

**End-of-Program Review 2010-11*****Compelling Intellectual Experience(s) and Successful Pedagogical or Innovative Practice***  
**Culture, Text and Language Programs**

<b>Program name</b>	<b>Faculty</b>	<b>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.</b>
The Spanish-Speaking World: Cultural Crossings	Alice Nelson	The most significant and innovative pedagogical practice in this program is the Spanish immersion model. We begin fall quarter with students ranging from pure beginners to native speakers of Spanish and through intensive instruction all year, set the stage for all students' work to take place entirely in Spanish during the spring, whether in on-campus program or abroad. We do this by delivering all program lectures in Spanish from day one (with peer debrief in English during fall and winter, Spanish only in spring), supported by 6 hours of language class per week, content seminars (English fall and winter, all Spanish in spring), conversation class, and films in Spanish all 3 quarters. By the end of spring, students report that they are amazed that they can communicate entirely in Spanish in seminar, as well as in their essays, program presentations, and community work (for those undertaking internships). This work is made possible also by their simultaneously gaining cultural competencies, historical background, and exposure to film and literature to throughout the year.
Survey of Sociology	Wenhong Wang	Norm experiment in which students conducted a project breaking a minor norm to have a first hand experience of how norm is a social construction. They were required to write a 4-page report on the norm they broke, their norm breaking experience and analyze the responses they received. They also did a presentation in class highlighting what they learned from the experience.
Language and Power	Susan Fiskdal	Students reported that transcribing and analyzing conversation in a survey and a seminar at a micro level were transformative. We had been discussing the ways speakers position others and the way we index identity through talk, but collecting data and conducting their own analyses helped them synthesize their learning. Several also found that doing ethnographies based on visits to the Thurston County Courthouse transformed their ideas of language and law.

The Age of Irony	Susan Preciso	<p>Rather than a single "aha" moment, our experience is that the literative quality of returning to themes and questions, but approaching them from a different perspective over the course of our 3 quarter long program has provided richer and deeper understanding both for our students and ourselves. For example, we're viewing the 1945 film, Mildred Pierce tonight with the following questions in mind:1. Its [cultural studies] objective is to understand culture in all its complex forms and to analyze the social and political context within which it manifests itself. What is the historical, political and social context for the movie? 2. What characters can you associate with what social classes? 3. What are the markers of social class in the movie? 4. How is class gendered in this movie? How does Mildred embody or challenge constructions of gender as she moves through the plot of the story?5. What do make of movies conclusion in terms of class and gender? 6. What does Lottie represent in terms of class, race, and gender? In the movie, what is Lotties story? 7. According to Sardar and Van Loon, cultural capital is the ability to read and understand cultural codes; but this ability, and hence cultural capital, is not distributed equally amongst social classes. In the film, how do we see cultural capital in operation? 8. Aesthetic judgments, Bourdieu shows, do not follow some kind of objective, autonomous aesthetic logic rather, they substitute distinctions of taste for class distinctions and therefore fortify the divisions between classes and serve the right of the ruling class to sanction their authority over other classes. How are distinctions of taste represented in the movie and how do they 8. Aesthetic judgments, Bourdieu shows, do not follow some kind of objective, autonomous aesthetic logic rather, they substitute distinctions of taste for class distinctions and therefore fortify the divisions between classes and serve the right of the ruling class to sanction their authority over other classes. How are distinctions of taste represented in the movie and how do they substitute for class?</p> <p>9. What messages about power are being communicated in Mildred Pierce? 10. Who has power and how does it manifest itself in the movie? 11. What kinds of things signal shifts or declarations of power? 12. If cultural studies aims to understand and change the structures of dominance everywhere, but in industrial capitalist societies in particular, what does an analysis of Mildred Pierce help you to understand about gender, class, and power in 1945 and today? Why do you think Mildred Pierce was recently remade? If they hadn't studied aspects of 20th century history and culture fall and winter, they would not be able to approach the film with this kind of complexity. We see that reflected in the way that students new to the program in spring have to rely on their peers for background on the literature, art, and film.</p>
The Remembrance of Things Past	Eric Stein	<p>Students who did successful extended research grew tremendously in writing, analysis, and synthesis and developed a much higher level of ability to work independently. Those who did not succeed now know some of their limits, and may be more ready to face these limits on future projects.</p>

Death Considered	David Marr	Intellectually demanding and intense seminar discussions, very demanding reading, substantial loss of credit for failure to be prepared, weekly in class exams (no books, notes or computer), required attendance, late work not accepted, no makeup work, Incomplete not available, illiterate work not accepted. Four hours of preparation required for each hour in class: this worked out to six days a week, on average.
Liberty and Justice for All	Stephen Beck	The most striking intellectual experience of this program stemmed from the following: 1) The program themes demanded that we engage with central and controversial features of U.S. political history; 2) The class contained a fairly wide range of ideological diversity; 3) There was a critical mass for each of several, quite divergent, ideological positions. The result was that we had to engage regularly in difficult, highly charged discussions, in which disagreements were strong and many students felt that a lot was at stake. Some were strongly tempted to disengage; my major work in seminar was to keep the conversations continuing and along productive lines.
Gateways: Popular Education, the Arts, and Activism	Chico Herbison	Co-facilitation (by incarcerated youth and Evergreen students) of seminars and workshops in a prison setting.
China Then and Now	Wenhong Wang	China and Me essays which required the students to reflect on their personal experiences in/with/related to China. This helped them to seek a personal as well as an intellectual relation to the subject we were studying. The outcome was an increase in cultural awareness, a sense of relevance of the subject we were learning and a sense of togetherness as a global citizen.
Leading in Turbulent Times	Emily Lardner	Analytical memos, writing exercises in groups of moodle, college essays, external speakers, workshops and lectures.
Gender and Culture: Studies in Japanese and American Literature, Cinema, & Popular Culture	Harumi Moruzzi	Having each student complete a final synthesis project and present it to the class at the end of each quarter.
Self and Culture: Studies in Japanese and American Literature and Cinema	Harumi Moruzzi	I consistently paired literary expressions of the program themes with relevant theoretical arguments. I incorporated individual or group final projects where each student can practice his/her preferred mode of expression, such as writing a research paper, a synthesis paper, and producing a video narrative.
Foundations of Economics	Womeldorff	Abstract writing end of quarter synopses of learning areas.
Cutting Through the Clamor: Writing for Change	Nancy Parkes, Suzanne Simons	Two journalism panels (mainstream and independent); consciousness studies practices and relationship to writing process; student formal readings of their work; relationship of poetry and activism; Millersylvania weekend retreat.
In The City	Stephanie Kozick	This program included a field study component that has very relevant cultural/social results. Students composed journal field study plans, then conducted research in cities. All students observed cultural differences in their studies cities, and wrote about the city and its people in weekly journal field journals.
Writing the New Journalism-Creative Nonfiction	Tom Foote	The marriage of ethnographic field research with writing creatively about nonfiction events was a central theme. Students were taught to "see" beyond looking. We focused on description using literary devices such as simile, metaphor, etc. We placed emphasis on developing/improving the rhythm of our prose.