

End-of-Program Review 2011-12

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.
Ready Camera One: We're Live	Sally Cloninger	Every visual/media exercise (we did 46 studio productions in one quarter) was tied directly to our study of media theory and history. The final studio productions (Time Capsule) explicitly required students to work in collaborative teams where scripts had to be devised from the topics of their research papers. Elaborate, live television productions were the result; these reflected upon themes and practices from 20th century media history that were creatively applied to contemporary issues.
SOS: Visual Arts (FW)	Shaw Osha	The program has been most successful in combining a rigorous studio practice that combines the use of materials with research. Concurrently, students read a dense theoretical art history text on the 20th c. Critique was emphasized (within the program and with visiting artists) and students learned to give substantive critical feedback. By the end of two quarters they were responsible for situating their inquiry within a greater historical and contemporary context.
The Art of Writing Poetry	Gail Tremblay	<p>In the art of writing poetry, students learned that the work of the writer is to use all of their experience and interests to create works that reflect on human experience, and its relation to culture and nature. Students were encouraged to find their own voice, to use sound and meaning to create an experience for the reader and listener of poetry that would make them reflect on the experience of being human in our universe with all its complexities. I don't know that participation in a writers workshop is an innovative pedagogical practice, but I think it is a very important one that helps both students and faculty to support one another's work by being supportive and critical, particularly by being supportive because one gives the creative work of others the critical attention it needs.</p> <p>By working to create a community of people dedicated to improving their own and one another's writing skills, in this program we built over time the space for a deep discussion of the art of writing poetry and for presenting poems to the larger world. Most students in the program not only learned to work hard to create poetry that could be accepted by editors for publication, or that could be performed in a variety of contexts, but they also studied the variety of skills poets need to make a living both from and to support the practice of poetry. Most students have come away from this program with information about English grammar and about the kind of deep knowledge one needs about syntax and sentence structure if they wish to create alternative structures for grouping words and making meaning in their work.</p> <p>Most who took the program for two quarters understand the history of prosody in English poetry. They have studied information about a variety of literary periods and styles developed in the past five hundred years, but with particular attention to movements from the mid-19th Century to the present. Students, who when asked to name their three favorite poets when they entered the program, named three fiction writers and were defensive when that fact was pointed out to them, can now name many poets whose work has moved them and become important to them. Students have learned that poetry doesn't exist in a vacuum, but is shaped by the experience of the poet and the passions poets have to address the world and/or to create something of aesthetic significance. These students have produced multiple drafts of two poems a week, some for twenty weeks and some for ten.</p>

The Art of Writing Poetry <i>(continued)</i>	Gail Tremblay	<p>Several have committed themselves to completing books, one to starting an MFA at Naropa Institute in Poetry in the fall, and several to doing public performances of their work. In a culture where so few people learn to read poetry with depth of understanding, where many people don't take poetry seriously, would say that the greatest success of this program has been that there are more people who will go out into the world and be able to talk intelligently about how a poem means and why it is moving and important. There are people who will write poems and work to make poetry for future generations. Poetry has existed since time immemorial both orally and since the beginning of writing on the page, and now there are more people who are committed to breathing life into poetry and to making it present in our culture. Watching that is a great pleasure, and knowing there are a few people from my program who will figure out how to make at least part of their living as poets, publishing, performing/reading, editing, and/or teaching poetry even in our present economy is also a certain kind of success.</p> <p>I have always loved opening doors for students, teaching students to take risks, and to open doors for themselves. It has been a pleasure watching so many of them learn to dare to do what they dream. Watching that is a great pleasure, and knowing there are a few people from my program who will figure out how to make at least part of their living as poets, publishing, performing/reading, editing, and/or teaching poetry even in our present economy is also a certain kind of success.</p>
Art, Culture, and Education	Hirsh Diamant	Encouraging students to connect with their passions.
SOS: Performing Arts	Kabby Mitchell	As co-learner's my ideas of art and expression were expanded. I also learned more about technology and the language needed to converse with my students more proficiently. The success of the program, in my opinion was evidenced by listening to each co-learner's needs at the particular time, and addressing those needs to help each individual succeed in the program.
Photography: Advanced Projects	Steve Davis	Guest lecturers who spent one on one time with students proved to be very inspiring and challenging. Insisting on lots of creative output forced them to work out their visual ideas and problems. And very importantly-- The class had only six students. No one could hide or get lost. This is how a studio course should be structured. 24 students is just too many to expect real artistic development.
Thinking Through Craft: Metal	Jean Mandeborg	Coordinating with another program, Thinking Through Craft: Wood so that students from these different programs doing similar work shared seminar readings, participated in similar research projects, and witnessed each others research presentations at the end of the quarter.
Projects in Experimental Media and Music	Naima Lowe	Opportunities for students to apply their skills in formal analysis and conceptual synthesis to the creative work of their peers.
Animal Others in Image and Text	Ruth Hayes	In-depth, extended study of a single subject (a particular animal) yielded meaningful insights and a compelling body of work. The skills students gained in writing, drawing and animation were in service to the larger program concern of how we understand and represent animals, and while there were stand-out creative artifacts of assignments, overall the most significant learning was seen in the students' ability to reflect on themselves, their creative process, and on their relationship with their subject-animals with considerable critical depth and subtlety. Also significant to the program, students collaborated to make an online "eBestiary" that represents their creative work in drawing, animation and writing, their observation notes, and their research into the cultural, visual, and natural history of more than 35 different animals. It is a remarkable, living document and resource.

In Our Image: Printmaking	Lisa Sweet	Not necessarily innovative, however, carved out time to seminar with new incoming students on the catch-up reading assigned as condition for joining the program - [Break] It was a small group discussion that eased students into the program by providing space for community, acquainting new students w/ my teaching and allowing me to get to know them. [Break] They and I liked it -> felt like responsible teaching/addressed the issue of new student transition to an ongoing, in-progress program. [Break] compelling intellect. experience: seeing students printmaking images demonstrate synthesis of ideas addressed in seminar and lectures. Application of scholarship/theory to image-based practice.
Art of Mosaic	Ann Storey	The use of guest speakers - Three of which were practicing artists in the mosaic medium - very inspirational, also the use of theory and practice of mosaic - very well integrated.