have written formal, third-person "personnel form" evaluations; still others have written poems on napkins with marginal drawings and doodlings. Genre and style decisions are left in your capable hands. Third, you will give this evaluation to Leo's Program Secretary, Vicki Arrington (Library 2106 -- preferably AFTER your Evaluation Conference, in order that you might be able to add material occurring to you during it. In keeping with Evergreen plicy, Leo will not read this letter until the quarter is over and his evaluation of you has been written and sent to the Registrar.

3. One Piece of Paper, which can be hand-written, in which you give the titles of (a.) all pieces of writing (book-length or smaller) you read, and (b.) all pieces of writing you wrote. For (a.), include titles both on and not on the contract document itself. It is important that all these titles get included in Leo'e evaluation of you. For (b.), write a brief synopsis -- two or three sentences -- of each of the pieces of writing you wrote, just to refresh Leo's memory about the content of each piece as he is sitting, after your Evaluation Conference, writing your narrative evaluation. Note: Exact titles and exact spellings of authors'names will be needed.

4. [For Interns Only.] Students working on Internship Learning Contracts should bring their letters of evaluation from their Field Supervisors with them to their Evaluation Conferences with Leo. These should be typed on the organization's letterhead stationery and signed by the Supervisor. (IMPORTANT NOTE: Evergreen does not accept forms from Field Supervisors which are "non-narrative" -- i.e., which are made up of numerical, alphabetical, or "check-off" ratings. We want the Field Supervisor to write at least a paragraph about you and your work -- and preferably more -- in as much detail as possible.

The next pages contain evaluation tips.

SELF-EVALUATION TIPS FOR BEGINNERS

(for Students Working in <u>SOS</u>, in Individual Contracts, or in independent research with Leo)

Your Self-Evalution is first of all a <u>brief</u> document. One page per academic quarter is about right, although two pages is okay if you just can't do the job in less. (The reason: experience has shown that external readers of student dossiers simply do not have the time or patience to read more than one page per quarter about your academic life -- even when they are scanning.) Therefore, you need a brief, elegant organizing tool for saying what you will say. Here are some samples:

1. What I knew (or believed) at the beginning of the term <u>versus</u> what I know (or believe) now.

2. A brief record of my trials and tribulations in understanding <u>X</u>, or learning how to do <u>X</u>, culminating in a few words about where I am now in that struggle.

3. How what I have learned (or learned how to do) has changed me and/or changed my direction and/or changed my future plans.

You only have one page; so pick only one or two of these organizing gimmicks. Or feel free to make up one of your own. (As you can see from reading them carefully, these three are all the same anyway at bottom -- just as they all have the selfsame purpose.)

<u>Do include</u> the following somewhere, if and only if youreally mean it: (1) Did you pick up, or improve on, a skill that matters to you? (2) Did you read any piece of writing (or encounter any writer) who really made an impact on you? If so, say how and why in a few well-chosen words; (3) Did you discover something, or figure something out, that you think is really important -- to you, to the world, or to both?

<u>Do not include</u>: (1) any factual information about your program that will be in, or be clearly implied by, the <u>Contract Document</u> which will go in your transcript (you don't have the space for redundancy); (2) any breast-beating, guilt-inspired stuff about all that you didn't do that you should have done (Evergreen students are notoriously too hard on themselves); (3) statements of self-congratulation about your growth and development as a person or scholar which you know you don't deserve. But: <u>Do</u> include those you know you <u>do</u> deserve!

Most important of all: (1) confront yourself; (2) try as hard as you can to enjoy the self-confrontation, as opposed to feeling threatened and/or anxious by doing it.

THE ORIGINAL RATIONALE FOR STUDENT SELF-EVALUATION AT EVERGREEN WAS -- AND REMAINS -- THE IDEA THAT PRODUCTIVE, CREATIVE, HONEST SELF-CONFRONTATION, AT THE END OF A CHALLENGING LEARNING EXPERIENCE, CONSTITUTES THE BEST AND (IN THE LONG RUN) MOST EFFECTIVE KIND OF PERSONAL ASSESSMENT -- and that such self-confrontation is, plainly and simply, a Good Thing.

RICHARD'S FINAL EVALUATION PROCEDURES
Individual Contracts, Spring Quarter 1994-95

I will hold evaluation conferences on Monday, Tuesday, and Wednesday, June 6-8. The evaluation will consist of a review of the work you have done during the quarter and written evaluations by the faculty sponsor, student, and field supervisor and/or subcontractor(s), if any, of the learning accomplished. In the evaluation conferences, we will share and discuss drafts of all of the evaluations and come to a mutual understanding of your accomplishments. Final transcript evaluations will be prepared only after the conferences.

In order for evaluations to proceed properly, you will need to turn in the materials listed below no later than 5:00 PM Friday, June 2. Materials should be brought to my office, 3009 LAB I.

It is my policy to have students sign up for a conference time *when they turn in the last of their materials for evaluation*, not before. **This includes a draft of the self-evaluation.**

You will need to plan your schedule so that you have time to type your final self-evaluation onto the form after the conference and before leaving Olympia—and in any case, no later than 5:00 PM, Friday, June 9th. Turning the final, typed self-evaluation in to me is the last obligation you have to the contract.

Materials

For evaluations, you need to turn in the following materials:

1. Any final paper or research report agreed to in the contract, properly typed in the appropriate form and style. It must be written in correct English. All material derived from other sources, *whether or not a direct quotation is used,* must be credited in proper form in footnotes, endnotes, and/or a bibliography. Submit the original, not a copy; it will be returned to you with comments at the evaluation conference. The quality of the writing and format will be mentioned in the final evaluation.

2. All other materials required by the contract, such as an internship journal, natural history field journal, responses to books and articles read, short papers, problems worked, etc. If in doubt, first read over the contract and then consult me if you still have questions.

3. Any other important, selected evidence of your learning during the quarter that I should know about. In most cases I will not have time to review extensive reading or field notes; please do not submit them without checking with me first.

4. An almost final draft self-evaluation of the quarter's work (see the instructions on the next page). This will serve as one of the major sources of information for the final evaluation. It should be clean and legible, preferably typed. Please do not put it on an official form until we have had a chance to go over it in the evaluation conference.

5. A letter of evaluation from your field supervisor and/or subcontractor, if appropriate. It is your responsibility to see that I have these in advance of our conference, as specified in your contract.

Please consult with me in advance if you have any questions about this list of materials.

Draft Self-Evaluations

Your self-evaluation should include the following information:

1. What you did. This should supplement, not repeat, any contract description that describes in reasonable detail what you planned to do. I will include a basic description as part of my evaluation. All you need to do is add a few comments about the changes in the original plan and/or special things you did. If you have an internship, your field supervisor will probably

include some description in his or her evaluation letter; it is not necessary for you to repeat it in detail in yours.

2. What you learned. This is the most important thing to include. I can describe what you have done, how well you have done it, and what I think you can do with it all, but you are the best person to say what you have learned and demonstrate it. It is important to go beyond the generalities: give the reader some specifics–state the two or three things in each general area that we covered that you found most exciting, difficult, etc. HINT: Start these sentences with ***"I learned that ...", not "I learned about ..."*** Do not put down the laundry list of everything you've learned, but give enough examples for the reader to be able say, "Yes, that example tells me that Bill really does understand what a tree, barnacle, or kumquat is," or "Anne really does understand the problems of bureaucracies," etc.

3. What the learning process was like for you and, more importantly, how well you think you did. NOTE: Do not give any psychological explanation of why you did not do better.

4. What it all adds up to for you—what it means; how it relates to you, your past, your future, your goals, your career; where it takes you from here; what you think you can do now that you could not do before; etc. While this is not a critical part of the evaluation, it helps the reader get a sense of how well you have integrated the learning into your being. It's even O.K. to say, "I've learned I don't want to deal with field work (or whatever) any more." (But be sure you really want it to appear in your permanent transcript.)

You have one page, typed, single-spaced for your self-evaluation for the quarter. For your draft, don't worry too much about the length: it is better to get it all down and then go back and cut and polish. We'll go over it in the evaluation conference so I can give you some advice on how to make it even better.

Remember that what you are writing is an evaluation of your work and accomplishments, not of me or other folks you had to work with.

One final piece of advice: Do not write your self-evaluation to me. Imagine a future teacher or employer whom you are trying to convince to admit you to his or her program or to give you a job and write it to him or her. It is the toughest kind of final exam: "Tell me everything you've learned this quarter and what it all means to you in one page or less."

NOTE: If you plan to print your Final Self-Evaluation on the form at Computer Services (see section on Final Evaluations below), you should write your draft on a computer as well. Check with Computer Services on compatible MAC or IBM formats.

Evaluation Conferences

As noted above, you may sign up for an evaluation conference only after you have turned in all your materials for evaluation. The earlier you turn in your work, the better your chance of getting an early conference.

The conferences will be 30-45 minutes long. In the conference we will review the evaluations of your work and do our best to come to a common agreement on the nature of those evaluations. I will do my best to have a written draft of my evaluation of you, though it will probably be a bit rough (remember that I have a number of them to write) and will need polishing during and after the conference. The conference is not a final examination, but a celebration of accomplishment. Do not be frightened: I do not bite (but I do try to tell it like it is—the better you've done, the more of a celebration it will be.)

Final Self-Evaluation

After the conference print or type your self-evaluation onto an official form. Computer Services can print self-evaluations on the standard form from your computer file; I recommend that you use this service. If you must type it, the forms are available from program secretaries and Registration. Do not use more than one page. Type carefully, with a dark, fresh black ribbon, using elite type (12 characters/inch) if possible; *do not exceed the left and right margins indicated by the horizontal lines at the top of the form.* Be sure the type is clean and the letters do not smudge. If you cannot type well, ask or pay someone who *can* type well to do it for you. Sign and date your self-evaluation and **turn in all copies** to my mailbox on the third floor of LAB I (the Student Copy will be returned to you by Registration along with your copy of my evaluation as evidence that credit has been recorded). I will return messy evaluations to you for retyping.

FINAL NOTE ON SELF-EVALUATIONS: I require students to write a draft self-evaluation, and I include the expectation of a final, transcript self-evaluation in the contract. If I do not receive your final self-evaluation by the time my evaluation is completed, I will send in my final evaluation of you to Registration without it. If I have included a reference to your self-evaluation in that evaluation, Registration will not send out a transcript until they have received your self-evaluation. They will send you a note to that effect. My strong recommendation is that you finish and turn in your final self-evaluation immediately following our conference.

Faculty Evaluation

Please write an evaluation of my effectiveness as sponsor of the contract and facilitator of your learning. It should be typed or written clearly in ink on an official form or on 8 1/2 by 11 inch paper. The forms for student evaluations of faculty are available from program secretaries or Registration; they have a second page so that you can keep a copy for your portfolio. In your evaluation, describe and evaluate the work that I did in the contract. Do not hesitate to say exactly what you think about the quality of my work, how it helped you to learn, how I might improve, what I should stop doing at once, etc. Sign and date your evaluation of me.

This evaluation should be turned in to my program secretary, Jane Lorenzo, room 3015 LAB I, when you come to your evaluation conference. Alternatively, you may bring it to the conference; at your option, we will talk about your evaluation of me *after* we have agreed upon the of evaluation your work. Faculty are evaluated in part on the basis of the student evaluations in their portfolios, and the deans expect the evaluations to be there.

Richard Cellarius

GUIDELINES FOR STUDENT EVALUATION OF FACULTY

Faculty members at Evergreen are asked to solicit evaluations of their work from all of their students. The Faculty Handbook requires that all student evaluations received by a faculty

member - Please complete an evaluation of all faculty members with whom you are working. The evaluation forms are available from all program secretaries. The original white sheet is given to the faculty member; the yellow copy is for you.

Individual programs and faculty members proceed with the evaluation process in a variety of ways. Ideally, your evaluation of the faculty member and the faculty member's evaluation of you should be exchanged at your evaluation conference. Both should be prepared ahead of time so that one will not influence the other. If, however, you would prefer not to deliver the evaluation to the faculty member personally, you may leave it with the faculty member's program secretary instead. If, for any reason, you wish to send Xerox copy of your evaluation to your faculty member's dean, you may do so through the campus mail by addressing an envelope to "Academic Deans, Library 2211."

In the evaluation, you should mention those things which have been important to the educational exchange which has occurred between you and the faculty member. The following general evaluation items may help to focus your thoughts. Don't write a list of answers to these questions. Rather, write an essay for which you have prepared yourself by reflecting on your work with the teacher. Remember, specific examples are worth more than generalizations; constructive criticism is more valuable than praise.

General Evaluation Items

1. Meeting Commitments: How well did the faculty member meet commitments in the following areas?

   a) Teaching activity directly involving students b) Academic advising of students c) Maintenance of student records c) Academic planning of the program

2. Did the faculty member exercise good and fair standards in the awarding of credit to students?

3. What evidence did the faculty member show of ability to do the following kinds of work?

   a) Ability to organize a lecture, seminar discussion, reading list, field trip effort, depending on assignment

b) Ability to distinguish and emphasize important concepts for students to grasp, remember c) Ability to formulate clear, useful assignments of reasonable (but challenging!) length and difficulty d) Ability to evaluate students' work fairly--without undue harshness or softness e) Ability to adjust to students' level of comprehension, providing explanations at a level which is understandable to the student f) Ability to communicate enthusiasm and interest for subject matter g) Ability to promote serious and interesting discussion; skill at asking "open-ended" or "divergent" questions skill at encouraging students to ask questions and initiate discussion h) Ability to tolerate points of view different from his/her own, to encourage independent thinking on the part of students, and to get students to be open to the views of others) Efficiency in giving students prompt feedback on their work j) Accessibility to students who need academic help

4. Row well did the faculty member adapt to the team situation --i.e., did he or she handle with authority relations between students and faculty and between faculty and faculty without difficulty? How easily does he or she come to understand the point of view of others? Is the faculty member willing to discuss ideas and functional matters without excessive personal prejudice intervening?

5. How able does the faculty member appear to be in handling instruction in his/her principal area of expertise? That is, does he or she have a good grasp of the field?

6. Is the faculty member capable of planning and carrying through the coordination of a program? (This is especially applicable to persons teaching in or beyond-their third year at Evergreen.)

7. <u>Add additional items peculiar to your program</u>.

c:\forms\stu-eval.fac
Academic Deans Area, L2211
(11/82)

My Approach to Student Evaluations: Don Bantz

1. Develop a set of learning objectives for the program with the teaching team; refine them; publish them in the syllabus.

2. Assign an early written piece of an autobiographical nature; ask the student to think about, wrestle with, and state their own individual learning objectives for the program. This self appraisal serves as a baseline for both student and faculty to evaluate the students' work at the end of the quarter and ideally, it gets them bought into the process early on.

3. Set up a framework for evaluation. I employ three main components-academic content, process skills, and skill development areas relevant to the specific program. I've found that these three allow room to accommodate any specific individual learning objectives that the student may propose. As the quarter progresses, I'm taking all of the disparate pieces of evidence (vignettes, seminar statements, field notes etc.) and transferring them into my computer file on each student (which I've already formatted using the three component areas above) and around which I will structure my final narrative evaluation. I evaluate each written assignment by preparing written comments extract pieces of them to use in my final narrative evaluation (the goal here is to only write it once).

4. At mid-quarter, I prepare an interim evaluation. This forces me to compile all the pieces of evidence and draft an interim letter (a mini-eval). Yes, it takes a bit of time, but it saves ample time and stress during eval week. I give them specific feedback in each of the learning objectives in the syllabus and note any deficiencies in their work that may result in a) loss of credit or b) potentially negative comments in their final evaluation (the key here is "no surprises at the end of the quarter"). This gives me a chance to outline exactly what I expect from them in the next five weeks if they wish to obtain full credit and/or receive in a positive evaluation at the end. it also provides written documentation which comes in handy if the student contests the eval later on.

5. I schedule a brief mid-quarter conference with each student and present my written interim eval in draft form and talk to them about their work.

6. If all goes well, when it comes time to sit down during hell week, all of the bits and pieces are in my computer file and it becomes a process of letting the themes emerge from the data and crafting a coherent essay of the student's work.

WRITING SELF EVALUATIONS

Richard Alexander

The Transcript

The Evergreen transcript consists of four parts:

1) a cover sheet which lists all the grams and contracts you took here, and provides an outline of your experie at Evergreen, followed by

2) a program description (or your individual contract), which states in 'ral language everything that all its were required to do in that program, and which may also provide a onale for that work;

3) a faculty evaluation of your work in the program, limited to one page per rter;

4) your self-evaluation of your work in the program, limited to one page per rter.

The evaluations for each program are presented together, and the pro- ms are generally arranged in reverse er, from the most recent to the earliest. In this way the potential reader quickly find the most recent ormation, and can look at the earlier work at option.

Myths & Rumors

Myth "Self-evaluations aren't impor- t. Don't waste your time."

uth Self-evaluations are the most tant part of your transcript. The -evaluation often has the only hard ormation on your own work. It is often the only part of your transcript ich has serious content, the only portion of the transcript from which someone can actually learn what you have done at Evergreen, what you have studied, and what you have learned. The other parts of the transcript simply say what everyone in your program did (the program description), or provide faculty comment on your work (the faculty evaluation), comment that can often be misleadingly partial.

The Self-evaluation is your only chance to tell your story in your way. You throw away this chance at your own risk.

Sometimes you will be risking quite a lot. After all, if an inadequate faculty evaluation is the only readable and useable part of your transcript, then you are stuck with what that inadequate evaluation says about you. If you write a shoddy self-evaluation yourself, you are really stuck with it, because a transcript that has been sent to anyone cannot be changed later; and there is only a limited length of time in which any changes can be made even if the transcript has never been sent out. The Registrar's Office regularly receives desperate requests to change a self-evaluation, when it is already too late to do anything about it.

Myth "No one ever reads Evergreen transcripts. Certainly NO one ever reads those self-evaluations!"

Truth Some people do read the transcripts. Some future employers and graduate schools read them all the way through, carefully. Of course, it is also true that some future employers and graduate schools will not read them, or will read only the last ones, or read only the first paragraphs of the faculty evaluations.

However, you don't know right now whether the people you send your transcript to will read it or not. The chances that someone you want very much to impress will indeed read it, and will read your self-evaluations all the way through, is easily in the 50/50 range. If you write sloppy or negative or self-degrading self-evaluations, they can do enormous damage to yourself, for years to come.

Myth "No one wants to know what you think of what you have done. All the important information is in the faculty evaluations."

Truth Those people who do read evaluations want to get answers to questions that are important to them. If these questions were not important, they would not bother to wade through all that paperwork.

They want to know "Who is this person? What is she really like? What are her interests? What are her accomplishments? What has she really studied? What has she actually learned? What is she capable of doing? What sort of life does she want to make for herself? How well will she be able to work here? Does she have the capacities we are looking for?"

Anyone who takes the trouble actually to read a long Evergreen narrative transcript has such questions in mind, and expects to get answers to

hem. After all, if you can't find nswers to such questions after plowing hrough 40 single-spaced pages of iographical narrative, where can t them?

If your self-evaluation fails to nswer those questions, or (consciously r inadvertently) gives negative answers to them—then you have ruined our chances with such a reader. You ave ruined them, perhaps, even if the aculty evaluations are positive. But he plain fact is hat time after ime it is only the tudent self-valuations that upply any erious answers to hose questions.

Why? Because only the tudent really nows the nswers to those estions. Most faculty don't have the ation, and/or if they have it, o are to put it into their evaluations. Faculty can only know the ehavior that you showed them, and hus they simply cannot know what was ctually most important to you, or how his experience changed something you ad thought two years ago, or how it vill affect your future.

Even more important, your faculty annot know your progress through Evergreen, cannot know where you tarted, all the changes you went hrough, or where you have ended. Only you know such things. Only you an construct the running commentary n your progress that the set of self-valuations in fact is.

You should not fool yourself: whether you plan them as a running ommentary or not, your self-evaluations when read through from start to inish constitute a running commentary. tory are you telling about f if those self-evaluations show omeone who never thought back over ny previous learning? who never had ny perceivable goals? whose experience at Evergreen for four years was nothing but one disconnected activity after another?

> *Self-evaluations are the most important part of your transcript. It is often the only part of your transcript that has serious content.*

Myth "The faculty evaluation is so important that it will always over-ride anything I have to say."

Truth The faculty evaluation is important, but a student self-evaluation can always over-ride it.

If the faculty evaluation is negative, but the student self-evaluation is well-written, self-assured, positive, and convincing—the student account will cast serious doubt on the faculty account.

If the faculty evaluation is positive, even enthusiastic, but the student self-evaluation is inept, sloppy, cursory, and maladroit—the student account will utterly undercut anything good the faculty has to say.

If both accounts are positive, they very powerfully re-inforce each other, the student account providing concrete information to fill out faculty generalities. If both evaluations are (alas) negative, then the student account can nevertheless rescue something from the shambles, point to bright spots, explain the situation, point ahead to future accomplishment....

How To Write Self-Evaluations

1) You are literally writing your transcript! So the evaluation must be clean, neat, well-typed, and free from spelling, punctuation, and syntax blunders. Really bad copy probably won't be accepted by the Registrar's Office, but some persistent students have managed to get sloppy evaluations accepted. They pay for that later when they discover to their horror that the transcript cannot be changed! Take no chances.

The evaluations must be typed directly on to the STUDENT SELF-EVALUATION forms. Program secretaries will NOT type them for you. The Computer Center has a program which will print your (perfectly corrected) self-evaluation directly on the proper forms, and in the number of copies you will need.

2) The self-evaluations taken as a whole should provide a running account of your ACADEMIC PROGRESS through Evergreen. Readers who start with the first evaluation and read through to the final one, should be given the autobiographical story of your work here. Why did you choose to come to Evergreen? What were you prepared to do? What did you want to do? Why did you want to do it? Why did you choose this program at this time? What did you learn? How have you grown? changed? developed? Are your goals still the same? What do you plan to do next? and why?

The first evaluation in the set should always provide all that preliminary information:

I came to Evergreen from a Community College in Arkansas, where I had concentrated on secretarial skills and accounting. Having worked in the Florist business for 10 years, and saved a modest amount of money, I decided to move to Centralia, Washington, where I had family. I enrolled in Evergreen largely to round out my education and to study all those things I had been forced to ignore back in Arkansas.... I joined the Multi-cultural Fractions program because.... I had no past experi-

...nce with mathematics, but.... I hoped to learn how to...."

Every evaluation thereafter should ... with a similar statement of your ...s for taking this particular ...gram. Each should end with a statement about what you plan to do next:

"Now I have satisfied all my curiosity ...ut Inca mathematics, and have decided to do studio art next, because... I hope that ...hat work on mathematics will help me ..."

The final evaluation should sum up ...entire Evergreen experience, not ... comment on that final program. What has your work at Evergreen all ...ant to you? What have you accom...shed? What have you yet to do? Where do you plan to go next? Do you ...t to get a job? go to graduate ...ool? take a long vacation? sell surfing equipment in Hawaii?

...Things to leave OUT of evaluations, unless they are absolutely necessary:

A) negative comments about your... our own work, your own abilities. You can acknowledge poor work, but should let the ...ulty evalua...n describe it. YOU should ...centrate on what is positive.

B) negative ...nments about the program, its format, its ...ulty, your ...low students.... Save this stuff ... the evaluation you write of the ...ulty! Your future employer or graduate school doesn't need to hear ...s, and it can do you great damage in ...ir eyes. It makes you sound like a sore-head.

C) emotional statements, "feeling ...nments," and excessive information ... your personal life—unless such ...mation is absolutely needed to ...plain why something went wrong, or why you did something different from ... other students. You can, of course, say that you were pleased with something or not pleased... but be brief, and rather vague.

4) Things you should definitely put IN to the evaluations:

A) Explain what you hoped to accomplish, why you wanted to accomplish it, and to what degree you met or surpassed your expectations.

B) Describe accomplishments you did not expect which nevertheless turned out to be very important to you. Why were they important?

C) Concentrate at least 1/3 of the evaluation on anything in the program that would be important to your future plans, a future employer, or future graduate school. IF YOU KNOW WHAT THAT FUTURE EMPLOYMENT OR GRADUATE SCHOOL IS, then tailor your self-evaluations accordingly. After all, it is stupid to write evaluations that ignore any connections with journalism if you know you are going to try the newspaper game.

(On the other hand, all future employers want to hire people who have more than mere narrow competence and narrow experience—so, once you have made sure your evaluation says what your employer would need to know, you should freely discuss other matters.)

Don't worry that you might change your career goals in the future. Of course you might. But an evaluation tailored to the goals you have now—IF you make those goals explicit in the evaluation—will read better and make you seem a better student no matter how your goals change. If your goals change while you are still a student, simply acknowledge that fact in the self-evaluations: "Last year I imagined I would become a fashion model, but... Now I plan to go to medical school."

D) You should concentrate on things that

a) pertain to your future goals;

b) connect with past work, or point to future work;

c) were vital to the work of the program, and your relative accomplishment in it;

d) explain why you deserve the amount of credit you are earning in your "credit equivalencies";

e) personally affected YOU whether or not they were important to the program or to your future work.

This would involve a LOT of writing if you tried to cover everything that happened. Since you can't cover everything you must make a careful selection.

The self-evaluation is your only chance to tell your story, your way. You throw away this chance at your own risk.

Here's what you can leave out:

- Anything the program description says, you don't need to repeat; simply assume it is already described.
- Anything the faculty can and does say adequately, you don't need to repeat. You can acknowledge what the faculty says, but you don't need to go over the same ground again.
- Mere lists of your activities and accomplishments are never convincing: ANYONE can write a list, even someone who never read the books and who slept through every seminar can make a list of the books he supposedly read.

Here's what you SHOULD put in:

- Choose the two or three (no more than three!) specific items which were most important during the quarter, for whatever reasons, and discuss these

items in detail.

• If you make convincing statements about these items, showing that you ~lly do understand them fully and hen lists of other items, and ge..al claims of accomplishment will be convincing.

• It is important to be CONVINCING, to make the reader see that you really do know what you are talking about. Raise substantive issues and make substantive statements. This will NOT be boring. The usual bland list of things done is intensely boring.

• While it is important to be positive, to blow your own horn, you want to avoid arrogance and boasting. Admitting deficiencies and/or failures can actually strengthen a positive evaluation. Don't go on and on about these deficits at length—just admit them, explain why they are important, explain what you hope to do about them in the future.

Make the self-evaluation as stylish and as uniquely yours as you can. You want to write an evaluation that no er student in the program could y write. You want to present a recognizable portrait of yourself. You want to write something no one could mistake for the evaluation of any other student.

• • •

Sample Self-Evaluation

The following student self-evaluation is exemplary for its introduction, its specificity, its placement of learning experiences in the larger context of a student's life, and its inclusion of so much information in only one page. It refers to the program description without repeating information already there. It explains how the student's work varied from the program description. It indicates how long the student was in the program and with whom the student worked. It avoids all the gross tactical errors. A yet better evaluation would have included an initial break-down of ten to twelve activities especially interesting to the student and information on the student's skill development in seminaring and writing particularly; but the presentation of the student's subject matter learning built around three or four topics is so strong as almost to speak for itself of the student's academic skills:

I spent spring 199_ on individual contract with _____. I participated in the reading assignment, lectures and book seminars for the "Working in America" program and completed an individual study on the role of women in society. My study of women was designed as an introduction to various perspectives on contemporary women. It included writings from historical, political, anthropological, and psychological view-points. I read a series of books specifically outlined in my learning contract and wrote short essays pertaining to the reading material. I met with _____ once every two weeks for discussion of ideas generated by my study. The primary activities of my work were reading, writing, and seminaring on issues related to the effects of advanced industrial capitalism on the life of the working class, and contemporary women. I fulfilled all requirements for my contract. In addition, I attended outside films presented by Evergreen's political organization, EPIC, and other related activities, such as the Conference on Radical Politics and a lecture on Socialist Feminism.

I participated in the "Working in America" program out of my desire to understand more fully how the capitalistic system in the U.S. effects our lives as workers. I learned that the alienation experienced by workers as an individual problem is a collective one caused by the powerlessness of the worker over his working environment and the direction of his labor. As a class, workers under capitalism have been unpropertied and have had only their labor power to sell to survive. I found it enlightening to learn through Zaretsky's article entitled "Capitalism, the Family, and Personal Life" that the fragmentation of the extended family has directly paralleled the development of industrial capitalism. I realized how deeply a political system affects even the most personal relationships of our lives.

My individual reading on women has been crucial to my understanding of my own life as a woman. Through it I realized the full impact of the fact our society is a patriarchy, a society in which the avenue of power is in male hands. I learned that the reproductive differences between the sexes led directly to the division of labor through Firestone's "The Dialectic of Sex," and concluded that only when women can exercise complete control over reproduction will full equality be possible. I learned that cross-cultural anthropological evidence shows that women's status within societies is directly linked to the amount of participation women have in the economic activity of the society. Only when women participate equally with men in the world of work and achieve financial independence can they gain equal status.

My studies throughout the year have confirmed to me the value of an interdisciplinary liberal arts education. As the world of work becomes increasingly specialized, we are often under pressure as students to develop marketable skills before we look at the world in a more general and holistic way. I think this limits one's ability to understand the complex problems with which we are faced in the world today. My work this year has been aimed at broad-based learning rather career preparation. I have increased significantly my ability to grasp the inter-relationships between disciplines in approaching a specific problem. I think this is a valuable skill to any further learning I choose to pursue.

SECTION 9

FIELD TRIPS

Field study is an important part of most students' education. You may want to take them to a desert for environmental studies, a play for literature or performing arts, a campground for a program retreat, a museum for history or visual arts. You will find lots of reasons to take your students off campus.

To do this, you need to plan a Field Trip. A good field trip involves lots of planning. You need to secure the site/tickets/admission for you and your students. You need to reserve college vans (through Motor Pool, ext 6354), you need to plan food, if you're staying overnight, you need the fieldtrip waivers from ALL students. You need to do all of this far ahead of time.

Check "Field Trip Policies and Procedures" in the *Faculty Handbook* for the rules.

ACADEMIC FIELD TRIP POLICIES AND PROCEDURES

EVERGREEN
THE EVERGREEN STATE COLLEGE

Academic Deans
September, 2002

Field Trip Policy

August, 2002

Field trips are part of many students' education programs. They provide opportunities for connecting theory and practice, and for experiencing the physical and social realities which are the subject matter of TESC programs. As a part of our educational program, we must take steps to foster field trip safety while at the same time recognizing that there are inherent risks in many activities and significant levels of personal responsibility that each student must assume for him/herself.

Travel. As our travel policy makes clear (Sections 8.100 and 8.200 of the Faculty Handbook), it is the Academic Program's responsibility to offer travel to students on field trips through the use of motor pool vehicles and authorized drivers.

Overseas Studies. If programs involve overseas travel or field studies, faculty must work within the guidelines specified in Section 7.400 of the Faculty Handbook and students must complete, sign, and submit a *Study Abroad Waiver, Release and Indemnity Agreement* and *Study Abroad Emergency Contact Information* form (attached) prior to commencing travel.

Field Trip Safety. The degree of concern about safety in the field will vary widely with the extent of inherent danger involved in the activity and with the students' familiarity with the conditions and environment they are confronting.

Students should understand their responsibility for safety-related concerns on field trips. In particular students should:

a. understand the objectives and limits of the field trip.
b. make any medical, physical or emotional concerns known to instructors.
c. share information affecting safety with their parties or team members.

Faculty should consider what safety related actions or limits might be appropriate for particular field trips. When it is clear that a program activity will involve inherent and unavoidable risks, e.g., mountain climbing, cycling, rafting, sailing, Challenge program, or wilderness hiking, students must read carefully and sign an *Outdoor Activity Academics Field Trips: Statement of Risks and Liability Release* waiver form and a *Medical History* form acknowledging the fact that the program may involve special risks (attached). In cases where the risk of injury or accident is especially high, faculty must consult with- and obtain approval from- the Academics Risk Liability Committee, giving them adequate lead-time to make recommendations. For all other field trips of a more routine nature, faculty are urged to have students fill out and sign the usual *Field Trip Waiver* form.

To summarize, use the *Field Trip Waiver* form for routine field trips, the *Outdoor Activity Academics Field Trips: Statement of Risks and Liability Release* waiver form and a *Medical History* form for outdoor activity field trips, and the *Study Abroad Waiver, Release and Indemnity Agreement* and *Study Abroad Emergency Contact Information* form for all Overseas travel.

If someone shows up without a signed health or liability release form, the Faculty Trip Leader will not allow him/her to participate in the activity. **It is the trip leader's responsibility to insure that each participant fills out the appropriate forms in a complete manner.**

In planning field trips and evaluating the risk (and consequent need to obtain one or both kinds of signed waivers from students), faculty might consider the following items:

a. Judge the experience level of the students against the conditions that it appears will be encountered if the field trip is undertaken.

b. Identify the objective of the field trip and provide any necessary basic instructions, maps, and information about destination and rendezvous times so that students can plan and make safety decisions in situations that they will confront.

c. Suggest basic safety equipment to student field trip participants and remind students that they should have this equipment before they are allowed to take part in the field trip.

d. Provide basic instruction, if necessary, for specialized equipment provided by TESC.

e. Encourage students to use the resources of the TESC Wilderness Center for equipment training and general safety orientation and the McLane Fire Department for first aid training.

f. Provide a level of direction or guidance on a field trip appropriate to the risk involved in the field trip. Thus, for example, an experience involving climbing or river kayaking might indicate the party should stay together at all times, a hike or snorkeling on a reef might be handled with a buddy system, and an exercise like plant identification in a valley could probably be done individually.

g. Consider a means to account for location of students on a field trip when this could be a significant concern.

h. Consider guiding the group's activity based on observation of the capability of the less able participants on the field trip.

Safety on any field trip is a shared concern of students and faculty. The faculty will make clear the parameters of the activity and provide opportunity for students to make informed judgments about their personal levels of comfort and safety. Where serious safety issues are involved, the faculty and students should put the physical welfare of the students before completion of the specific learning objective of the activity. Faculty are responsible for assessing the "degree of safety in the field" and to "consider what safety related actions or limits might be appropriate for particular field trips." In Fall, 2002, the Academic Risk Assessment Committee will convene. One of its primary tasks is to assist faculty in making informed decision about field trip risks/activities.

Cell Phones. We now have six cell phones available for check out at Lab Stores and strongly advise you to carry at least one cell phone on your field trips.

First Aid. The college vans are equipped with basic first aid training kits. Faculty should verify the location and contents of the first aid kit prior to the field trip. Basic first aid/CPR training is

imperative. The College will pay for the costs of this training; it may be obtained though the McLane Fire Department. Contact Robyn Herring X6111 or Jeannie Chandler X6402 to arrange this training. Our Human Resource Servicess Department sponsors quarterly training sessions.

Advanced medical aid training: Faculty taking students on field trips to remote locations- or with more substantive risks- may need more advanced training. Wilderness First Responder (WFR) training is now provided by the college to faculty who take students on recreational or wilderness based activities. This course is the industry standard for people who lead folks into the wilderness. This eight-day course provides a three-year certification. Contact Don Bantz, X6777 if you are interested in this training. We intend to offer the WFR training program on-site during summer school, 2003.

As a result of the WFR training, faculty and the Science Instructional Technicians (SITs) put together an extensive first aid kit for Evergreen field trips. Personnel with current WFR certification may check out advanced first aid kits from Lab Stores. The SITs check and replenish these aid kits each time they are used.

Notification: Prior to leaving on field trips, please remember to leave a contact number where the College can reach you while you are on the field trip, a class list, and itinerary with the program secretary and a copy to Police Services.

Motor Vehicle Travel: Motor vehicle travel constitutes the greatest risk of accident in most field trips. Statistically, more people are injured in outdoor program vehicles than in any other single accident category. Added to the normal risks associated with today's highway travel is the fact that our activities necessitate the use of large vehicles on narrow, winding, and poorly surfaced back roads. Accordingly, all operation and maintenance of program vehicles will be in compliance with existing laws, The Evergreen State College Motor Pool Policies and Procedures, and the precautions outlined herein.

1. **Safety Policy**:

- Only Evergreen employees- or students who have passed the Motor Pool Van proficiency driving test- may drive.
- All vehicle operators must be licensed.
- Operators must comply with existing laws of the State.
- Operators must have passed the Motor Pool test.
- **Vans never exceed 55 mph**.
- When backing up, it is the drivers duty to insure that a spotter is behind the van watching for obstacles. If an accident occurs while backing up, the driver will be held accountable. (This is due to the fact that most accidents occur while backing.)
- Van use is restricted to Evergreen Field Trip business.

2. **Considerations**:

- All passengers should remain seated and wear seat belts while the vehicle is in motion. Insuring seat belt use is the duty of the driver.
- After using the vehicle, it is the responsibility of the Trip Leader to see that all trash is thrown away.
- Scuffling or horseplay while riding in any vehicle is prohibited.
- Report any vehicle problems as required by Motor Pool.
- Hitchhikers shall not be picked up.
- Drinking alcoholic beverages or using drugs is prohibited at all times.

- When driving in the desert, check tire pressure often for overheating. Release extra pressure as appropriate.

Accident Reports: Evergreen's *Illness and Injury Report* is appended or is accessible on-line at <http://www.evergreen.edu/facilities/workunits/environmental health safety/accidentreport.pdf>
Fill out an *Injury and Illness Accident Report* form whenever:

1. A medical problem has a significant effect on a participant's experience. This can be either illness or injury.
2. A student or employee receives medical attention from someone other than the trip leader.
3. An incident reveals a potential safety problem that we may need to address.

Emergency Administrative Procedures:
The Faculty Trip Leader is responsible for Notifying the Provost's office and/or Police Services of any emergency or potential emergency- serious injury, extensive property damage, death, etc. The Trip Leader is responsible for reporting the incident as soon as possible to the local Sheriff. He or she should be prepared with a brief, factual statement of what happened; avoiding speculations until a complete investigation is undertaken. Refer further questions from the media to the Sheriff's department.

The College Relations Spokesperson will be responsible for 1) gathering all the pertinent facts and preparing a statement, 2) calling the appropriate officers of The Evergreen State College and informing them of the emergency, and 3) coordination/dissemination all of the incoming information to TESC officials and other appropriate sources. No one, including the spokesperson, will release any information identifying responsibility for an accident without first consulting legal counsel.

STUDENTS ARE NOT TO USE ALCOHOL OR DRUGS ON ANY COLLEGE-SPONSORED FIELD ACTIVITY.

STUDY ABROAD WAIVER, RELEASE, AND INDEMNITY AGREEMENT

Please attach to your contract or return to the Academic Deans Office, Library 2217,
The Evergreen State College 98505 (Revised 8/30/02)

Read carefully before signing.

I, ______________________________(Evergreen ID#__________________), hereby affirm that I have
(please print)

voluntarily enrolled in (program/contract title) ____

sponsored by (faculty) ____;

in (location/country) ____.

I certify that I am cognizant of inherent dangers associated with participating in this program/contract including accidents, illness, civil strife, terrorism, and any other harm, injury, illness or damage which may befall me. I understand that neither The Evergreen State College (Evergreen), its instructors nor any of its agents serve as guardians or insurers of my safety. I understand that Evergreen does not provide any insurance for my protection and acknowledge responsibility for providing my own insurance against these risks.

I further acknowledge and understand that my decision to take part in this program/contract is not a requirement for completing my degree at Evergreen. I understand that other options are available, which would enable me to earn my degree.

I understand that it is my responsibility to have a medical examination to assure myself that I am physically fit and capable of participating in this program/contract, and I assume all risks for failing to do so. I verify that I have received all the recommended vaccinations appropriate to my travel destination.

I understand that if I am a student with a documented disability that it is my responsibility to have an accommodation plan on file with the Office of Students with Disabilities in a timely manner – at least three months before departure.

In consideration of being allowed to participate in this program/contract, I hereby personally assume all risks in connection with said program/contract, and I further release and hold harmless the State of Washington, Evergreen, Evergreen faculty and agents for any harm, injury or damage which may befall me, including all risks connected therewith, whether foreseeable or not. Further, I understand and agree that neither the State, Evergreen, instructors, nor agents thereof, may be held liable by me or my family, estate, heirs, or assigns, in any way for any negligence in connection with the program/contract which may result in my injury, death, or other damages.

I further state that I am eighteen years of age or older and legally competent to sign this affirmation and release; that I understand the terms herein are contractual and not a mere recital; and that I have signed this document and knowingly assume the risks inherent in this program/contract. The terms of this document shall serve as a release and assumption of risk for myself, my heirs, executor and administrators and for all members of my family.

I have fully informed myself of the contents of this affirmation and release by reading it before I signed it. I acknowledge that this release must be completed, signed and submitted before departure. I have read and completed the study abroad pre-departure check list.

I CERTIFY UNDER PENALTY OF PERJURY UNDER THE LAWS OF THE STATE OF WASHINGTON THAT THE FOREGOING IS TRUE AND CORRECT.

_______________________________   _______________________________
(Student's Signature and date)   City, state where signed

Parent/Guardian signature required for students under age 18.

_______________________________   _______________________________
Parent/Guardian Signature(s) and date   City, state where signed

STUDY ABROAD EMERGENCY CONTACT INFORMATION

International contact information:

Email address: ______________________________ Phone abroad: ________________

Cell phone: ________________________

Mailing address: ____

Local or US emergency contact: (Name)_______________________________________

Relationship to student: ____

Contact information: telephone___________________ email address: ________________

Mailing address: ____

Medical insurance company and policy number: __________________________________

Emergency contact information must be updated on Gateway

Travel Itinerary (include dates and times when known):

____

____

____

____

CONFIDENTIALITY STATEMENT

The above information is protected for students, in keeping with the guidelines of the Family Educational Rights & Privacy Act (FERPA). However, certain emergency situations abroad may require the College to contact and/or release information to the above emergency contact person, parents or other relatives and I hereby expressly authorize such contact or information release.

Printed Name: ________________________________ Date: _________________

Signature: ________________________________ Student #: ______________

Outdoor Activity Academic Field Trips

STATEMENT OF RISKS AND LIABILITY RELEASE

Name: ______________________________ Phone # __________

Address: ______________________________

Emergency Contact: ______________ Relationship: __________ Phone # __________

Name of Field Trip: ______________________________ Date of Field Trip: __________

STATEMENT OF RISKS AND RESPONSIBILITIES:

Please do not participate in any activity without acknowledging the potential risks. You could be severely injured or killed! You and your fellow companions are expected to use common sense to reduce risk for yourself and to others. The material in this section is provided for your general information. Be sure to check the attachments to this form, if any, which describe specific risks and responsibilities associated with the particular activity in which you may be engaged.

Initial ______

Participation in this activity is voluntary: Field Trips are often required components of academic programs. If you feel a particular part of the field trip is beyond your ability or if you feel it has some risks you are not prepared to accept, you should feel free to inform your faculty and negotiate alternative activities. It is your responsibility, however, to constantly evaluate field trip activities and your ability to safely participate in such and make careful decisions whether or not you should participate. Participate at your own risk. **Initial** ______

GENERAL RISKS:

Please understand that when you participate in recreational or certain skill-developing activities both indoors and outdoors, you may be risking your physical being. It is impossible, however, to list all the dangers involved in any activity. The eventualities of injuries, death, or property damage are so diverse that no one can second-guess everything that can go wrong. Before you participate, you should become informed, as much as possible, about the inherent dangers associated with the particular activity in which you are to be engaged. Also, you should make sure that you are adequately prepared with the proper skills, equipment, and clothing to minimize these dangers. Here are only some of these possibilities:

- You can become ill or die from: polluted drinking water; improperly washed eating utensils; snake, insect, or animal bites; exposure to heat or cold; personal health complications, e.g., strokes, appendicitis, heart attack.
- You can also sustain injuries (sprained ankles, deep cuts, blisters, and other wounds) or die from: falling off cliffs; slipping off wet or mossy boulders or trees; being caught in avalanches or flash floods, colliding with a vehicle, boat, rock, log, or tree; being hit by lightening; hit by falling rocks; being attacked by bears or other wildlife; falling and receiving injuries from climbing tools, such as ice axes, crampons, and rope; becoming entrapped in a kayak, raft, or canoe; falling through snow into an underground stream; receiving burns from hot fires, gas stoves, or other instruments; falling into streams or rivers and drowning; flipping boats in rapids; and, with respect to indoor and outdoor, including clock tower, climbing, falling, being fallen on, tripping, landing on uneven surfaces, sprained ankles, abrasions, lacerations, blisters, fractures, dislocations and even death; as well as many other possibilities.

PERSONAL MEDICAL CONDITIONS:

It is your responsibility to check with a medical doctor to see if you have any medical or physical conditions which might create a risk to yourself or to others who would depend on you during this outing. These conditions may include, but are not limited to, the following: physical or medical disabilities; medication or drugs you may be taking; dietary restrictions; allergies or sensitivities to penicillin, insects, bees, poison oak, horses, dust, hay, foods, etc. You should discuss any potential problems with the activity leader prior to the outing.

Initial ______

Obligation regarding personal medical insurance: No personal medical insurance is provided by the Evergreen State College. It is your responsibility to obtain proper personal medical and injury insurance. **Initial** ______

Medical Transport: Recognize that some outdoor activities take place far away from medical attention. Help can be hours or even days away. Rescue, if possible, is often difficult and expensive. If you must be rescued, you will be expected to bear the costs of the rescue. Recognize also that injuries, death, and property damage may occur while rescue efforts are in progress. **Initial** ______

PERSONAL RESPONSIBILITIES:

In order for this outing to be enjoyable, it means that you need to take on some very important responsibilities. These responsibilities, in part, include: taking care of personal medical and insurance concerns prior to participating, realistically and honestly evaluating your abilities, and helping in any way possible to make the class, outing, or activity enjoyable for yourself and others. Also, you must attend the pre-trip meeting before the trip date to find out about specific risks and responsibilities that apply to the outing or activity. **Initial** ______

USE OF MOTOR VEHICLES AND INSURANCE:

Participating in this activity may involve the use of motor vehicles. If you drive or provide your own motor vehicle for transportation to or from the program site, you are responsible for your own acts and for the safety and security of your vehicle and those who ride with you. You must accept full responsibility for the liability of yourself and your passengers. You are not covered by insurance through The Evergreen State College. Your personal property is not insured for damage or theft. **Initial** ______

Riding as a passenger: If you are a passenger in a private vehicle, you should understand that The Evergreen State College, faculty, personnel, or volunteers are not in any way responsible for your safety during this outing. Further, recognize that The Evergreen State College is not responsible for any damage, theft, or injury suffered in the course of traveling in private vehicles. **Initial** ______

DRUG & ALCOHOL POLICY:

Alcohol and drugs and are not permitted on Academic Field trips. **Initial** ______

ASSUMPTION OF RISKS:

By signing and initialing as appropriate, you are agreeing to the following:

I have read the foregoing statement of risks together with any attachments associated with this outing and I acknowledge that I am acquainted with the dangers and risks of this outing. Also, I am of the appropriate skill level and physical condition to undertake the rigors of this class or outing. If I have any doubts of my physical or mental condition, I will seek medical advice. I have made a careful decision that I am willing to accept and assume all risks. **Initial** ______

Additionally I have read the information on personal vehicles and understand that if I drive my own vehicle, I am responsible for my actions. I understand that The Evergreen State College is not responsible for the safety of personal vehicles, nor does it provide insurance. I also understand that personal medical insurance is not provided by The Evergreen State College and that I am responsible for obtaining proper personal insurance coverage. **Initial** ______

LIABILITY RELEASE:

For and in consideration of The Evergreen State College permitting me to participate in the above-stated event, activity, or class, I understand and agree that situations may arise during the event which may go beyond the control of The Evergreen State College or of outing guides or other program participants. For myself and my personal representatives, assignees, heirs, and next of kin, or any other related party, I RELEASE, FOREVER DISCHARGE, AND AGREE NOT TO SUE the State of Washington, The Evergreen State College and their employees, officers, agents and volunteers, and other outing members from any and all claims and liability arising out of strict liability or ordinary negligence which causes the undersigned injury, death, or property damage. I HEREBY WAIVE ALL SUCH CLAIMS WHICH I NOW OR MAY HEREAFTER HAVE AGAINST THE ABOVE ORGANIZATION OR PERSONS. I have read and understood the above and agree to be bound by it. **Initial** ______

IMPORTANT NOTE:

Before signing, read carefully the statements on the front and back of this form. DO NOT sign until you fully understand all statements and the risks associated with this outing. If you have any questions, please do not hesitate to ask your faculty.

I HAVE READ CAREFULLY THIS FORM AND FULLY UNDERSTAND ITS CONTENTS. I AM AWARE THAT THIS IS A RELEASE OF LIABILITY, A WAIVER OF CLAIMS, AN AGREEMENT NOT TO SUE, AND A CONTRACT BETWEEN MYSELF AND THE EVERGREEN STATE COLLEGE, AMONG OTHERS, AND FOR MYSELF AND FOR THE BENEFIT OF OTHERS DESCRIBED HEREIN, I SIGN IT OF MY OWN FREE WILL.

Signature (if over 18) ____ Date ________

Guardian Signature (if under 18) ________________________________ Date ________

Medical History

Name ______________________________ Birth date ______________ Phone Number _______

Address: ____
STREET CITY STATE ZIP

Insurance Carrier ______________________________ Policy Number ______________

Physician ______________________________ Phone Number ______________

Medical History of Participant: Please answer the following questions to the best of your knowledge.

NO	YES	
☐	☐	Do you have any physical complaints or chronic illnesses at this time?
		If yes, please describe ______________________________
☐	☐	Have you had injuries in the past (back, knee, shoulder, elbow, etc.)?
		If yes, please describe ______________________________
☐	☐	Are you currently under the care of a physician or practitioner of any kind?
		If yes, please describe ______________________________
☐	☐	Are you taking medicines? If yes, what dosage ______________________________
☐	☐	Are you on a special diet? If yes, specify ______________________________

Do you have, or have you ever had:

☐	☐	Diabetes If yes, are you taking insulin ? ________ How much? ______________
☐	☐	Seizures
☐	☐	Asthma
☐	☐	Allergies, Please Specify ______________________________
☐	☐	Allergies to bee stings? Type of reaction ______________________________

Please specify any other medical conditions. ______________________________

____

____

____

I approve of emergency care for myself, or the above minor, under the direction of the event leader or consulting doctor, if I am unable to make my wishes known. (Cross out the above statement if you do not wish to grant medical consent.) I have filled out the above section to the best of my knowledge. If I am an adult, I read and understand the risks of exercise information and have consulted a physician if I have any cardiac risk.

Signature ______________________________ Date ______________

Field Trip Waiver
The Evergreen State College

Acknowledgment of Risk

I, the undersigned, acknowledge that I am fully aware of and understand the special risks involved in participating in the field activities of (name of TESC program)____

during the period in (location)__________________________________The risks are those associated particularly with (list specific program activities)____

____

Signature ______________________________________ Date____________________

Medical Insurance

I have medical insurance that will provide coverage in (location)__________________________ in case of accidents or illnesses that may occur during the period that I shall be in (name of program) ____________________

____

The name of the insurance company is ____

Policy number ______________________________

Program Covenant

I acknowledge that I have read, understand and agree to abide by the provisions of the program covenant for (name of program)____Signature _____

______________________________ Date ____________________

Medical/Physical Limitations

Please state here any medical/physical limitations that may affect your participation in the program's field activities, including (list program activities)____

_______ that the program faculty or food supervisors should be aware of.

Physical disabilities or conditions: ______________________________________

List any medication you are taking: ______________________________________

What special dietary restrictions do you have: ______________________________________

What else might affect your participation: ______________________________________

Do you have any allergies? ____________________ If so, indicate below:

_______penicillin	_______dust	_______bees
_______wasps	_______hay	_______fur
_______foods (list)_	_______drugs (list)	_______other (list)_

Assumption Of Risks

By signing and initialing as appropriate, you are agreeing to the following:

I have read the foregoing statement of risks together with any attachments associated with this outing and I acknowledge that I am acquainted with the dangers and risks of this outing. Also, I am of the appropriate skill level and physical condition to undertake the rigors of this class or outing. If I have any doubts of my physical or mental condition, I will seek medical advice. I have made a careful decision that I am willing to accept and assume all risks.

Initial ______________

Additionally I have read the information on personal vehicles and understand that if I drive my own vehicle, I am responsible for my actions. I understand that The Evergreen State College is not responsible for the safety of personal vehicles, nor does it provide insurance. I also understand that personal medical insurance is not provided by The Evergreen State College and that I am responsible for obtaining proper personal insurance coverage.

Initial ______________

Liability Release

For and in consideration of The Evergreen State College permitting me to participate in the above-stated event, activity, or class, I understand and agree that situations may arise during the event which may go beyond the control of The Evergreen State College or of outing guides or other program participants. For myself and my personal representatives, assignees, heirs, and next of kin, or any other related party, I RELEASE, FOREVER DISCHARGE, AND AGREE NOT TO SUE the State of Washington, The Evergreen State College and their employees, officers, agents and volunteers, and other outing members from any and all claims and liability arising out of strict liability or ordinary negligence which causes the undersigned injury, death, or property damage. I HEREBY WAIVE ALL SUCH CLAIMS WHICH I NOW OR MAY HEREAFTER HAVE AGAINST THE ABOVE ORGANIZATION OR PERSONS. I have read and understood the above and agree to be bound by it.

Initial ______________

Important Note:

Before signing, read carefully the statements on the front and back of this form. DO NOT sign until you fully understand all statements and the risks associated with this outing. If you have any questions, please do not hesitate to ask your faculty.

I HAVE READ CAREFULLY THIS FORM AND FULLY UNDERSTAND ITS CONTENTS. I AM AWARE THAT THIS IS A RELEASE OF LIABILITY, A WAIVER OF CLAIMS, AN AGREEMENT NOT TO SUE, AND A CONTRACT BETWEEN MYSELF AND THE EVERGREEN STATE COLLEGE, AMONG OTHERS, AND FOR MYSELF AND FOR THE BENEFIT OF OTHERS DESCRIBED HEREIN, I SIGN IT OF MY OWN FREE WILL.

Name (print) ____ Age ________________

Signature ____ Current Date ____________

EVERGREEN

Case # ________

Recordable ☐ Non- recordable ☐

To be completed by EH&S

OSHA Form 301- Injury and Illness Incident Report

Information about the employee

1) Full name ________________________

2) Street ________________________

City ________________ State WA Zip ________

3) Soc. Security # _____-_____-________

4) Date of birth ____ ____ ____ 4) Date hired

5) Male ☐ Female ☐

6) Employee ☐ Job title ____________ Hrs/day ____ Days/Wk ____
Student ☐
Visitor ☐

7) Program area ______________ Phone # ______________

8) Employee Signature ________________________

9) Supervisor ______________ Phone # ______________

Signature ________________ Date ___/___/___

Information about the Medical Treatment

10) Extent of treatment: None ☐ First Aid ☐ Medical treatment ☐

11) If treatment was given away from the worksite, where was it given?

Dr. Name ________________________

Facility ________________________

Street ________________________

City ______________ State ________ Zip ________

12) Was the employee treated in an emergency room?

Yes ☐ No ☐

13) Was the employee hospitalized overnight as an in-patient?

Yes ☐ No ☐

Information about the case

14) Date of injury or illness

15) Time of event ______________ ☐ AM / ☐ PM ☐ Unknown

16) Time employee began work ______________ ☐ AM / ☐ PM

17) Dates lost from work: ______ to ____ ____ ____

18) Dates on restricted duty: ____ ____ ____ to

Completed by: ________________________

Title: ________________________

Phone: (_____)________--__________

Date: ______ ______ ______

Attention: *This form contains information relating to employee health and must be used in a manner that protects the confidentiality of employees to the extent possible while the information is being used for occupational safety and health purposes.*

19) Did employee file a Labor & Industries report? ☐ Yes ☐ No Claim # ________

20) If the employee died, Date of death:

21) Location ________________________

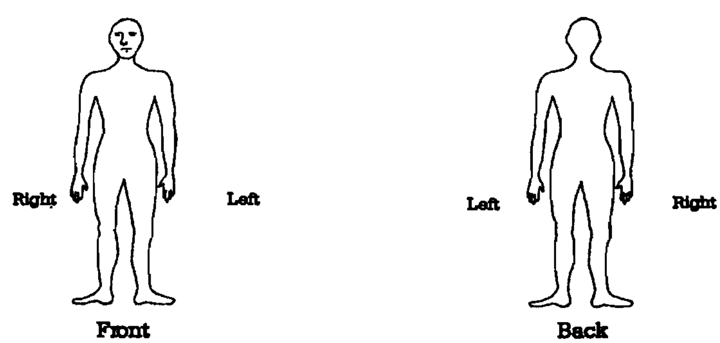
22) Witness ________________________

23) What was the employee doing just before the incident occurred? Describe the activity, as well as the tools, equipment or material the employee was using. Be specific. Examples: "climbing a ladder while carrying roofing materials"; "spraying chlorine from hand sprayer"; "daily computer key-entry.

24) What happened? Tell us how the injury occurred. Examples: "When the ladder slipped on wet floor, worker fell 20 feet"; "Worker was sprayed with chlorine when gasket broke during replacement"; "Worker developed soreness of wrist over time."

25) What was the injury or illness? Tell us the part of the body that was affected and how it was affected; be more specific than "hurt," "pain," or "sore." Examples: "strained back"; "chemical burn, hand"; "carpal tunnel syndrome."

26) What object or substance directly harmed the employees? Examples: "concrete floor"; "chlorine"; "radial arm saw". If this question does not apply to the incident, leave it blank.



Mark part of body injured on diagram above

Complete this form for all injuries and illnesses. When complete, make two photocopies. Forward the original to the EH&S Coordinator in 1254 LAB II and forward a photocopy to Business Services L 1113. The affected person keeps the remaining photocopy. This form should be completed within 24 hours of the incident.

www.evergreen.edu/facilities/docs/accidentreport.pdf

EVERGREEN

THE EVERGREEN STATE COLLEGE

September 2002

FIELD TRIP PROCEDURES

General Information

A full-time Motor Pool Coordinator (867-6354) schedules all vehicles for academic field trips, including obtaining vehicles from off-campus (e.g. the state motor pool, private rental firms, or buses) when college vehicles are not available. Faculty have "one-stop shopping" when planning field trips.

All college vehicles are located at the maintenance yard on Driftwood Road. This is where you will pick up and return vehicles.

Police Services has asked us to remind you that some information concerning your students' whereabouts is required when students are on program field trips. Specifically, you should provide your program secretary and Police Services (1) a class list, (2) the field trip itinerary, (3) an emergency phone number, when possible, and (4) the dates and times of your expected departure and arrival back on campus.

The current rates for motor pool vans are $60/day each with a 200-mile mileage allowance per day. Mileage above 200 miles/day is charged at .25/mile (15 passenger) or .20/mile (7 passenger). These rates are subject to change. Call the Motor Pool Scheduling office for confirmation of rates.

The cost of vans for all field trips of one day or less are to be charged to your program budget. *Do not* collect money from students for such trips. *Do* calculate carefully the cost of such trips, however, so that you do not exceed your program budget.

For overnight field trips you may either charge the vans to your program budget (as for a one-day field trip), *OR* you may divide the cost of the vehicles according to the rates above by the number of students and collect from each student going on the trip, using the field trip budget. In general you will probably need to charge your students for travel on overnight trips in order to avoid bankrupting your program budget. If you do decide to charge your students, please have each student take their money to the cashier's office to be deposited to the central academic field trip budget (#111725-5600) using the field trip payment form (sample attached). Students must also pay for any meals and/or lodging associated with field trips. State funds cannot be used for these purposes. The money for non-motor pool expenses should be deposited to account 218122-0140. Individual field trip accounts are set up only if the field trip is longer than one week or outside the United States. If you need to arrange a program fee budget to handle the funds associated with overnight field trips, contact Lorri Moore in Lib 3234 (867-6867).

Plan your field trips well in advance so that vans will be available for you and your students. The college has several vans, but run short when too many field trips are scheduled in the same week.

When college vans are not available, the Motor Pool Coordinator will arrange for vehicles from other sources, but this may result in higher costs to your program.

Because of potential issues of legal liability to you as well as to the college, we *strongly* encourage the use of college vehicles on all field trips. The college is obligated to provide a reasonable option of travel in a state vehicle on all field trips. Students are adults, however, and we have neither the need nor the power to require them to travel in state vehicles. Still, because college vehicles are generally safer than student vehicles, we strongly urge you to support the use of college vehicles for yourself and all students while on academic travel. Note that the elimination of van charges to students on non-overnight field trips means that private cars will always cost students more than using college-supplied vehicles. The Academic Dean for budget and space *must* sign all travel authorities for private vehicle use.

When college vehicles are not available, the Motor Pool Coordinator can make other arrangements, as noted above. When using private providers' vans, please note that they may require that drivers be over 21. If you want to rent a bus rather than use vans, bear in mind that the capacity is between 44 and 65, depending on seating and that the cost of the bus will be very high if much of the time is spent parked, with the driver waiting around. Buses are most sensible for long day trips where most of the time is spent on the road and/or where you want all the students in one vehicle for pedagogical reasons. (Note: drivers are only allowed to drive a limited number of hours in a day, so they can run into problems on a long trip, i.e. 12 hours. If the field trip is for overnight, the students or the program must pay for the driver's food and lodging.)

Definition of a field trip

a. A field trip consists of student travel that is necessary for the award of academic credit and is more than 10 miles from the student's scheduled class meeting location--in Olympia or Tacoma.

b. Student travel that does not take the student further than 10 miles from the scheduled class meeting location is not a field trip, and it is not essential to provide state vehicles for the travel. Nevertheless, faculty are encouraged to avail themselves of the use of state vehicles if a large group of students is going to a destination within 10 miles of the scheduled meeting location.

Procedures

Trips charged to your program budget

Make vehicle reservation (call 6354). Have your program secretary fill out the travel authority using your program budget number. If your trip is outside the U.S., you must also have the program secretary prepare a trip justification form. Sign the form(s) and return them to your program secretary. S/he will get any additional signatures (if needed), notify the motor pool office of the travel authority number and budget number, and forward the forms to the Travel Office. When you are ready to pick up the vehicle, the driver must take his or her driver's license

to the motor pool office, where they will prepare a trip ticket for the driver to sign. The driver will then receive a copy of the trip ticket and the vehicle keys.

Trips financed by you and your students

1. Make vehicle reservation (call 867-6354). Have your program secretary fill out the travel authority using account number 111725-5600. If your trip is outside the U.S., you must also have the program secretary prepare a trip justification form. Sign the form(s) and return them to your program secretary. S/he will get any additional signatures (if needed), notify the motor pool office of the travel authority number and budget number, and forward the forms to the Travel Office. **(Note: No travel authority will be accepted unless an account number is listed.)**

2. Determine the cost to each student by dividing the cost of the vehicles according to the motor pool rates by the number of students. Students should pay their field trip costs at the cashier's office using the Field Trip Payment form (see attached). Each student will then have a receipt to prove s/he has paid. The account number for motor pool expenses is 111725-5600. The cashier will need to have this account number in order to accept money from the students. Cashier's hours are 10:00-4:00, daily, including the lunch hour.

3. When you are ready to pick up the vehicle, the driver must take his or her driver's license to the motor pool office, where they will prepare a trip ticket for the driver to sign. The driver will then receive a copy of the trip ticket and the vehicle keys. The Motor Pool Coordinator's hours are 8:00 a.m.-5:00 p.m. daily, excluding lunch.

Exceptions

The budget dean, Don Bantz, must sign the travel authority if you are proposing a field trip in private vehicles without offering students the option of travel in a state vehicle.

If your travel is outside the U.S., the Provost must sign your travel authority and trip justification. The documents should go to Lorri Moore, the fiscal specialist, Lib 3234, for securing the provost's signature and processing.

Please remind students to wear their seat belts!

Field Trip Payment

NAME OF THE CLASS OR PROGRAM ____________________

INSTRUCTOR ____________________ STUDENT NAME ____________________

EXT # ____________________ ID# ____________________

	account #	sub-code	amount
VAN RENTAL	111725	5600	
LODGING AND MISC	218122	1040	
OTHER			
OTHER			
		TOTAL	

RECEIPT # ____________________

Payments should be made at the Cashier's Office. Hours are 10:00 AM – 4:00 PM Mon. – Fri.

Please make checks payable to T.E.S.C.

Don't forget to write your ID# on your check. Thank you!

The Evergreen State College
Motor Pool Policies and Procedures

Use of Evergreen Vehicles

The use of Evergreen's vehicles is restricted to official state business as defined in WAC 82-36. Use of the vehicle must be in support of the business and/or academic functions of the state or college. Vehicles cannot be used:

- For commuting, personal trips or errands
- To transport passengers, such as hitchhikers, family or friends, who are not on official college business.
- For 'side' trips, i.e. use of the vehicle to visit friends while attending a conference.

Authorized Renters

- Evergreen staff and faculty
- Evergreen student organizations
- State, federal, county and municipal government organizations

Travel Authorization

A travel authority form must be completed and filed with the Travel Office for all trips involving students. Employees do not need a travel authority to travel in the vicinity of Olympia, Lacey or Tumwater. Blanket travel authorities may be authorized for routine, recurring travel within Washington state.

A trip justification is required if travel is out of the country.

Driver Requirements

All drivers of motor pool vehicles must possess a valid U.S. driver's license and be at least 18 years old.

Driving records for all drivers will be checked at least once every three years. The following violations will make a driver ineligible to drive TESC vehicles:

- Suspended license
- Driving under the influence of alcohol or drugs
- Vehicular homicide or assault
- Unpaid traffic tickets
- Excess points due to many violations.

Drivers of Motor Pool vehicles must have an Evergreen Use Permit and must be listed on the travel authority for the trip.

Driver Responsibilities

Drivers of college vehicles represent the college community to the general public. Drivers are expected to drive defensively, be courteous and obey all traffic laws. In addition, drivers are responsible for:

- Restricting passengers to employees, students of the college or other people being transported on official college business.
- Ensuring all passengers, including the driver, use seat belts.
- Not allowing smoking, alcohol consumption or drug use in the vehicles.
- Locking the vehicle when not in use.
- Paying any traffic or parking fine resulting from driver negligence.
- Checking oil and water levels regularly when on overnight trips.
- Checking tire pressure especially when driving in extreme heat..

- Reporting all accidents and damage to the vehicle to the Motor Pool office.
- Completing all required accident reports and turning them in to the Motor Pool office.
- Returning vehicles to the appropriate location on time and in a clean and presentable condition.
- Notifying the motor pool office if the vehicle cannot be returned on time.

Vehicle Operation Standards

- A qualified driver must be on board for every 400 miles.
- Maximum driving time for any one driver is 8 hours in a 24-hour period.
- Drivers should take at least a 10 minute break every 2 hours.
- College vehicles should not be operated between 11:00 p.m. and 5:00 a.m. except when
  a) the trip is solely to return to a home base **and**
  b) the return trip is less than 4 hours in duration.
- A navigator should be assigned for long trips. The navigator must stay awake while on duty. The entire navigator/driver team should be replaced at least every 4 hours.
- "Spotters" should be utilized whenever a van is backing up or parking in a tight area.
- No items should be placed on the roof of 15 passenger vans.
- Do not overload 15 passenger vans with passengers and equipment. Weight should be distributed toward the front of the 15 passenger van as much as possible.
- The hauling of trailers is prohibited unless special permission has been obtained. Anyone driving a van and trailer combination must be preapproved by the motor pool office.

Evergreen Use Permit

All drivers of motor pool vehicles must have a current Evergreen Use Permit and a signed Acknowledgment of Responsibility form on file with the Motor Pool office.

To obtain a permit, drivers must:

- Demonstrate they understand TESC Motor Pool Policies and Procedures by taking a quiz
- Present a valid driver's license
- Read and sign an Acknowledgement of Responsibility form
- Complete and sign the Motor Vehicle Record form that authorizes the college to check their Motor Vehicle driving records.

Drivers should submit their authorization to check their Motor Vehicle records at least 3 days before they plan on driving.

Vehicle Insurance

The college does not carry comprehensive or collision insurance on motor pool vehicles. Liability coverage is provided by our participation in the Washington State Self Insurance Program. This program will pay for damages to the other driver's property or injuries sustained in an accident when the driver of the college's vehicle is at fault while operating the vehicle in good faith on official college or state business.

In the event of an accident, the budgetary unit, i.e. Academics, Athletics, First People's, Computing and Communication, Advising, etc. that rented the vehicle will be responsible for the costs of the repair unless the damage is due to normal wear and tear or is covered by another vehicle's insurance.

Driver liability: If an accident occurs due to the gross negligence of the driver, i.e. driving under the influence of alcohol, reckless driving, etc. or if the vehicle was not being used for "official college or state business", the State may elect not to defend the driver in the event a lawsuit is filed. The driver would then be responsible for providing his/her own defense.

The State may also choose to subrogate part or all of the claim to the driver or actually file suit against the driver to recover damages if there is evidence of gross negligence or unofficial use.

Drivers are not required to carry personal liability insurance but, because of the limitations of the State's Self Insurance program, are urged to contact their personal insurance carrier to ensure they are covered while driving college vehicles.

Reservation Procedure

Call the Motor Pool office at extension 6354 or send an email to the Motor Pool Coordinator to make reservations for vehicles. The Coordinator can also make reservations for you at the State Motor Pool in Lacey or at private car rental organizations. A confirmation notice will be mailed to the requesting unit.

Requests for vehicles made by students must be confirmed with the appropriate faculty before the vehicle is reserved. All vehicle requests for student groups must be approved by the Student Activities office. Requests by the Wilderness Center and Outdoor Pursuits must be confirmed with the Athletics office.

A cancellation fee of $25 will be assessed for reservations canceled less than 24 hours in advance.

Check-out Procedures

College vehicles are parked adjacent to the Motor Pool garage in the Maintenance Yard off Driftwood Road. When it is time to pick up your vehicle be sure the Motor Pool has a record of the travel authority form for the trip. The Coordinator will not release a vehicle to you until he/she has the TA number and the budget account to be charged. Program Secretaries normally take care of preparing and forwarding the TA number for academic field trips.

The Motor Pool Coordinator will prepare a trip ticket for the vehicle and give you the keys, a Voyager credit card that can be used for fuel and repairs, a Maintenance Yard gate key so you can pickup or return the vehicle after hours and a copy of the trip ticket.

Inspect the vehicle for any damage and check the beginning odometer reading. If there is damage, notify the Motor Pool Coordinator or note it on the trip ticket.

If you need to leave when the office is not open, you must make arrangements to pick up the keys the day(s) before.

Note: If the vehicle is not available or will not start and the Motor Pool office is closed, contact Police Services by dialing "0" on the telephone across from the gas pumps on the side of the Motor Pool garage. Police Services will contact a Motor Pool staff member who can help you.

Office hours are 8:00 a.m. until 4:30 p.m. The Motor Pool office is closed on the weekends and college holidays.

Return Vehicle Procedure

- Park the vehicle in the vehicle return area next to the gas pumps.
- Enter the return date and ending odometer reading on the Trip Ticket.
- Note any problems with the vehicle on the Trip Ticket under the 'Remarks' area.
- Make sure all garbage, debris and personal belongings have been removed.
- Turn off the lights, close and lock all windows and doors.
- Place the keys, gasoline credit card, gas receipts and your copy of the Trip Ticket in the drop box to the right of the door of the Motor Pool Garage office.
- If you are returning a vehicle after hours, make sure the Maintenance Yard gate is locked upon leaving.

TESC vehicles do **not** need to be refueled before returning. State Motor Pool and private rental agency vehicles **do** need to be refueled.

Fuel and Repairs

The Voyager credit card issued with each vehicle can be used to purchase:

- Gas/Oil. All TESC Motor Pool vehicles use standard, unleaded fuel. Premium fuel is not authorized. Use the self service pumps unless you have a physical disability that prevents you from doing so.
- Minor repairs (i.e. estimated to cost less than $300.00)
- Emergency purchases of tires and batteries
- Towing and repair charges resulting from a vehicle breakdown.

For **major** repairs, (i.e. estimated to cost more than $300), you must obtain prior authorization from the Motor Pool office at (360) 867-6354. If the office is closed, contact Police Services at (360) 866-6000.

Do **not** use the Voyager credit card for the following:

- Fuel for private vehicles
- Parking fees, ferry and bridge tolls. These tolls can be reimbursed via travel expense vouchers.
- Putting on or taking off chains.
- Removal of a flat tire. If vandalism is involved and more than one tire is damaged, contact the Motor Pool office for instructions.
- Food or other supplies.

The Motor Pool will reimburse the traveler for repair or fuel costs paid by cash, check, or personal credit card. An original receipt must be submitted.

Accidents

An accident is any damage to person or property. All accidents must be reported to the Motor Pool even if no other vehicles are involved.

- When conditions and/or regulations permit, move to the shoulder or side of the roadway to prevent further damage.
- Contact the local authorities and request an accident investigation if there is more than $700 damage to a vehicle or if anyone is injured. If you are not sure who to call, call "911" and they will send the appropriate authority.
- Notify TESC Police Services at (360) 866-6000 if anyone is injured or if there is major damage involved.
- Use the Vehicle Accident Checklist (in the Accident package located in the glove compartment) to write down necessary information such as the names and addresses of witnesses, vehicle information and the other driver's insurance data.
- Do not give statements or discuss the details of the accident with anyone other than police or college authorities.
- Complete the State Accident Report form (SF-137) found in the accident package in the vehicle) and submit to the Motor Pool office within 48 hours of your return. Note that this form requires the signature of the responsible faculty member or supervisor.

Emergency Telephone Numbers

Motor Pool Office:	(360) 867-6354
Motor Pool Garage	(360) 867-6985

If there is no answer at the above numbers or after business hours, call Evergreen Police Services at (360) 866-6000. Police Services have a call back list and they will contact someone to help you.

SECTION 10

CONTRACTS AND INTERNSHIPS

10.00

FOR REAL FACULTY HANDBOOK

TO: Susan Fiksdal
FROM: Doranne Crable (July 1996)
RE: Proposal for Individual Contract Students

My experience with even the most self-motivated students doing individual contract work is that they work in isolation most of the time. Consequently, they have little, if any, interaction with peers; no exchange of ideas; no critique or constructive feedback other than what passes with their sponsor, once a week.

Because I've <u>always</u> carried several contracts, in addition to full-time program and academic module teaching, I've developed a method for alleviating this problem for students while allowing myself quality time with them. I propose this as a model for contract sponsors in general.

I require all contract students to meet with me as a group, for three hours, once each week. Depending on the number of students in the group, I either divide them into two sub-groups (1/presenters; 2/listeners), requiring group one to present, individually, the progress of their work, in Weeks 2, 4, 6, and 8; group two, Weeks 3, 5, 7, and 9, or, if a smaller number in the group, each student presents each week while all others listen and respond. In either case, the presenters talk about the process of their work: challenges, insights, frustrations, blocks, materials they're using or investigating, the content of their research, relative to their contract. The listeners then offer feedback, usually in the form of questions; often in the form of suggestions and insights about process. Without exception, there have been breakthroughs for students in these groups due to the peer critique, support and suggestions that come from our discussions. They exchange books, resources, papers and re-membering from week to week what individuals say about their process.

Twice during the quarter with large groups, once with smaller ones, students present papers, projects, intern work, etcetera. Sometimes, those using similar processes or working in related areas of study will present together, centering their presentation around a process issue or question. In Week 10, each person brings in a draft self-evaluation, submitting copies to all of us. Each student reads her/his evaluation aloud. The rest of us read along, silently, offering critique afterward. Each student receives evaluative comments from everyone in the group, which may be used in completed self-evaluations. I require individual conferences of 20 minutes each, in Week 11. Students are required, by covenant, to submit completed evaluations of their own and my work, at that time. they also are required to give written evaluations to everyone in the group, in Week 10.

The interesting difference between this model and group contracts -- as usual -- is the emphasis on process, discussed from the various points of view of the individuals in the group. This approach has often led to some of the most stimulating discussions I've experienced, and it is apparent that part of the reason for that experience is that the students are not narrowly focused on one text or "guided" idea; instead, they have to listen, assimilate, make connections and discuss ideas for the sake of the process rather than resorting to personal vignettes stimulated by material they've all read or, more likely, used to cover their choices not to read the assignment. They are more at ease, more present and more interested in the discussions than in the usual group seminar.

SOS PROGRAMS OR INDIVIDUAL CONTRACTS WITH LEO DAUGHERTY

RULES & REGS

This is a list of tutorial procedures handed out to students at their first contractual meeting. Students read this list at that meeting, and they discuss the items on it with Leo, if need be. Unless otherwise noted, though, students agree to abide by these procedures and understand that they constitute a procedural postscript to their actual contract documents.

1. Writing.

(A.) Leo will only read your final-draft writing. The term "final-draft" writing does not necessarily mean writing that's ready to send off to a publisher. In terms of "content" and "style," it only means writing that you have taken as far as you can possibly take it on your own. Leo can't help you much with writing which isn't as finished as you can make it; all he can usually find to say is, "Okay, go back home and finish it." But it it's as finished as you can make it, he can usually help. (Thus: no rough- or first-drafts, no journals, no diaries, no notes-toward-something, no half-done stuff.) The term "final-draft" also means writing that is impeccably presented, in terms of manuscript-preparation (i.e.,typing, spelling, vocabulary-usage, etc.), because turning your work in to a teacher should in part be training for submitting work to editors or other people in the "real world."

(B.) Written work should be turned in to Leo's mailbox (in L-2102) at least two working days prior to the day on which you wish it discussed. Note: Do not ever leave your written work thumb-tacked to Leo's office door, Scotch-taped to it, nailed to it, slid under it, and so forth. Work left off in those ways and places sometimes gets taken or otherwise lost.

(C.) Written Self-Evaluations and evaluations-of-faculty are requirements for credit in these individual or cluster programs.

2. Discussion Agendas.

(A.) You will determine the agendas to be covered in your meetings with Leo. (Since these should obviously be decided upon prior to the sessions, SOS groups should talk and decide them beforehand.) This means that you should come to your meetings with your own discussion priorities, your own agenda, and that it should be made up of issues and critical questions of interest to you. SOS and Individual Contracts are for self-motivated, self-directed students, and all priorities and

agendas should hence be your responsibility -- <u>and a responsibility you are delighted to have</u>!

(B.) It follows that you will also initiate all tutorial conversations, with Leo responding. (It is fair, however, to intitiate a discussion by asking Leo a question or saying, "Teach me/us about X" -- assuming that you don't overdo it --, and if Leo knows anything about the question, he'll do his best.)

3. <u>Getting Together</u>.

(A.) For students, the hardest thing about tutorials-by-appointment is keeping to an agreed-upon schedule of meetings. This is especially true of SOS cluster contracts, and particularly so if students have jobs, families, and too much involvement in extracurricular activities (particularly college media or governance activities). So: It's important on the first day to set an INVIOLABLE schedule of appointments -- which we will do together -- with it being understood that in a scheduling conflict that comes up, you'll break THE OTHER appointment, not THIS one.

(B.) SOS students should optimally meet together at least once a week without Leo; minimally, they should have one meeting without him for every one they have with him. All members of the group should be present.

(C.) If you do need to miss an appointment, call Leo's voice mail and leave a message to that effect. Calling even ten minutes prior to the hour will be appreciated. Call Extension 6154 (Leo's voice mail).

(D.) If you are going to be late but haven't called to say so, you'll need to know that Leo waits on you for ten minutes and then goes off and does something else.

4. Students working primarily away from Evergreen (e.g., in foreign countries, in incarceration situations, or in some faraway internship situations) need to write Leo a letter <u>once a week</u> telling him how things are going. These letters should be informal, chatty, and fun to write. They should be packed with information about your progress, your impressions, and (of course) your frustrations. (Note: They should <u>not</u> be mere "logs" of what you read and what you virtuously did day by day, since nobody -- not even Leo -- wants to read such boring stuff.)

5. All students should keep a handwritten two-part list from Day One till their Evaluation Conferences. The first part

should be a list of all books or articles (or stories or plays or whatever) that you read and that you think to be program-related. All that's needed is authors and titles -- correctly spelled. (The reason is that your syllabus will not be set in concrete until the quarter is over. You'll be adding and substituting texts as you go along. The only person who can keep an accurate record of those authors/titles is you. Leo will transcribe your list into your final faculty evaluation, in order to make your final syllabus a matter of record for all future readers for the next hundred years or so.) The second part is a list of the titles of your own pieces (essays, stories, etc.), and beneath each title write a one- or two-sentence summary of the paper's specific topic and/or argument.

6. A written self-evaluation and evaluation-of-faculty are requirements for credit at the end. Help in how to go about writing these documents will be provided on request. Whether you make such a request or not, Leo will send you a letter toward the end of the quarter which explains the evaluation requirements and tells you exactly what you'll need to bring to your Evaluation Conference.

Questions?

HOW I SET UP AN INDIVIDUAL CONTRACT

The following excerpt from my last Self-Evaluation will serve as an introduction to this Outline on setting up an Individual Contract.

"In the Fall Quarter, 1993 I taught Individual Contracts and Internships fulltime. Although I sponsored my first Individual Contract in the Fall Quarter, 1972 this was the first time I had taught Contracts and Internships fulltime since 1977-1978. During the intervening years I had learned a great deal about what goes into the design of a first-class independent study project. At the Academic Fair I carefully screened students as to their qualifications and expectations. I signed up about twenty (20) students and at the quarter's outset I spent an average of three hours with each one in my office and in the Lab II Conference Room, going over in fine detail every aspect of the proposed Individual Contract.

During the course of the term I regularly devoted many hours each week to keeping track of each student by telephone. I was uncompromising in demanding a very large amount of writing, including rewriting. I required a full report in depth at each tutorial conference. I capitalized upon my experience from Spring Quarter, 1993 and made up to sixteen office hours available each week for conferences. Obviously some of the Contracts were far more interesting to me than others, but in virtually each case I gave serious attention, useful advice, and solid scholarly criticism. My students were highly satisfied, and this is reflected in their Evaluation of Faculty."

When a student approaches me as a potential Faculty Sponsor for an Individual Contract I ask many of the following questions, though not necessarily in the following order: What is your year in school? Have you done a Contract before? If so, who was your sponsor and what was the topic? How long ago? What is the topic of your current proposed Contract? Have you taken courses in this field? Do you have experience in research methods? Why are you asking me in particular to sponsor your proposed Contract? Have you a Sub-Contractor in mind? How is your writing? Are you a transfer student? What subjects have you recently studied? Have you been in a Co-ordinated Studies program? How are your seminar skills? What is the amount of credit you are proposing in this Contract? Will you be concurrently enrolled in a part-time course? What support do you want from the Faculty Sponsor? How do you propose that the Contract be evaluated?

The point of this barrage of questions is to clarify between the student and me a lot of specific information concerning actually only a half-dozen very large questions, the answers to which will establish a plain basis of fact for either denying my sponsorship or for any potential further negotiation. Those few questions may be summarized as follows: Is the student qualified to undertake independent study in this particular area? Is there evidence that the student has given careful thought to the proposal? Does the proposal have merit and substance? Is the student's idea realistic in terms of proposed academic credit? Is there a clear connection between my own teaching fields and the student's area of interest?

What are the chances that the student will be able to complete within the time-frame the academic commitments implied in the proposal?

A student will normally telephone me or leave a note in my mail-box or pinned outside my office. This is the intial contact. However it occurs I point out the importance of securing a faculty sponsor whose teaching fields correspond to the area of the proposed contract and I tell the student that this consideration is particularly important, and certainly in her own interest, for reasons of transcript credibility if she is in her senior year.

The next step is to sit down face-to-face with no obligation but simply to discover if there is any personal reason to suppose that the proposed student venture may not be prosper under my tutelage. The student has a chance then to see if she really wants my sponsorship and I have a chance to see if I really want to sponsor this particular student. During this conversation I answer the student's questions and raise the questions mentioned above.

If the student plans on fulltime enrollment I point out the heavy and rather lonesome burden of sixteen quarter hours on independent study exclusively, particularly in terms of the required writing (probably close to a hundred pages in both rough and final draft), and therefore the desirability of concurrent enrollment in a part-time course. The part-time course will serve as a morale anchor and source of human contact so that the student is not relying entirely on me. If things look positive we go over to the blackboard and, chalk in hand, I review with her the Sample Blank of the Individual Contract form which the student has brought to the conference.

The broad purpose now is to continue the negotiating spirit and help the student to further refine the proposal. The specific purpose is to make certain the student understands clearly the language of the form; what the Form actually requires; which questions on the Form are elastic and which are ambiguous; and how best to express one's replies. On the blackboard I sketch a facsimile of the Form while the student sits at a table jotting notes on the Sample Blank.

I remind the student that the proposal requires Dean's approval. I reitrate the importance of clarity, conciseness, substance, accuracy, and appropriateness. I point out that the character of the academic work proposed must correspond to the student's stated background and long-term goals, and that the amount of academic work proposed must correspond to the amount of proposed credit.

The first item on the Form to be discussed, because it is central to everything else and will determine everything else, is the section titled "Activities." I ask the student to compose a single sentence to serve as a Preface, perhaps two or three lines, which will state plainly what she actually aims to accomplish in this Contract. This is the key Statement of Intent; it tells in brief the object of the inquiry or what the student hopes to discover. This is the first exercise in writing and rewriting and typically demands a lot of

thinking and rethinking. It demands patience and uninterrupted time for close concentration and collaboration.

Next on the list under "Activites" are the three items which will describe the modes of academic documentation: Bibliography (including several likely subject areas); Writing (including the specific amount of writing and the form it will take); and Conferences with Faculty Sponsor.

Jointly working on the 'Activities" section is clearly an invitation to highly specific negotiation regarding what the student is actually going to do from day to day under the terms of the Contract. At this point respective expectations of student and faculty sponsor must be hammered out in very concrete terms, particularly in relation to proposed equivalencies and amount of academic credit.

I often say to a student, for example, that twelve or sixteen quarter hours is the equivalent of a full course load (lectures, exams, research papers) at a traditional university and that she must translate the equivalent load in terms of independent study as a broad yardstick in formulating the amount of reading and writing appropriate to the amount of academic credit she is currently proposing.

While I have no doctrine set in stone regarding the relationship between amount of credit and amount of reading and writing, I do bear in mind the amount of reading and writing I have in the past required in courses I have designed and taught for four quarter hours or eight quarter hours as a basic point of reference. I ask the student to express her writing commitment in terms of the minimum number of pages.

I usually require an Annotated Bibliography and I always point out to the student that she should think of the bibliography in comprehensive terms as a mode to document breadth of acquaintance with sources in the field relevant to the topic. With this in mind, I state my expectation that a relatively large number of sources will be consulted, some in greater detail than others. Accordingly, several large subject areas should be inquired into in the course of library research and these should be identified parenthetically following "Annotated Bibliography."

I usually describe the Writing component as a mode to document analytical depth and grasp of subject matter. In describing the Writing I ask the student to commit herself to a specific number of pages of polished, second draft writing and to a particular format (essays, research paper, etc). This is the academic work which I will evaluate most carefully at the end of the term.

In discussing the frequency of meetings with me I inform the student that I expect her to come to our meetings prepared to do several things: a) make a progress report to bring me up to date in general terms b) go over her latest writing and research and hear my critique c) make an informal oral presentation to me based on her most recent study.

Once the "Activities" section is completed I ask the student to title the project. I emphasize the importance of both brevity of expression and accuracy in labeling. This part is fun, as it calls for both inventiveness and familiarity with conventional field-specific vocabulary. We then move to the sections "Purpose" and "Previous Experience." The former actually requires the student to briefly indicate how the proposal fits into and supports her previous or on-going academic studies.

It is important at this point to distinguish between what "Purpose" calls for and what the Preface describes under "Activities."

The section "Previous Experience" is actually quite elastic in that it can include virtually anything at all which in some way or another seriously qualifies the student to undertake this particular independent study project. Travel, foreign language skill, work experience, and previous academic study are the most substantial kinds of qualification; nevertheless, personal experience of some kind may also count as qualification of some kind, depending on the character of the project.

For the two remaining sections on the form I rely on my own standard formula. The section "Support By Faculty Sponsor" is surprisingly unambiguous, but the final section I interpret as calling for the basis upon which the completed Contract is to be finaly evaluated and my standard formula is predicated on that understanding.

I ask the student to complete the Sample Blank in typewritten form and submit it to me for final editing. Once I approve this draft I return it to the student with cautionary words concerning the importance of accurate spelling and neat typography. The Student then enters the Individual Learning Agreement on the Official Form; signs and dates it; secures Subcontractor's signature if necessary; and submits it to me for signature. The document is then ready for the Registrar's Office and review by the Academic Deans.

Gilbert G. Salcedo
Member of the Faculty in Interdisciplinary Studies (1972)

Al Wiedemann
Individual Learning and Internship Contracts

1. Selection of contractees: I prefer working with students who have started their thinking about a learning contract at least in the previous quarter. With internships this is almost a necessity because of PLE's requirements and routines. I avoid students who come in or call at the last minute and have become firm on not working with students who come in during the first week of the quarter (usually because they couldn't get a program they wanted). I discourage students who want to work on basic material that properly require lab work or the presence of someone to explain details as they go along (as in general botany or plant taxonomy). I look for students who have a fairly clear notion of what they want to learn, and some idea of how they will go about it. I don't always succeed, but it is my objective. I also prefer to have the contract worked out before the end of the previous quarter. That is more difficult, but it is an ideal.
2. Writing the contract: The most important part of the contract is the section, objectives. I refer to these as the "Learning Objectives" and insist that they be clear and achievable. The activities section then is detailed to show how these objectives will be met. I try to get them concise and clear and in outline form. Again, I do not always succeed, mostly because of time and the number I must deal with, although this is coming under control.
3. Working with students: The amount of time I spend with independent learning students varies. Some I might see every week, some I might not see at all during the quarter. Some are a great distance away. In all cases I try to maintain contract through letters or by telephone, and I ask for periodic reports. I try to be available for conference at any time. With internships, I used to try hard to do site visits, but it is difficult if one has more than one or two, since each one usually takes up a day's time. Occasionally I could bundle two or three local ones into a single day. Internship field supervisors appreciate site visits very much, and I regret not being able to do more.
4. Evaluation: I always ask a student to bring a self-evaluation to the conference, one that addresses the learning objectives specifically. My evaluation is then based on their achievement of these learning objectives. I try to avoid the use of all "grade words" (excellent, good, etc), but rather indicate the achievement and make comments on resourcefulness, work habits, dependability, potential, etc. Course equivalents are always worked out with the student.

INDIVIDUAL LEARNING AND INTERNSHIP CONTRACTS - Al Wiedemann

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APEL handout for Students

What is an individual learning contract?

An individual contract is a negotiated, signed agreement between you and an Evergreen faculty or staff member. Individual contracts permit students to pursue independent, individualized study. Contracts are student-initiated, advanced projects in which a student and faculty member work on a one-to-one basis. You agree to complete specified work and learning in a designated subject area, and your faculty sponsor agrees to provide academic support and supervision.

When does a student do an individual contract?

Individual contracts are intended for advanced-level students who are ready to do specialized work in a subject in which they already have substantial background from coordinated studies programs and group contracts. Individual contracts are not appropriate for first- and second-year students or for students new to Evergreen.

What are some drawbacks to doing individual contracts?

Because you will be working on your own, you will not usually have the advantage of intellectual or creative associations with other students. You will probably see your faculty sponsor not more than one or two hours a week. You will need to be self-motivated and do most of your problem-solving on your own. Finding faculty

sponsorship can be difficult and sponsorship is not guaranteed.

How do I go about developing an individual contract?

1. Obtain a draft individual contract form (available in Academic Planning & Experiential Learning- APEL- Library 1401, Registration & Records, or a program secretary) and familiarize yourself with the kinds of information required in the contract. Since contracts require considerable planning and negotiation, you need to start planning early, at least by the middle of the quarter before you want to begin the contract.

2. Do some writing in response to the following questions in order to begin to shape your ideas into an individualized curriculum:
-What do I want to learn?
-What will I do to acquire that learning?
-How will I demonstrate my learning to
my faculty sponsor?
-What kind of support will I need from my
faculty sponsor?
-What resources will I need to arrange (e.g. media equipment, space, lab equipment)?

How do I find a sponsor for my contract?

1. A draft of your contract plan and a well-developed portfolio will help you gain faculty support for your contract.
Additional information about portfolios is available in the Student Advising Center, Library 1400.

2. Your next step is to develop a list of possible sponsors to approach. Each quarter, a few faculty are assigned to the Contract Pool. APEL can provide you with a list of these faculty. If any of them have the background to support and evaluate your work, put them on your list. If there are faculty with whom you have enjoyed working in the past and who know and support your work, put them on your list. The Student Advising Handbook (available at APEL) includes a Faculty Subject Index and Faculty Biographies. This can also help you indentify potential sponsors. Counselors in APEL may be able to provide you with additional leads.

3. Drop off a copy of your draft with your potential sponsor(s). Follow-up by phone or in person to arrange meeting times to discuss your proposal and review your portfolio. When you find a faculty member who is willing to sponsor your contract, you will meet with her/him to negotiate and finalize the details of the contract.

Are there other arrangements that I need to make or things I need to know?

1. If your contract will involve supervised practical experience in a professional setting - whether on or off campus - it may be an internship. Internships are documented on internship learning contracts and involve additional considerations. If you think your plan might include an internship component, check with APEL.

2. Your plan may involve a sub-contractor. This is anyone other than your faculty who will be providing instructional support, e.g. adjunct or regular faculty members, staff, supervisors, or persons not affiliated with the College who have special expertise and who will contribute to your evaluation. If your contract includes a sub-contractor, you will need to specify her/his role and obtain her/his signature on your final contract.

3. If you will require the use of special equipment and facilities on campus, you will need to obtain written clearances to attach to your contract. See the following people to obtain clearances:
Media Support-Allegra Hinkle-Ext. 6249
Gallery Exhibits-Peter Ramsey-Ext. 6488

Lab Equipment-Lynn Taylor-Ext. 6489
Media Loan-Caryn Cline-Ext. 6644
Photo-Hugh Lentz-Ext. 6313
Theater-Charlotte Tiencken Wooldridge-
Ext. 6632

4. If your contract will involve the testing of human subjects, you will need to obtain human subjects review authorization from the Academic Deans (Library 2217).

5. If your contract will involve study abroad, you wil need to complete an International Study waiver, available from Pat Schock in APEL.

How do I finalize and register the contract?

1. You can obtain a final contract form from APEL, Registration & Records, or a program secretary. Type the contract paying careful attention to the instructions printed on the back of the draft form. The final contract must be free of errors as it will become part of your transcript. Type must be within the margins, not overlapped with any lines or print on the form, and be dark enough to micro film.

2. Fill out a registration form. Obtain your faculty's signature on both the contract and the registration form. If you have a subcontractor, obtain that signature on the contract. You must also sign both the contract and the registration form.

3. Bring the completed signed contract and registration form to Registration & Records. If you are taking additional courses, you may register your contract at the time you register for the courses, or you may add the contract registration later. Do not forget to pay tuition on time.

For more information contact:
Academic Planning
& Experiential Learning
Library 1400 • 866-6000 ext. 6312

Guidelines for Individual Contracts I Sponsor

Many of the proposals that I read for individual contracts do not present projects I would be willing to sponsor. Here are some guidelines that prospective students might find helpful.

1. I am not willing to sponsor individual contracts that "only require my signature." If you have no need for my assistance with the substance of your work, or if I cannot provide it because I haven't the competence or the time, then you should take your proposal to some one else.

2. Proposals designed to "fill in the gaps" in your education are not proposals I am interested in sponsoring. Individual contracts designed as survey courses do not work, in my experience.

3. Proposals that do work build on a student's strengths rather than aim at repairing weaknesses.

4. Successful independent study stems from having identified a specific question that the student can reasonably expect to answer in a few weeks time. The proposal should have a clear and well-defined starting point, a well thought out procedure of investigation, and a way of knowing when the study has been completed.

5. Almost always, my support comes through feedback on written work that the student submits on a weekly basis.

I will listen if you believe you have a proposal that will work even though it falls outside these guidelines, but your case will have to be a strong one.

Charles Pailthorp
Lab II 2266
Ext. 6158

STAFF REQUEST FOR AUTHORIZATION TO SPONSOR STUDENT CONTRACTS

Please fill out and have your Supervisor sign, then bring the form with you to the Contract Sponsor Workshop and give the signed form to the Dean

Contact Nancy Smith to schedule a Contract Sponsor Workshop appointment Ext.6875 or smithn@evergreen.edu

Guidelines for Staff and their Supervisors:

1. Staff must attend a Contract Sponsor Workshop prior contract approval.
2. Staff are authorized to sponsor contracts after one year of employment at The Evergreen State College.
3. Most staff are authorized to carry two contracts per quarter.
3. Staff are authorized to carry contracts in subject areas which correspond to their job responsibilities. Requests to carry contracts in other subject areas should be accompanied by supporting evidence of expertise in these areas.

STAFF NAME (please print):
TESC PHONE EXTENSION & MAILSTOP:
DATE OF HIRE/POSITION:
RESPONSIBILITIES:
EDUCATIONAL BACKGROUND:
NUMBER OF CONTRACTS (usually one or two) PER QUARTER:
INDICATE QUARTERS AVAILABLE AS CONTRACT SPONSOR: Fall, Winter, Spring, Summer
SUBJECT AREAS IN WHICH CONTRACTS WILL BE OFFERED (should be in same areas as job responsibilities):
SUPERVISOR'S NAME (please print):
SUPERVISOR'S SIGNATURE/DATE:

FOR OFFICE USE ONLY

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DEAN'S APPROVAL SIGNATURE and DATE	

SECTION 11

SUMMER SCHOOL

Since there is no state funding for summer school, faculty salaries during the summer are based on enrollment. A course needs a minimum number of students (usually about ten) to be offered, and compensation varies with enrollment, except for a "flat spot" between 12 and 20 students. The good news is that because there is no state funding, we are free to set faculty salaries off the usual grid. This means, for example, that we can (and have) given summer salary increases in years when the state gave no increase during the regular academic year.

The summer school offerings are largely a product of faculty interest and initiative: With some exceptions based on student needs for pre-requisites, an attempt to minimize competing courses, etc., the college offers only what faculty propose and everything that faculty propose. That means that to run a successful summer class, faculty need to be even more tuned in to student interests than during the regular academic year. In the sections that follow, you'll read comments from some faculty who have consistently attracted students during the summer and have offered successful courses and contracts, but it's useful to first cite a few general facts about summer school:

1) Most summer students (about 4/5) are regular Evergreen students who either need a specific course or who need a few more credits to graduate.
2) More than half of the summer students take just one course. Only about 15% take more than two courses. So summer students usually prefer courses that are 4 or 8 credits (except for students on contracts and internships).
3) Just under half of the summer students attend only one of the two five week sessions. So 5-week classes tend to be more popular than 10-week courses.
4) Roughly 1/3 of the total summer enrollment is in contracts and internships, about the same as spring quarter.
5) Contrary to what one might expect, *evening* courses are popular during the summer. In 1996, for example, 46% of the summer classes were offered in the evening.

Now here's what some faculty have to say about summer teaching:

On the Topic of Summer School

For four years now I have taught "Writing Well: Persuasion Coherence and Style" which has steadily gained in enrollment, this year drawing 27 students. Why are students interested in the class? First, writing is not taught very much, really, at Evergreen. Of course, everyone gives writing assignments. But often, students get little help and, in fact, repeat the same mistakes and suffer from the same weaknesses program after program. The rhetoric that I teach has broad interdisciplinary applications but is focused on specific and common problems in writing: clarity, cohesion and coherence, coordination, and so forth. These are useful, concrete principles that scientists, literary theorists, artists, state agents, social science types, and even beginning students find useful. I keep the class quite streamlined assigning only one text but literally beating it to death until its contents are well known by all. I vary my approach to classroom work by formally presenting a set of concepts and then asking students to work on these ideas in editing groups. The students also present the work that they do in editing groups, so that I'm not the only one who has the stage. From the start, I establish a mocking, ironic tone--some say brutal--that carries with it the message that we are all going to be "on the spot" as we present and discuss our own writing and editing. I have yet to have a class that didn't spend a good deal of time laughing and, in general, enjoying the task of learning how to identify and revise bad or unclear writing. The class is four quarter hours, and I spend the full eight hours/week in class with the students. I don't ask them to do a lot of homework, but they are assigned work from the text at the end of each class. They also complete a project that requires them to revise about five pages of their own writing--something that they had written before entering the class. In the first week of the session, I spend many hours outside of class reading each student's writing sample and then writing a substantial (several pages) piece about the patterns that work against strong, clear writing. They revise this piece, working with my detailed suggestions. The students love this part of the class because it's a concretely helpful diagnostic act, indicating that I have paid attention and that I care.

Writing Well has worked year after year because I know the material well; I stick to the text and am determined to demonstrate the usefulness of my approach; and I offer myself up as the ultimate clown. In some ways, it's the most satisfying teaching that I do at Evergreen because I have a good idea of what I've done for each student at the end of five weeks. It is an intense experience that demands a lot of the students--that is, they have to give up a lot of their well-ingrained bad habits. In student evaluations of the class, the most commonly occurring comment is that the class should be required for all Evergreen student! The most common criticism is that five weeks is too little time. From my obviously biased perspective, neither of these comments is justified or true.

Sarah Rideout

It is my experience that it is important to clearly IDENTIFY AN AUDIENCE that you KNOW exists for a summer offering e.g. continuing students who need prerequisites; life-long learners in the local community who find a local history or local plant course enticing; K-12 teachers who need to do continuing coursework; TESC students who want to do independent projects/travel/internships in the summer, all kinds of students who want to learn some conversational foreign language in an intensive way; people who want to "give their brains a rest" or open up to something creative and learn something hands-on about arts, media or computers. Summer is good for things that require equipment often not available during the school year.

CAREFULLY CONSIDER SCHEDULING so that it is at times when most of your audience can come e.g. evenings or Saturdays for working people; flexible or short intensive schedules that give "continuing" students time for R and R before fall quarter starts.

Then, it is important to take the time to DO SOME RESEARCH and GENERATE INTEREST BEFORE SUMMER e.g., find a Web site to advertise it on, call school districts to find out "hot topics", talk with TESC students about their summer plans, talk to an Olympia community group with an interest in your topic and let them know you will be teaching it next summer, develop a mailing list and print up a little brochure. Be open to change if your topic isn't ringing a bell with potential students.

Some audiences that my experience has taught me often come to our summer school include the following:

1) Students often need "prerequisites" of very traditional subjects that they did not take in high school to prepare them for programs like M to O or the MIT program, or beginning college, so many very "traditional" things seem to fill -- e.g. Intro to Chemistry with Lab, American Government, English Literature, European History. These usually seem to go better than more narrow or specialized courses. I imagine that things like "Building Your Vocabulary" e.g. Latin roots, etc. and "Critical Thinking in Everyday Life" or other such things would also attract students. Corny as it sounds, catchy titles pique interest! e.g. Alan Nasser's "Modern Moral Dilemmas" probably gets more students than if it were "Philosophy 101".

2) Some students and public school teachers want to take some credits but still want to have time to take a break before Fall Quarter starts, so they don't want to have to be on campus every week, several days a week. My experience suggests that summer is a good time to offer focused topics, unlikely to be available within a

program, with short, intensive schedules. Workshops, hands-on, special focus things often go.

3) Some local community people and students are looking for things of local interest including things that take advantage of the local environment, resources, weather, local authors, local history, local plants.

4)Any number of special focus audiences could be targeted, such as human services professionals, counselors, mid-level managers in State Government, etc., but it would be important to find out what they need and develop an interesting approach, and advertise specifically to them. These kinds of things work so well when they can bring into the seminar/discussion their own issues and dilemmas and use each other as peers to talk together.

5) If you are a "generalist" and feel comfortable working with various individual students designing special summer projects, sponsoring internships, helping them think about how to learn something specific as they travel, etc. there are always students who need focused guidance early e.g. during Spring quarter, to help them better formulate a solid summer experience. By making it known you're available to do this in the summer, you may find that a lot of the prep work actually happens in the spring, and the projects are pretty well drafted before summer.

These are just some of the things that seem to work that I have noticed. I think it would also be possible to develop any special focus if we did enough research on an audience and formats. It is different in the summer because the audience is broader and more varied in their motivations for going to school. It takes some creativity to find, design for, and serve them well.

Betsy Diffendal

Summer School Hints

A summer school class has some obvious differences from a regular session class. It lends itself to intensive work over a short (5 week) period. It tends to draw a fair number of non-regular students from the community of from other schools. For these reasons, and on the basis of 7 summers of widely varied enrollment, but consistent enthusiasm, I offer these hints:

- Offer a sound course regularly; word gets out and enrollment builds.
- Consider offering a useful skill (this, of course, is only one of many sorts of successful summer offerings) We have all acquired any number of such hands skills along our way, skills which prefaced or facilitated our own intellectual work. Summer is an excellent time to share these. For student is makes for a nice shift in learning mode and summer's intense schedule is ideal for skill acquisition.
- These summer meetings are long; sociable, communal, in-class work and varied approaches succeed well. This is not to imply that highly intellectual work does not succeed; I have also found summer to be a useful proving ground for regular program materials.
- Plan, then speak clearly in the catalog of what your course will offer a student. I have noted that summer school students relish a chance to take away with them concrete acquisitions: I wrote this; I made these things; I am now prepared to do this; I now understand that.

Marianne Bailey

SECTION 13

FACULTY GOVERNANCE

Participating in governance makes real Evergreen's commitment to invest faculty with the opportunity to direct and guide the college's work. [see section XX on Academic Administration] Each spring the provost sends a list of next year's likely governance groups to all faculty, who respond by indicating their choices. In the fall, an almost-final list comes to faculty, with opportunities to add or change governance assignments. The faculty Agenda Committee (see below) reviews faculty membership in planning and governance groups before the groups are officially "charged," or constituted.

For regular full-time faculty, governance responsibilities constitute 20% of the workload. Ideally, faculty share governance in an equitable way. Serving on DTFs and attending faculty meetings are frequent choices, although not the only vehicles of governance at Evergreen. Governance is not included in the salary of adjunct faculty members and therefore not expected of them, although they are welcome to participate in faculty meetings and governance groups. First-year and visiting faculty are also not expected to take on governance responsibilities.

The most frequent component of Evergreen governance is the DTF, or Disappearing Task Force--committees composed of faculty, staff and students which meet, research, report, and disappear. (Despite the name, some DTFs continue year after year.) Anyone at Evergreen can charge a DTF. At any one time, a number of other governance units co-exist with DTFs, including committees, study groups, faculty review panels, faculty pools, and the ubiquitous and mysterious "other." If the college is embarked on a large governance task such as Reaccreditation or a Long Range Curriculum Review, many faculty will participate in a single activity. In other years a set of somewhat predictable opportunities will present itself. The proportion of faculty to staff and students varies from group to group.

Agenda Committee

The Agenda Committee serves as a standing committee of the faculty, and is intended to be a body representative of it. The chair of the faculty is also the chair of the Agenda Committee; the nine members of the committee, who are elected at a faculty meeting, each serve for two years. Although the committee's role can change from year to year, generally its four major functions are:

1. Setting the agenda for faculty meetings, in consultation with faculty members, the deans and the provost. The committee receives and requests reports on matters of concern to the faculty from various constituent parts of the college, and vice versa.
2. Deciding in what format (such as small discussion groups) a specific issue is best brought before the faculty.
3. Reviewing with the provost and deans the charges (tasks) and membership of all planning and governance bodies (such as DTFs). The committee approves faculty membership and can negotiate the number of faculty members in these groups.
4. Acting on behalf of the faculty when necessary, usually in situations when it is not possible to convene the entire faculty such as budget issues arising in the summer months.

Faculty Meetings

The official Faculty Handbook details as the "scope of faculty interest" 1) curriculum and matters that impact it; 2) faculty working conditions; and 3) the quality of our intellectual lives. Faculty meetings, usually held once each month on Wednesday afternoons, are the forum at which matters of academic policy--which encompasses all three of these concerns--are presented, debated and decided. The usual format for any particular issue is the presentation of information in the form of a report (usually from a DTF or other governance group), discussion, and a vote. Although the trustees ultimately make college policy, faculty are responsible for the academic quality and reputation of Evergreen, and expect their recommendations to be taken seriously.

A vote at the first faculty meeting determines rules of order for that year. Faculty meetings can be lively or somnolent, depending on the issues, the attendees, and the time of academic year. They are the place where faculty interface with academic policy making--the chance to help determine the ligaments and sinews which both bind us together and determine the direction of our forward motion as a teaching/learning collectivity. Like library research, they can be tedious, exacting, exciting--and the source of what's needed to flesh out ideas and visions, and get them onto paper. Unlike library research, faculty meetings are frequently accompanied by food.

FACULTY RETREAT

Each fall around Week 5, the faculty take time out to reflect on the curriculum and teaching, and to spend social time together, and to begin planning the curriculum for a year and a half hence. The retreat allows us time and space to think about future teaching programs/partners and about the direction one's planning group is going, and to enjoy each other. A number of tales (and horror stories) make the rounds about retreats in the "old days." These days, though, retreats happen at places with indoor plumbing and heat, and with meals provided. You may also hear that the retreat doesn't matter and that you can easily skip it. DO NOT BELIEVE THIS. The retreat serves as one of the few events holding faculty together as a group. For that reason as well as others, it's worth attending.

Jim Daly

SECTION 14

DEANS AND ACADEMIC ADMINISTRATION

The academic administration consists of a Vice president/Provost and five academic deans. That's it.

The deans rotate from faculty positions for fixed terms, and return to teaching. The deans each have a primary responsibility (budget, part time studies, faculty hiring and orientation, curriculum, graduate programs, off campus programs), and divide all of the rest of the work among themselves. The deans' primary responsibility is to support faculty and make your work smooth.

The deans are members of the faculty, and see themselves as faculty members doing administration for a while--not as "administrators." They're there (L2211) to help you, to figure out ways to do what you want to do, to put out the fires that inevitably flare up. Go visit them.

You will be in a different dean's group each year--all members of a team are typically in the same dean's group. This means that discussions about your program, student questions/complaints, go to that dean. You may want to name her/him in your covenant so students know where to take their questions. Your dean will evaluate you if you are a visiting faculty or regular faculty on term contract; your dean will be part of your five-year review if you are a regular faculty on continuing appointment.

College-wide curriculum planning happens through Planning Groups--five groups roughly equivalent to divisions: Culture Text and Language (where Humanities teaching happens); Environmental Studies; Expressive Arts (where media, Visual Arts, and Performing Arts happen); Scientific Inquiry; Social Science. Each area is responsible for its "own" curriculum, as well as coordinating broadly interdisciplinary programs that cross area boundaries, and participating in programs for first year students.

Each planning group nominates members to be coordinator of the area for a two-year term. The coordinators work together to make sure that the curriculum as a whole is balanced, that we have enough spaces for first-year students, that faculty have the opportunity to teach with a variety of colleagues, and that students in the area participate in curriculum planning.

SECTION 15

REQUIREMENTS

Here are the things you HAVE to do:

submit your evaluations of students on time--within two weeks of the end of the program

write a self-evaluation every year

write evaluations of your colleagues every year

affiliate with a planning group

serve on college governance

maintain a faculty portfolio

do your fair share of all kinds of teaching--first year, inter-area, contracts or SOS, repeated programs/new programs. work this out with your planning group.

participate in a faculty seminar--in your program if you're on a team, in someone else's program if you're teaching alone.

support college policies on affirmative action, sexual harassment as described in the *Faculty Handbook.*

INDEX