

End-of-Program Review 2007-08

Compelling Intellectual Experience(s) and Successful Pedagogical or Innovative Practice

Expressive Arts Programs

Program name		Faculty	For purposes of helping reflect on the range of teaching practices and experiences at the college, please identify the most compelling intellectual experience(s) in your program or the most successful or innovative pedagogical practice in your program.
Foundations of Visual Art		Matthew Hamon, Shawn Ferris, Susan Aurand	Requiring students to give source presentations on their personal thematic work... Students were asked to give presentations that referenced their personal work in the context of art history, contemporary art, and their personal inspiration for making what they make. This format requires students to think about what inspires them, essentially deconstructing their work and referencing both conceptually and visually, other artists who are similar and/or different.
Making Space and Using It: Installation and Performance Art		Lara Evans, Gail Tremblay	For multi-week student projects, we used a "Project Proposal" form that I created based on typical grant application instructions. Students revised their proposal each week until their project was concluded. The format included a description of the project, timeline, budget, and resource details. Everyone learned to problem-solve proactively and was able to break down complex logistical details into something achievable. Students also reviewed each other's proposals and provided feedback. They often became volunteers in other's projects and worked better as a supportive and cohesive learning group.
Me and My Shadow: Performing Arts in Society		Rose Jang, Mitchell Kabby	The most intellectual, creative and innovative experiment in the program is the mounting of a major theatre production, namely "The Bacchae of Euripides: A Communion Rite" by Wole Soyinka, during winter quarter. The production provides the theatre and dance students in the program hands-on experience and a practical training in creative collaboration. Through this production, students not only learn about the process and discipline of an artistic creation, but they also get to understand the inter-connectedness between society, culture and performing arts.
Mediaworks		Ruth Hayes, Beatriz Flores-Gutierrez	Reading Janet Hoskins "Biographical Objects" and assigning students to produce their own animation or video projects exploring that approach to ethnography.

Music in Culture	Andrew Buchman	Comparative studies of arts and artists from cultures in selected areas of Asia, Africa, Europe, the Americas, the Pacific Islands, and Australia. Inductive approach to introducing new material, using films, discussion, outlines to avoid lecturing for the most part. Student presentations of ongoing research and subsequent peer reviews and critiques.
Nature: Image and Object	Lucia Harrison	We spent a day with Jim Croft, a visiting artist from Idaho who makes Gothic Books in the 15th century tradition. He grows his own flax, makes paper by hand, has water powered or solar powered energy sources, crafts his own wooden covers, spins the thread, etc. He gave an artist talk and worked with the students to carve small objects from wood and elk bone.
Performing Arts Laboratory	Ratna Roy, Walter E. Grodzik, Ariel Goldberger	My whole program is a cutting edge, experimental, performance-based program. The pedagogy is based on seven foci related to body, text, mise en scene, technique, theory, and critique. I also have developed a student-run and faculty facilitated critique process called the TACO technique that integrates attention to technique, aesthetics, content, and originality/authorship.
Performing Arts of China and India	Rose Jang, Ratna Roy	The workshops, which apply hands-on, physical embodiment of the culture under investigation.
So You Want to Be a Producer?	Sean Williams, Kabby Mitchell	Our guest speakers helped the students to interact with professional working producers; they all said that they learned the most from those encounters with real-life working people in their field.

Studio Projects: Painting	Shawn Ferris	<p>The most compelling intellectual experiences in Studio Projects: Painting, 2008 have been 1) the seminar discussions focused on the movements of Modern Art in the context of the social, political, economic, and technological climates of the 150 year time span; 2) critical analysis of the writings of art historian, Robert Hughes. The most successful pedagogical practices have been 1) requiring students to come to seminar discussions with at least 4 written questions, and/or responses to the material covered; 2) requiring students to give oral presentations with visual aids on assigned topics to the rest of the group; 3) requiring students to do weekly anatomy studies for Figure Drawing; and 4) exposing students to business practices and creative processes through guest lectures by working artists.</p>
The Art of Non-Violent Political Action	Ariel Goldberger	<p>The whole program was an innovative and compelling practice. I can't describe highlights because it was a very complex educational environment where my students were immersed in a holistic manner. Maybe the most difficult practice, yet the most successful was to truly expect students to engage in the class collaboratively and to run my work in a truly non-hierarchical manner. I did it!</p>
Two Dimensional Visual Art: Portraits	Lisa Sweet	<p>Assigning students to develop an independent research project in painting (write a proposal, cite the conventions worked with or against, indicate formal aspects of proposed work, etc.) was a good way for students to combine their intellectual studies with their expressive work. Required that they digest and consider the seminar readings, lectures in the context of their own work in painting.</p>