

End-of-Program Review 2009-10

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.
Dance Intensive	Ratna Roy	Using theatre as pedagogy for cross-cultural understanding
Embodiment in 2D Art	Shaw Osha	The program was a successful introduction to making visual art that refers to the body. Students not only worked with concrete figure drawing and painting skills and were able to work with materials to construct a final project, but they were able to articulate and place their work in an art historical and contemporary cultural context.
Fiber Arts	Gail Tremblay	Students combined skill building, art history, and materials to help them understand the relationships between cultural design, economy, and art productions in a variety of cultural contexts.
Ireland	Sean Williams	Putting theory into practice by engaging in physical activities, especially doing study abroad!
Making Dances: Creative Process in Motion	Rob Esposito	Intellectually overcoming the assumption that intellectual intelligence (and inquiry) are the only forms of intelligence. This was primarily undertaken through alternatives, over-lapping, and integrating verbal and non-verbal communication and analysis of variable and nonvariable terms of language and experience, such as dancing, the speech art, and writing about the sensory, cognitive and movement behavior modes of communication. For example; how are linguistic metaphors related to movement metaphors relative to linguistic theory, and movement analysis in art and therapy? How do non-verbal media such as painting, sculpture, and music acquire multi-intellectual meaning and value through awareness and knowledge of political, economic, cultural and art historical contexts?
Mediaworks	Julia Zay	I always strive to integrate various modes of writing into my media production classes as much as possible. This year, teaching Mediaworks, I assigned a "Director's Notes Essay/Director's Portfolio" assignment to go with each media production assignment. In past Mediaworks programs we assigned seminar writing and essays/research papers, but never asked students to do much writing related to their creative projects. Sensing that this was a missed opportunity, this year I asked students to write a 1000-word essay for each of 5 creative projects that covered issues of creative process, conceptual development, collaboration, and most significant learning experience. I also required them to reflect on the critique feedback they received and integrate a quotation from program readings.

		This essay, along with a portfolio of all documents related to the production (script, brainstorming notes, overhead diagrams, storyboards, sketches, etc.) was due the week after the project itself was due, allowing them time to let their thoughts settle a bit after critique. I heard almost unanimously from students that this assignment was incredibly invaluable to them. They commented that it made them more aware of the significant aspects of their learning as they continued to work on projects, and asked them to, in a lower-stakes way, think thoroughly through their production and creative processes in ways that often made their work, if not the experience of making it, much better.
Music and the Environment	Andy Buchman	Drafting summative self-evaluations and academic/career plans. Student research projects, presentations, and papers. Regular creative projects in small groups. Regular critiques of free compositions by students. Public performances. Substantive seminars discussions, some planned and led by students.
Object in Performance	Ariel Goldberger	The class was an experimental laboratory for the development of artistic explorations and examination of neuro-aesthetic laws theorized by V.S. Ramachandran. The class was also organized around a pedagogy created to teach art in interdisciplinary environments, based on seven foci, which is part of the ongoing work of the faculty.
Portraits	Marilyn Frasca	The weekly two and 1/2 hour private writing session that formed the resource material for each students own creative and academic research. In these sessions the motivation and focus for content of personal work was designed by each student. The faculty helped provide skills and opportunities for the successful completion of student originated projects.
Ready Camera One	Sally Cloninger	Student development of 2 original TV series during spring for public access tv and web distribution.
Studio Projects: Land and Sky	Robert Leverich	Hands-on studio practice in drawing and sculpture; Field trips to different landscapes around the state to draw, photograph and make sculpture, student organized final gallery show of 2D, 3D, video and photography work.
The Generative Self: Theory and Artistic Practice	Matt Hamon	Students were asked to move one image through a variety of processes and material (drawing, digital, photo, collage, etc...) as a way of contemplating object, material, and process in relationship to images.
Working Small	Jean Mandenberg	Making collaborative an inherently individual artistic practice.