

End-of-Program Review 2011-12***Compelling Intellectual Experience(s) and Successful Pedagogical or Innovative Practice*****Consciousness Studies 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.
American Families: Historical and Sociological Perspectives on Close Relationships	Stephanie Coontz	Probably the single most successful practice was the long drawn-out process of revising papers. The quarter-long development of lectures for a public symposium was also effective in increasing advancement levels, as were the study groups and activities designed to help students do well in the 3-hour final exam.
An Educated Society	Stephanie Kozick	Students did field studies individually, then journal project groups to share data + experiences, then created Radio Lab/This American Life type radio presentations
Creating Dance	Rob Esposito	<p>The most compelling practice in this program involved the realization of a theory of a creative dance pedagogy that accurately identifies the student's dominant, as distinct from her or his central sensorimotor/cognitive behavioral patterning, linking them to a creative process articulating in movement, in writing/speaking, and in drawing, an exploration of those dimensions of the student's thinking and acting that are habitually neglected in the learning process. Briefly, dominant patterns are learned and conditioned patterns, and central patterns are those that are intrinsic and unique to individual, the so-called authentic "voice" of the student. A distinction is made respectively between conditioned reflex and creative response to a wide range of stimuli.</p> <p>My quest for creative methodology in dance has been decades long, and undertaken through a broad spectrum of educational and artistic environments, including a public K-12 school of the arts; undergraduate, graduate, and post-graduate dance departments; and professional schools and companies; including fields outside of dance, such as dressage, sculpture, painting, music, and writing. A combination of extensive research, study, and practice seems to have culminated successfully in this Evergreen program, "Creating Dance".</p> <p>My quest for creative methodology in dance has been decades long, and undertaken through a broad spectrum of educational and artistic environments, including a public K-12 school of the arts; undergraduate, graduate, and post-graduate dance departments; and professional schools and companies; including fields outside of dance, such as dressage, sculpture, painting, music, and writing. A combination of extensive research, study, and practice seems to have culminated successfully in this Evergreen program, "Creating Dance".</p> <p>"Creating Dance" (Winter 2012) is a reiteration of past programs called "Making Dance", the current title indicating my aim of greater depth in tapping the individual's unique sources of creativity, rather than teaching and learning through established or rote styles and methods. The process here involved months of creative work that began with the Fall 2011 program, "The Architecture of Human Movement", co-taught with Stephanie Kozick, emphasizing connections between dance/ movement and human development. My process in "Creating Dance" included careful observation of student responses to certain constant variables in the form of readings, and technical, theoretical, and compositional exercises I inherited from my teachers and further developed, particularly in the Evergreen interdisciplinary environment. These forms of investigation are well established in the German modern dance, in Gestalt psychology, and in psychosocial developmental theory; but they needed a proper growth culture to take hold and materialize in my teaching through modern dance.</p>

Creating Dance <i>(continued)</i>	Rob Esposito	<p>I believe Evergreen's educational culture constitutes a missing structural dimension in my decades-long quest to devise a system of aesthetic dance not based in style, historical period, or ethno-cultural centrality; but rather, deriving from the sciences of anatomy and kinesiology. This of course is not in itself new, and nothing less than a skein of the ongoing exploration and redefinition of mind, brain, and body – the less holistic neurophysiological and developmental theories of the person as they apply to all the creative arts and sciences, and indeed, to all human activity. My guiding belief is that knowledge of human anatomy and dance kinesiology in general, though the essential base, is not enough; the student must deeply know his or her own anatomy and central kinesiological patterns. Moreover, a guiding principle in my teaching is that the mind and body are intimately and holistically connected, and that "work on one is work on the other".</p> <p>What I discovered in "Creating Dance" seems to support a long-held hypothesis that identifying and devising direct and indirect methods for the student to experience, recognize, and articulate the variability of their dominant and central behavior is a key to unlocking and integrating the individual's creative potential across significant differences in disciplinary theory and praxis.</p>
SOS: Travel Based Projects	Ariel Goldberger	Collaborative Education: Students create their own syllabi and work in collaboration with the faculty.
Turning Eastward: Explorations in East/West Psychology	Ryo Imamura	Too many to describe. Certainly the face-to-face interactions with local senior citizens, local Buddhist communities, and military veterans helped our studies to become more real and meaningful.
SOS: Center for Community-Based Learning and Action	Stephanie Kozick	Wednesday seminar to discuss various issues related to community issues and work. The conversations included topics of wellness, non-profits, and the socio-cultural meaning of community.