evergreen

Real Evergreen:
An Educator’s Handbook

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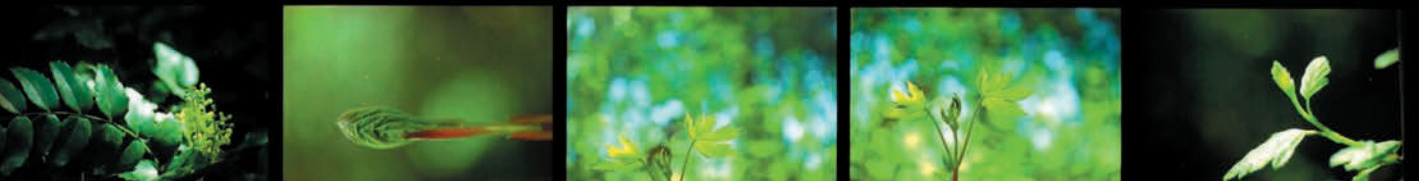
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“Nothing I can say can adequately prepare you for your Evergreen years. Keep an open mind.”

– Advice received by a new Evergreen educator

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Cover image by Shauna Bittle: A winter quarter seminar in Evans Hall, January 8, 2013/©The Evergreen State College

Photo on page 57/©Gail Dillon-Hill

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Preface

Evergreen educations are various, unusual, engaged, often messy – and vitally alive. Learning here can be generative, when undertaken as a mixture of individual reflection and collaborative provocation. Students, staff, faculty, and administrators work alone and together to learn in each other's company; once an individual is fully invited to participate in meaningful learning, there are few limits.

This 2021 edition of *Real Evergreen: An Educator's Handbook* first took root in 2006, when I sat in a LAB 2 office reading a newly-released edition of *The* Real *Faculty Handbook* (*RFH*) – this volume's predecessor. I taught then evenings and weekends at Evergreen, held a day job elsewhere, and so was unable to participate as directly as I would have liked in robust campus conversations about learning and teaching. *RFH* provided a connection, written advice edited by curriculum dean Jin Darney as an informal accompaniment to the policy-focused official faculty handbook: Evergreen educators writing about Evergreen education.

Fifteen years later, I read *RFH* again as the Scholar in Evergreen's Learning and Teaching Commons at The Washington Center for Improving Undergraduate Education. That reading led to the Handbook project. *An Educator's Handbook* incorporates several selections from *RFH* and a handful of documents from College history, in company with more than forty new articles, poems, and images presenting the insights and observations of alums, staff, and faculty.

This 2021 version of the *Handbook* can be read one entry at a time, as needed, or cover to cover. Keep in mind this fact: There are multiple perspectives on "Evergreen education." Do not expect to agree with or even to recognize as "Evergreen" everything said here, or to find an answer to every question; perhaps the most important purpose of a grassroots, varied, and incomplete compendium such as this is to encourage thought. As Dan Evans, a former president of Evergreen (and sixteenth governor of the State of Washington) said in a 2018 interview:

> Evergreen is constantly searching how to do things better, and how to make them work better, and . . . that ought to continue. Because that's what makes [the college] better and more significant and more relevant.

A final thought: Each *Handbook* entry represents a mostly-hidden and probably mostly-unknowable genealogy, arising as it does at a college that values collaborative work and learning. Using what's here not as is, but as inspiration for your own contributions to Evergreen's educations, carries everyone's learning forward.

The months of work on *An Educator's Handbook* – coincidentally, also the initial 17 months of the COVID-19 pandemic, during which social unrest and a tumultuous national election further challenged the status quo – have been a time of cascading and significant changes in U.S. society, and in U.S. higher education. If we are to remain recognizably Evergreen, we must articulate now what we will take with us into tomorrow.

It is impossible to name the dozens of people who have supported this project, and in so many dozens of ways. Gratitude to you all. Thank you to each contributor, for sharing your insights, observations, experiences, ideas – and commitment and love for what you do. Particular thanks to academic dean Elizabeth Williamson, faculty emerita Jin Darney, and alum Charles Favor, for their encouragement and contributions to the *Handbook* at its earliest stage. While the expertise and perspectives expressed in each entry are those of the contributors, any editorial mistakes are of course unintentional, and my own. Please tell me about them for correction in later editions.

In the curatorial tradition of *The* Real *Faculty Handbook*, in celebration of Evergreen's first fifty years of serving students and southwest Washington, and with a firm commitment to the future, here are Evergreen educators past and present – alumni, staff, faculty, administrators – writing about the work of facilitating learning for all.

– Joli Sandoz,
Member of the Faculty
July 20, 2021

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1. What is Evergreen?

"The college is an amazing greenhouse for growing human knowledge and understanding."

– Drew Buchman

What is Evergreen? An Inquiry

Commitments

If [Evergreen] means anything at all to the citizens of this State, then I believe it must mean that . . . what Evergreen does helps to replace hopelessness with hope. . . . with a conviction that there is a future, that it is not preordained but that it will be what we make it. That must be the Evergreen challenge.

– Dedication of The Evergreen State College speech by Governor Daniel J. Evans (excerpted), April 21, 1972

We share a mutual interest in ensuring that all Evergreen students receive an education that is culturally competent, culturally relevant and acknowledges the negative effects of bias.

– Amended Memorandum of Understanding. United Faculty of Evergreen and The Evergreen State College. May 31, 2017

For we must prepare students to understand and take part in the [societal] changes now taking place . . .

– Evergreen's Quinault II Task Force, May 13, 1975

Evergreen's Mission (2011)

As an innovative public liberal arts college, Evergreen emphasizes collaborative, interdisciplinary learning across significant differences. Our academic community engages students in defining and thinking critically about their learning. Evergreen supports and benefits from local and global commitment to social justice, diversity, environmental stewardship and service in the public interest.

– Policy #01. Board of Trustees, The Evergreen State College, April 21, 2011

Evergreen's Critical Tensions (1998)

All institutions are characterized by certain critical tensions as a result of their history, structures, and practices. . . . Some of Evergreen's tensions are the inevitable result of the particular innovations and structures we have chosen to embrace. . . .

On the other hand, all institutions also experience some gaps between their aspirations and their behaviors. . . . Our challenge is to distinguish issues that might undermine the college's mission from needed changes which might further support Evergreen principles.

– Excerpted from The Evergreen State College Self-Study 1998

McCann's Four Nos ... and More (1977)

My ideas for Evergreen were composed of a list of negatives (no departments, no ranks, no requirements, no grades) accompanied by a vaguer list of positives (we should have cooperative education [internship] options for students, we should be interdisciplinary, there should be as little red tape as possible among the faculty members and students and what's there to be learned, freshmen – everyone – should have the opportunities and obligations presented by seminars, evaluation should be in narrative form, library and computing services should have disproportionately large shares of the budget, students should be able to study on their own when they're capable of it.)

– Charles J. McCann, President of The Evergreen State College, 1968-1977

Evergreen Value Clusters (1986)

We find these [three clusters of] values rooted in the college's development, though all are not equally strong or vital in what now goes on here. Evergreeners should value much of what they have created here; they should aspire to much more . . .

- Everyone at Evergreen is engaged, one way or another, with the teaching and learning enterprise
- Everyone at Evergreen participates, one way or another, in a community of persons
- Everyone at Evergreen, in one way or another, is a cog in an organizational machine

– Final Report of the Values and Aspirations Committee for Strategic Planning, 1986

Provost Patrick Hill's List of Nine Transitions to Evergreen (1984)

1. Away from passivity to active learning.
2. From silence as functional to virtually-required public speaking.
3. From authority-centered evaluations to self-evaluations.
4. From authority-centeredness in general to mutual evaluation.
5. From quantitative and comparative/competitive measurement of success to qualitative and non-competitive measurements.
6. From competitive patterns of learning and behavior to co-operative ones.
7. From isolated patterns of study to communal ones.
8. From fragmented thinking to integrative thinking.
9. And in many cases, from gentle and barely serious educational expectations to vigorous and demanding ones.

– Memo to Core Faculty and Convenors, September 24, 1984

Memo Excerpt (1975)

The study of any subject always leads in new directions and raises the question of What To Do Next.

– Evergreen's Quinault II Task Force, May 13, 1975

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The Evergreen State College Self-Study 1998, vol. 1, pp. 130-133, https://www.evergreen.edu/facultydevelopment/historical-documents

Editor's note (July 2021): Although Hill was writing of transitions some, perhaps many, Evergreen students must make when they arrive, staff and faculty undergo transitions, too. Hill added: "We ought to be careful not to underestimate (because we take our value system for granted) the difficulty of our undertaking."

2. Experiencing Evergreen

**"And, yes, it is
our daily dance
that offers
to turn us toward
the next open space"**

from "The Next Open Space"
– Sandy Yanonne

Cholee Gladney, Tending to the Fires, 2020, Mixed-media collage

Tending to the Fires: Making Use of This (2021)

> *"What is to give light must endure burning."*
>
> **– Victor Frankl**

I will always remember 2020 as the year of fires. So much pain, so much crisis. Each crisis layered upon the next. So much fear that the fires would consume us. To many it has come as no surprise: 2020, the year that went up in flames after decades – perhaps centuries – of fuel, smoldering in our communities, in our institutions, in our bodies. Whole neighborhoods and vast acres of land burned to the ground. And the fires within us, whether flames of hate or flames of justice, fanned to the point of explosion. The earth and its people struggling to manage fires blazing out of control. Even now, some fires continue to burn. Where the flames have ceased, we are faced with the charcoal, the ashes; the residue left behind. This pain must go somewhere. How can we make use of its burning?

Scientists talk about controlled burns as a way to manage forests, making wildfires less incendiary. Some seeds, like the ones hidden in certain pine cones even require fire to germinate, to thrive. This concept is akin to making peace with our challenges. Admittedly, the practice isn't easy. True gifts of learning are often hidden to us, sometimes so deeply that it feels as though we are endlessly searching for the lessons that will serve us. Mining for these lessons doesn't mean we accept injustice, mistreatment or suffering. It means that when we show up in class, in group project sessions, in labs, in seminar, in meetings, in community and we struggle in our learning, that we practice, in the moment, asking "What is the learning here? How can I make use of this?" We can decide to pay attention to these fires, whether small sparks or full flames, and in doing so we can ensure they don't spread out of control within us. When we tend, we are transforming each struggle into a powerful learning experience.

Focusing on what can be learned can make our struggles worthy. But how do we learn these skills of tending? How do we ensure that what we have survived and what we have learned will regenerate the soil in the same way that the devastating wildfires prepare the earth and its hidden seeds for future growth? How can we harness the power and potency of our learning experiences and make these fires our teachers? If we are to thrive in the midst of or perhaps because of our struggles, we must tend to the fires. What is learning if not the opportunity to grow from the challenges we have endured?

May we tend to the fires and make use of this learning in order to generate individual, collective, and planetary growth.

Making use of challenge as the true purpose of learning is not a new concept. From our history, from our families, from the stories of our elders and connections with our ancestors, many of us have learned that gathering the gifts within what we endure is a central task of making meaning. The existential psychologist Victor Frankl, who survived Nazi concentration camps during World War 2, described this in his teachings on suffering as a way to find meaning and to acknowledge the potential for empowerment during struggle.

Frankl was tapping into a survival energy that I imagine my Black ancestors long before must have known well. The very survival of Black descendants speaks to the ability to use the gifts of the struggle rather than succumb to the despair of the extreme difficulties they encountered. This survival energy is a cultural value and it is critical to our resilience.

When I first came to work as an advisor at Evergreen I supported a course called *Lessons Learned Wisdom Earned*, taught by Dr. Joye Hardiman. Dr. Joye breathed passionate life into the course, inviting students to frame their unique life stories, glean the wisdom from those stories, and thereby focus on what was particularly useful in their life challenges. This practice of finding what is instructive in each experience can make the toughest times relevant and deeply meaningful. Pop icon Beyoncé gave the world a musical example of the importance of the lessons from struggle with her groundbreaking visual album *Lemonade*, throughout which she wove her personal story with Black historical narrative. This kind of resourcefulness, this way of stitching the personal and the collective struggle together is a cultural value that many Evergreen students bring into higher education institutions as a means for survival and resilience.

Perhaps more important than the subjects we learn in our institutions are the lessons we learn from our difficulties. What we learn from struggles stays with us as we navigate inside the

classroom and beyond. Of course, learning is an inherently challenging endeavor. Institutional learning is laden with cultural norms and biases. Before they even begin college, so many of our students have experienced learning as a frustrating, even traumatic process. We don't enter into learning environments as empty, unbiased vessels waiting to be filled. We cannot pretend that learning is some magical process untouched by cultural expectations – or we risk ignoring the biased histories of our learning institutions and our country. There are infinite ways of learning, infinite ways of knowing the world. And our systems of education privilege some ways of knowing over others. Some of us have been steeped in conventional ways of knowing since before we could speak. Others have fought to have so-called "alternative" ways of knowing acknowledged and honored. Those at each end of the spectrum of knowing and many in the middle come to us carrying the baggage of institutional learning.

In company with many of our students, I came to Evergreen as a non-traditional age student with a backpack full of negative learning experiences. I would have loved to have wiped all that clean upon arrival, to have celebrated the fact that I made it to college, a first-generation woman of color. Instead I felt almost immediately that higher education was not made for me. Ever the terrible test-taker, I struggled to memorize key concepts and relied heavily on my oral and written communication skills to balance my performance in classes. I had brought with me stories about how I would not succeed, how I was just not meant for the many trials I would encounter. What I began to understand (and what I am still learning) is to see those challenges as gifts and to make use of the residue from those fires to fuel my understanding of internal and external ways of knowing. At Evergreen, I had the unique opportunity to reflect on my learning in seminar discussions and narrative essays, in conversations within my learning community, and while writing self-evaluations. These reflective learning practices were critical to my understanding of making use of challenge, allowing me to look back and see each learning experience, especially the difficult ones, as teachers.

Like the fires of 2020, the difficulties of learning seem inevitable. But the difficulties can be transformed into gifts if we can choose to ask "What can be learned here?" Though still in process, many of the lessons of these times are beginning to take shape for me. From my role supporting family and colleagues during the fires of the current racial justice movement and the pandemic, I'm starting to understand my own commitment and to care for my community in a deeper way, determining where I can be most effective as a support to those in need, and where and when I need to center my own care. I am beginning to internalize what I have always valued as a strength: asking others for support when I need it. I am seeing the value in the practice of giving myself the compassion and understanding I afford to others so easily. I am coming to understand in a more profound way the interconnectedness between humans and our environment. As with all learning experiences, I know I will continue to unearth the gifts buried in this struggle, tending to the places that the fires have ravaged, and searching for seeds of new growth and understanding.

– Cholee Gladney
Alum 2000, Associate Dean of Climate and Belonging Education

Teaching in the Midst of Change (1975)

Introduction

As twenty-six members of this academic community sat in the lodge at Lake Quinault, the Vietnam War came to an end. That event symbolizes a world in the midst of profound changes. We found ourselves writing a curriculum plan for students who must live in that world, and so we naturally found ourselves talking about the human condition, and about a curriculum that addresses it. For we must prepare students to understand and take part in the changes now taking place in the social condition of humanity, but also to seek out for themselves those pools of light that make our individual lives tolerable and joyful, those isolated moments of creation, of discovery, of love, and of understanding.

We discovered that we have considerable faith in the direction given to Evergreen by its planners. . . . But, of course, we cannot stand still . . . We should like to emphasize, for any readers who might be confused on the matter, that we are only presenting *recommendations* here for the College as a whole to consider. *We are not making policy*. These recommendations are for campus-wide discussion; and our hope is that they might constitute a catalyst, causing each reader to reflect, five years after the College's founding, on the state of his/her own Evergreen dream.

First Principles

Learning to Learn

College teachers are always concerned about the outcomes or "residuals" – what the student will take away, keep, and use in life after college. . . . all of the subject matter *may* not be carried away by [Evergreen] students, but . . . the ability to learn, to inquire, to examine, to analyze, and to synthesize information is something that can be developed, and that will *not* be lost. It is something that will equip one to deal with experiences and information all through life. That skill or ability, in a developed state, was to be the outcome of an Evergreen education. Reaffirming this goal or commitment means choosing a qualitatively different educational experience for both faculty and students. It suggests an approach to questions about the sequencing of information, prerequisites, continuity, and requirements which is quite different from the approach in use at other colleges. It means that one of the things we can guarantee to happen year after year at Evergreen is a set of programs that teach people how to learn – in such a way that they can continue doing it all through their lives.

Interdisciplinary Work

College lasts only four years for most people. What is learned there ought to transfer to nonacademic situations . . . and this will be done most effectively if situations presented in college closely resemble those that will be met outside.

Interdisciplinary study begins with a hypothesis or problem whose solution requires a variety of perspectives. The questions or problems, ideally, ought to be ones that are most critical to the human condition. We choose interdisciplinary study in order to provide a more dynamic view of the world from several perspectives, rather than the static view that comes from seeing the world in only one way. *The interdisciplinary approach must be conceived of as the most realistic way to study the world itself – never as a mere teaching gimmick or convenience*. An Evergreen student may begin in a Coordinated Studies[1] program in which faculty members who are experienced at teaching themselves and others are seen as setting an example by demonstrating how their particular expertise may be brought to bear on the central issues, and by how they are demonstrably trying to acquire new perspectives, methods, and solutions from their colleagues and from the program readings. Presumably the student is challenged to do the same . . . in moving on in some chosen direction, through more advanced programs and contracts,

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Editor's note (July 2021): Structuring the Evergreen curriculum has never been easy. A contingent from Evergreen traveled to Lake Quinault as the college's fourth year of classes ended, to develop suggestions for a curriculum plan. Quinault II Task Force members were very aware – as we are now – that theirs was a time of social unrest and change.

1 Editor's note (July 2021): The meaning of the phrase "coordinated study" has shifted somewhat during Evergreen's history. In 2021, Evergreen's Office of Institutional Research and Assessment defines a coordinated study program as "A learning community model using a team-taught, multidisciplinary program of study. Students and a team of faculty drawn from different disciplines use a block of time (from 1 to 3 quarters) to examine a central theme. Within a program, learning activities can take a variety of formats including lecture, lab, workshop, seminar, field trips, etc."

the student can develop this style further . . . We hope students who are prepared in this way will have the best possible chance to meet the challenges they will face in Life Beyond Evergreen.

The Art of Teaching

We are devoted to the art of teaching. Teaching is harder, but more interesting, in this setting of learning-to-learn and interdisciplinary study. If the setting is different, so must be the teaching. We don't know how to do all this yet. We ourselves are still learning. We have to talk about it all the time. That's why we have faculty seminars. We have to keep talking about it, discovering new ideas, never being quite comfortable. We may always be trying to do too much. But it can be (and, somehow, usually is) fun.

We must learn to involve students in the process of teaching. This is part of their own learning process, in keeping with the dictum that having to teach others is at once both the best way to learn and the most realistic test of one's understanding. Some of the greatest opportunities for innovation at Evergreen lie precisely here – in faculty members becoming better teachers and learning to involve their students more creatively in their own education.

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Source

Excerpted from Quinault II Task Force. Memo to Faculty, Students, and Staff: "A Curriculum Addressed to the Human Condition." The Evergreen State College, 13 May 1975, https://archives.evergreen.edu/1976/1976-16/dtf_PDF/quinalt_II_1975.pdf

Evergreen Values and Aspirations (1986)

I. Introduction

The Evergreen State College, though complex and evolving, has a definite, definable, and persisting center. Our work as a committee over the past few months in reviewing college documents and listening to the live responses of Evergreen people has given us confidence in advancing this report as a statement of central Evergreen values, issues and dilemmas they raise, and aspirations to which they point.

II. Central Values

In our previous drafts, we worked hard to give voice to the values we heard recurring in what people now and in the past wrote and said about Evergreen. In this, our final report, it is time to call for commitment. We believe the following values define the center of Evergreen's identity. We find these values rooted in the college's development, though all are not equally strong or vital in what now goes on here. Evergreeners should value much of what they have created here; they should aspire to much more, especially in certain areas where our rhetoric has far outrun our reality.

We organize our discussion around three clusters of values – three faces of Evergreen – which inform the work of all [of] Evergreen's people. While some offices or persons have more to do with one of these clusters than the others, nowhere on the campus is insulated from any of them.

Everyone at Evergreen is engaged, one way or another, with the teaching and learning enterprise

We reject the notion that only faculty teach and only students learn. We believe that all college functions have important effects on teaching and learning. The conditions for learning, and the quality of learning achieved, depend on the competence of the faculty and the responsible engagement of students, of course, but also very much on the ways the college handles financial

Editor's note (June 2021): The Final Report of the Values and Aspirations Committee for Strategic Planning was written with the intention of supporting campus discussions, and to "help Evergreeners understand each other."

aid, student recruiting, choosing and handling library books, the cashier's office, key policy, the paths through the woods, funding student organizations, and dozens of other functions.

Everyone at Evergreen participates, one way or another, in a community of persons

We use the following modest definition of community: "a group sharing interests or pursuits; a group linked by a common policy; a body of persons united by historical consciousness or by common social, economic, or political interests" ("Community").

Some dispute the health or moral basis of our community, but a community it is, by virtue of our being engaged in the teaching/learning enterprise, and in many other ways touching students, faculty, and staff. One of its hallmarks is the frequency and importance of person-to-person dealings with other Evergreeners of all constituencies. Another range of central Evergreen values pertains to this face of the college.

Everyone at Evergreen, in one way or another, is a cog in an organizational machine

For good and for ill, everyone here must deal with political, legal, and logistical pressures that flow from Evergreen's existence as an agency of the state of Washington, as a business entity, as an employer, as proprietor of a major physical facility, as a coordinator of the time and effort of several thousand students and several hundred faculty and staff.

High quality Arts and Sciences Education which combines theory and practice

Undergraduate teaching and learning in the humanities and arts, the natural and social sciences in ways that help students develop inquiring minds, learn to learn, to value a variety of intellectual and cultural traditions, to think and solve problems independently – and cooperatively wherever appropriate – and to approach ethical decisions humanely, has formed and should continue to be the academic center of the college. Graduate study properly has a professional orientation, but should be conducted in the same spirit as the undergraduate program.

Since neither classroom study nor work in the field or laboratory is complete in itself, we value learning that blends theoretical with practical activity. We consciously seek ways to bring actual experience and ideas and principles into contact with each other for the purpose of elucidating both.

Being a legitimate alternative to other institutions of higher education in this region and in the United States

While acknowledging that many other institutions offer quality education and that difference, or innovation, for its own sake is not what we seek, we also want Evergreen to offer a first-rate education in the arts and sciences that is distinct from that learning offered elsewhere. Difference might exist in who attends this college, in the content of its curriculum, the method(s) of instruction or otherwise, but it should conduce to our students' being able to recognize and cherish what separates their education from others available to them.

Service to the South Puget Sound Basin, Southwest Washington, and the entire region

By means of a variety of study modes, in multiple subject areas, and in different formats, we have been meeting and should continue to meet as many of the needs of our service areas as we reasonably can. Outreach programs, economic development efforts, joint projects with other state agencies, and policy research and study are some of the ways this institution does, and should, serve its students and the environment in which it is situated.

Easy access to the college and its resources

Historically, we have tried to make admission to the college as open as is legal for us to do. We have also tried to make our facilities and human resources available to as many people as is feasible. We should continue these efforts in the light of what we have learned through experience.

Diversity

We should renew our efforts to incorporate as much variety as possible in race and ethnicity, socio-economic class, lifestyle, cultural values and so on into the faculty, staff and students of The Evergreen State College. We should make diverse peoples and cultures, modes of teaching/learning, ways of seeing and being, mind-sets and points of view part of the fabric of this institution.

A rich campus life that contributes in various ways to the development of balanced and complex individuals

In the past, we have tried to nourish sound minds and healthy bodies, to support physical and mental activity, to recognize the complementarity between work and play, to respond to academic and social needs and to acknowledge the multiplicity of gifts and talents among us. We should renew our commitments to this value for our students, staff and faculty.

A consonant community

Evergreen is a learning community whose life is and should be defined most by the college's academic mission. Therefore, all other aspects of life here should not only support the forms and content of our teaching and learning, but reflect them as completely as they can.

These values and positions represent the center of the spectrum of opinion about what this college is and does. As a result, we believe that they should continue to form the central core of what we seek to achieve in the future.

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Critical Tensions (1998)

All institutions are characterized by certain critical tensions as a result of their history, structures, and practices. As we engage in serious self-analysis, it is important to distinguish productive and non-productive tensions. Some of Evergreen's tensions are the inevitable result of the particular innovations and structures we have chosen to embrace. Some of these tensions have been present since the inception of the college, and we have come to see these not as "problems to be fixed" or disasters to be feared. They are, quite simply, continuing concerns that reside alongside principles we value, but concerns which need to be revisited every five years or so to be sure we can *still* live with them. They are the contradictions of our lives that we acknowledge and continue to hold. They often provide a useful way to talk about our work and the directions in which we would like to proceed.

On the other hand, all institutions also experience some gaps between their aspirations and their behaviors. Self-studies can help to identify issues that do indeed need addressing. Our challenge is to distinguish issues that might undermine the college's mission from needed changes which might further support Evergreen principles. We've chosen to describe these as tensions because these are issues and values which have at least two opposing sides, each embodying principles which we hold dear and which are, nonetheless, in inevitable conflict with each other. The strengths of the principles are often also the weaknesses – when they conflict with equally important principles. The tensions connect directly to the college mission and to our expectations of faculty and students. They also result from our effort to dismantle the traditional power structure of a college, and to engage the campus community in discussions about our future – more people involved in the discussion often leads to more disagreement.

Editor's note for "Critical Tensions" (July 2021): While the descriptions of the tensions identified above reflect a time during which the college was growing in size, the tensions themselves remain. We encourage readers to identify additional sources of productive tension, and to consider these descriptions in *The Evergreen State College Self-Study 1998* in ways that encourage and carry forward generative energy in 2021 and beyond.

Critical Tensions

Collegiate and Managerial Culture

Some of the continuing concerns of faculty, administrators, staff, and students are inevitable results of the organization and structure of any college. Throughout the United States, for example, there has been a steady increase in bureaucracy and regulation. For many early faculty, this is experienced as an increasing incursion of the "managerial culture" into what used to be an intimate community and a "collegiate culture."

Rhetoric and Action

Evergreen has clearly stated objectives both for learning and for working together. Because these objectives cannot always be realized, members of the community experience frustration at the lack of coherence between the rhetoric and the actual behaviors. Many new faculty express relief at being at a college where these thorny issues are openly and continuously discussed, at least, but they are also quick to point out seeming hypocrisies. Faculty, students, and staff come to Evergreen with high expectations based on the language of our aspirations; they also bring to the college expectations of an educational utopia, which no single institution can meet. They also bring expectations that, *here*, if nowhere else, rhetoric and practice will mesh perfectly.

Egalitarianism and Recognition

Evergreen is deeply committed to egalitarianism as one of its fundamental values. It is one of the reasons why many at the college support a largely non-selective admissions policy. Within the faculty various structures and practices support egalitarianism including team teaching, no faculty rank, equal teaching loads and class size, the use of first names rather than titles, and an experience-based faculty salary scale. For all members of the community, this leads to equal treatment of students, staff, and faculty in accessing basic services (no special parking, no privileged checking out of books or media equipment, etc.). For students this value is put into practice by stressing collaboration through narrative evaluations rather than grades, and pervasive expectations of working in groups and in seminars. The flip side of this stress on equality is what may feel like nonrecognition of those who truly excel, those who go the extra mile. For faculty, there is an absence of structures to mark their career – whether it's tenure, promotion, or an award for teaching excellence – and gain public recognition from their colleagues. For students raised in the competitive atmosphere of other schools, narrative evaluations can feel unclear as benchmarks of their performance and potential. Competition is deeply embedded in American culture, and it remains a contested terrain even in an institution devoted to collaboration.

Community and Autonomy

Founded as a community of learners, with an emphasis on collaborative teaching and learning, Evergreen is not a perfect community in itself. We use the language of community to describe a process of teaching and learning that is sometimes quite isolated and lonely. We envision community as a process in itself, rather than something one joins. The nature of community at Evergreen is that it focuses on the academic program level – the coordinated studies mode of teaching and learning, primarily. Not all faculty or students are engaged in a coordinated studies program and thus are excluded from the most successful forms of community-building.

Curricular Continuity and Change

Throughout its history, Evergreen has experienced an ongoing tension around curriculum continuity and change. Some areas of the curriculum are more sequenced and pre-figured while others have a strong preference for a curriculum that changes each year. Some conceive this as a genuine value conflict around the purpose and principles of the institution. The 1989 reaccreditation visitor's report offered good counsel when it said that the dual demand for flexibility and predictability were important tensions to live with.

Curricular Depth and Breadth

[O]ur concern for disciplinary breadth (humanities, social sciences, natural and physical sciences, mathematics) considers both lower- and upper-division offerings. The lack of academic majors also means that students may elect to do all of their work in a single field – the "super major" phenomenon. Faculty have

grappled with this issue in several versions of curriculum review, and continue to believe that the flexibility enjoyed by all students is worth the occasional super major.

The Five Foci and Questions of Scale

The commitment to the principles embodied in the five foci is college-wide, but faculty experience tensions as they attempt to put the foci into action in programs with growing enrollments and shrinking resources for staff support, facilities, and equipment. "Putting Theory into Practice," for example, requires close student-faculty interaction, and adequate time for project development and assessment. Evergreen's emphasis on interdisciplinary teaching and learning, together with the commitment to equality of class size, makes it difficult to offer advanced work for a necessarily limited number of students.

Teaching and Scholarly and Creative Work

This tension, present in all academic institutions across the country, takes on a particular shape at Evergreen. Faculty commit to the primacy of teaching at Evergreen, but wish to maintain their research interests. As we hire more faculty directly from graduate school, the tension changes somewhat, and becomes a question of how to bring recent graduates into an institution with teaching as its primary focus. Recreating the curriculum each year also has a price since it requires faculty to continuously learn new subject matter with little support in terms of release time to do so.

Self-Governance in a Growing Institution

Both faculty and students experience frustrations with regard to governance. Committed from the planning days to a committee of the whole for decision-making, faculty and students now find that process frustrating and ineffectual. . . . the academic climate has changed, and the nature of teaching and learning has changed. While the value of self-governance is still strongly held, community participation and shared responsibility and authority are increasingly difficult to accomplish as the institution grows.

High Expectations of Students/Range of Students' Abilities and Effort

Evergreen made an early commitment to admitting a diverse range of students, and the diversity of the student body has increased substantially over time. Large numbers of transfer students are just one dimension of this diversity. We have never found traditional selection criteria useful in predicting success at Evergreen. Students enter Evergreen programs with diverse backgrounds and preparation, and the range of abilities in most coordinated studies programs is very large. Faculty have high expectations of all students, but often find the active nature of the learning makes those differences immediately apparent, and makes teaching to some mythical "average student" impossible.

Blurred Boundaries and Roles

Evergreen has tried to be a community that recognizes everyone's role in the educational process, be they staff or faculty. This has led to the blurring of traditional boundaries and roles, to a strong ethos of equality, and to a preference for informal ways of getting things done. The necessary and desirable blurring of institutional boundaries raises expectations for respect and for even more interaction and consultation.

Limited Resources/High Expectations

Evergreen has always struggled with limited resources, but has, at the same time, attempted to do much. Expanding needs for equipment, technology, and staff support have created a tension with the equally important needs for increased faculty and staff salaries and a reduced faculty/student ratio.

Source

Darney, Jin and Matt Smith. "Critical Tensions." *The Evergreen State College Self-Study 1998*, edited by Barbara Smith, et al., vol. 1, The Evergreen State College, pp. 130-133, https://www.evergreen.edu/sites/default/files/facultydevelopment/docs/12_Critical_tensions.pdf

The Next Open Space (2011)

We think it's about
our footing, planting
the fleshy parts
solid to ground, taking
it one step at a time,
whatever it is.

I try to remember this
as I comfort my sisters
and brothers
as they migrate
to spaces that feel
closed before reached.
I have been there, outside
in that dark that redefines
dark, without words,
lifting my feet
or voice, impossible.

And, yes, it is
our daily dance
that offers
to turn us toward
the next open space,
teaching us there is
so much more
than what we perceive
breathing under our feet,
the ground rising,
rising all around us
like immaculate glass cities.
Look up, look up, always
look up. Find the bird
inside you
and remember this
about the next
open space:

There is always
more than one.

There is always
more than one.

– Sandra Yannone,
Faculty Director, Writing Center

3. Framing Evergreen Education/s

Six Expectations of an Evergreen Graduate

1. Articulate and assume responsibility for your own work.
2. Participate collaboratively and responsibly in our diverse society.
3. Communicate creatively and effectively.
4. Demonstrate integrative, independent, critical thinking.
5. Apply qualitative, quantitative and creative modes of inquiry appropriately to practical and theoretical problems across disciplines.
6. As a culmination of your education, demonstrate depth, breadth and synthesis of learning and the ability to reflect on the personal and social significance of that learning.

The Evergreen State College
https://www.evergreen.edu/about/six-expectations-evergreen-graduate

Dedication of the Evergreen State College

Speech by Governor Daniel J. Evans (excerpted)
Olympia, Washington
April 21, 1972

[T]he first priority of the United States is in the resolution of our internal conflict; the recognition that if we cannot unite our own nation then we cannot preserve the hope of others. It is time now to reach inward, to reach down and touch the troubled spirit of America. It is time to confront the issues of poverty and disease and human dignity which lie beneath the violence that tears at every conscience just as it strikes fear in every heart.

We have a long and a serious agenda before us and no easy road to its accomplishment. [. . .]

[I]f Evergreen means anything [. . .] if it means anything at all to the citizens of this State, then I believe it must mean that [. . .] what Evergreen does helps to replace hopelessness with hope. [. . .]

Tomorrow's generation will travel in your footsteps so I hope and trust that each of you will make these first steps innovative and bold and decisive, but most of all make these first steps taken with a conviction that there *is* a future, that it is not preordained but that it will be what we make it. That must be the Evergreen challenge.

Source

Excerpted from Evans, Daniel J. (Dedication of The Evergreen State College.) 21 Apr. 1972, Olympia, WA, https://archives.evergreen.edu/1971/1971-06/College%20Dedication-1967-74/Speeches/Evans_DJE-Governor.pdf

Recipe: Collaborative Learning in a Diverse Classroom (2021)

Collaborative learning in a diverse classroom has been created many times over, by different people in different circumstances. It's one of those things that is slightly changed each time it's prepared, depending on the ingredients chosen and who's in the kitchen with you. Techniques change over the years, and preparation methods may vary. What's consistent is the chemistry of components melding together.

Gateways for Incarcerated Youth[1] is an old favorite of students, faculty, and staff alike at Evergreen. Established in 1996 by Dr. Carol Minugh, the recipe has varied during the last 25 years – but some core components stay the same, and thus the end result remains recognizable and just as nourishing as the first time it was concocted. The strength of Gateways is the ability to respond and remold based on the community's needs while continuing to maintain the staples of community-based learning. In Gateways, each person brings something to the pot. And it is this blending together that makes every year, every quarter, and every session unique in its taste – delicious in its own way.

I was introduced to this course of community work in 2017 and have been making and remaking it ever since. The basic premise is a year of collaborative co-learning between incarcerated and non-incarcerated college students steeped in the principles of popular education. Gateways is the perfect way to sample collaborative learning across diverse experiences because it has been tasted and adjusted by so many people. The history is rich and thick with experience, yet somehow approachable for the new creative. Each time is new, exciting, and filling for the soul. About a year into working with my Evergreen community on issues of Transformative Justice, an incarcerated colleague told me that "this ain't microwave work, this is slow cookin' work" in an effort to urge me towards patience. I recommend taking your time with the following. Patience

1 Gateways for Incarcerated Youth offers Evergreen students the opportunity to co-learn with youth incarcerated in Green Hill Academic School, a medium/maximum security school located in Chehalis, Washington. The goal of this program is to create an environment in which each person becomes empowered to share their knowledge, creativity, values, and goals by connecting respectfully with people from other cultural and sociopolitical backgrounds (Gateways).

with each individual piece yields a surprisingly sweet result. Rush through additions and you may find ingredients become reactive to one another and the overall creation takes an air of bitterness. When allowed to interact naturally, slowly, and organically it seems that pieces begin simply to fall together the way they're supposed to.

Ingredients

- An entire gallon of authenticity
- A common vocabulary (to taste)
- Passion (make sure to have plenty, you'll end as a torrent); continue to add more throughout the process
- Something worth doing (make sure this shows up in each and every spoonful)
- Consistency and spontaneity (in equal measure)
- A slight-to-moderate reduction in ego
- A heavy dose of honesty
- Trust (this will likely start as a trickle and end as a torrent)
- Check the level of each voice in our mixture (strive for balance)
- A sprinkle of reflection

Step 1

Pre-heat the pot. Then add the following: authenticity (Step 2), common vocabulary (Step 3), and passion (Step 4). The simmering of these three ingredients lays the first layer of flavor as a community, which will be built on.

Step 2

Authenticity is the first ingredient – without it, there won't be any dish to add to. Each contributor should seek to remain fully themself at all times. Not to say you can't be open to change or transformation – simply that it's richer when the flavors build naturally, and are not forced to be sour when they're sweet, or vice versa.

Step 3

Once you've brought this base up to a workable temperature, it's easier to blend together a common vocabulary. This step is not about homogeneity or assimilation. Be cautious not to create a mold that each ingredient is expected to fill the same – rather, allow each component of the dish to begin working together to create an entirely unique way of communicating from the ground up. This is one of the ingredients that will be different every single time. Don't go in expecting a certain outcome!

Step 4

The final piece to getting to a rolling boil is passion. Without this, your dish will be extremely bland, unsatisfactory, and frankly not worth the work. You can't ask others to bring their best to the mix if you don't show up to the kitchen with a gleam in your eye. Start this at the beginning, knowing you'll need to continue adding more and more, as it evaporates quickly. Honestly, it's nearly impossible to have too much passion in the mix. It's one of the best parts.

Now you're really cookin'. It's probably taken several months to lay the baseline – so once things have simmered for a while you're ready to add something worth doing (Step 5), consistency (Step 6), and spontaneity (Step 7).

Step 5

As ingredients begin to come together, there should be a forward taste of something worth doing. This is one of the simplest (and hardest to attain) ingredients of a successful learning community. Simply put, one should refuse to teach material that feels pointless to the learners. When you fall into that trap the outcome is dull, flavorless, and unappetizing. At the same time, understand that your responsibility as head chef is to guide learners through things that may seem rightly unappetizing at first glance. Invite participants to take a chance with you. Let them know that there's always room to continue making adjustments until the outcome is right for each.

Steps 6 and 7

Keep a close eye on the balance between consistency and spontaneity at this point. Given how many things are out of control for your incarcerated colleagues, strive to provide a space that is consistent and dependable. But you don't want to become too predictable either! Given the possible monotony of life inside a locked facility, each session should be altogether different from the one before so students remain engaged, excited, and incorporated into the diverse opportunities of the community at each possible moment.

Step 8

Next come the most difficult additions. I promise – it is always worth the work. Take faith in the complex flavors you have crafted at this point in time, and add the following: A slight to moderate reduction in ego, a heavy dose of honesty, and trust.

Somewhere around the six-month mark of working on this dish, one may begin to taste some bitterness. Don't worry too much – things stewing together for a long time without proper release can become reactive to one another. It's nothing that can't be rectified. Be ready to address ego. Each person who has brought something to the pot should be reminded that the whole kitchen is staffed by people who are both teachers and learners.

This is a moment to trust in the community's ability to self-direct, and to pass the responsibility of stirring the dish on to someone else. Seek to provide resources instead of restrictive determination of what the work should look like at this time. Invite everyone to contribute heavy doses of honesty. When you don't know what the next step in the process is, admit this aloud without shame. This is an opportunity for co-learning that only comes about with the beginning of true trust in one another. Learners should feel safe, valued, allowed to explore a multitude of ideas and ways of being. Out of all of the steps, this one will take the longest to develop fully. You may not be able to taste change in the mix for quite a while – but one day, it will simply be there for the first time. And you'll know you're on the right track.

Step 9

What's been developed now is so complex, there's hardly room for anything else to be contributed. But the finishing touch is essential to a truly delightful outcome. Check the level of each voice in the mixture (strive for balance). Sprinkle some extra reflection just near the end.

Step 10

All students, at all times, should feel celebrated in their voice. Striking balance here is no simple task. But the dish is not truly complete until each taste-tester can identify a contribution from each individual cook. The best taste is one that blends all the cooks together without covering up their individual gifts. Now is the time to be grateful for opportunities to reflect. Know that no one will stay stuck in the past. All can look at the beginning of this joining together to lead them into the most delicious outcome that will help inspire toward the future.

Some final notes on this dish: It will never feel truly finished. But at some point you will run out of time to work on it. It's okay to walk away and continue dreaming of additions, to plan for the next time of starting from scratch. It's pretty near impossible to ever feel "done" – and truthfully that's not the point to begin with. You have not gathered to create a product. You've gathered to create an experience – a community, a moment of joy and satisfaction. And that is what makes all of the hard work worth it.

– Kate Murphy
Evergreen Alum and
Masters in Teaching Student

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Our Role as Educators in Times of War and Peace (2003)

The U.S. government has declared "victory" in Iraq and anti-war protesters are no longer in the news, but we are still living and teaching in a time of war. In this era of increased nationalism and mass violence, educators must give renewed attention to our responsibilities in relation to war and peace.

Twenty-five years after Nazis began operating death camps, cultural theorist Theodore Adorno wrote about the responsibility of educators to prevent future mass violence:

> The premier demand upon all education is that Auschwitz not happen again. Its priority before any other requirement is such that I believe I need not and should not justify it. . . . To justify it would be monstrous in the face of the monstrosity that took place. Yet the fact that one is so barely conscious of this demand and the questions it raises shows that the monstrosity has not penetrated people's minds deeply, itself a symptom of the continuing potential for its recurrence as far as people's conscious and unconscious is concerned. Every debate about the ideas of education is trivial and inconsequential compared to this single ideal: never again Auschwitz. It was the barbarism all education strives against.

In his essay "Education After Auschwitz," Adorno places other forms of mass violence, such as the use of atomic weapons, in the same historical category as genocide. When I think about "never again Auschwitz" I think about modern warfare which intentionally targets civilian infrastructure, I think about economic sanctions which led to the deaths of one and a half million Iraqi 's (before the recent [2003] invasion), I think about the U.S. military's "shock and awe strategy" which one military spokesperson bragged would "leave no safe place in Baghdad," and I think about the violence of September 11, 2001.

The events of 9/11 reminded me how crucial it is that I use my role as a teacher to work for social justice and peace. Adorno's article underscores the fact that educators are not compelled to teach against violence because of their "liberal biases"; they are compelled to do so because the fundamental goal of education is to promote civil society. And the opposite of civil society is not the so called "uncivilized world" described by colonial anthropologists, but rather the inhumanity of mass violence perpetuated directly and indirectly by the most technologically advanced societies of the world.

Our primary goal as educators is not to help give our country an economic edge over other countries, or to create knowledge for knowledge's sake, or even to help our students get jobs or get into graduate school. Our primary goal is to prevent the barbarism of violence. Keeping this premise clearly in mind can be helpful when talking with students, administrators, and other faculty about whether or not it's okay to raise ethically sensitive issues in the classroom. Whether it's okay to change a syllabus because of current events. Whether it's okay not to remain silent.

Adorno states, "we must come to know the mechanisms that render people capable of such [barbarous] deeds, must reveal these mechanisms to them, and strive, by awakening a general awareness of those mechanisms, to prevent people from becoming so again." Along with Adorno, sociologists, political scientists, psychologists, and others have attempted to identify factors that contribute to the perpetuation of mass violence. There are four factors that I think are particularly relevant to educators:

1. **Lack of critical self-reflection by members of a population.** When people are unable or unwilling to think critically, they are more likely to follow authority regardless of where it leads. Whenever we teach critical thinking, particularly when we encourage students to question the premises of their own society and inherited ideologies, we are giving them tools to stem the tide of barbarism.

Author's note (July 2021): The original version of this essay appeared in the Fall 2003 issue of the *Washington Center News* (Washington Center for Improving Undergraduate Education) in the context of the U.S. war against Iraq that began in March 2003 despite mass international protests. The war was not officially declared "over" by the U.S. government until December 2011, and the destructive impact of it continues to this day.

2. **Emotional coldness and lack of empathy for those outside one's group.** In a culture where the individual feels insignificant and where one must compete against others for the satisfaction of basic human needs, people seldom feel connected to anyone outside their immediate relationships. Emotional detachment is difficult to change, but it can be brought to students' awareness and alternatives can be presented. Within a classroom, teachers can attempt to create a community of caring by collectively describing and practicing communication that values both individual and shared contributions and goals. The film *Bowling for Columbine* is a good resource for bringing to light the historical, political, and economic foundations of the culture of fear and violence in the U.S.

3. **Repressed anxiety.** The assumption that people should be tough and hard (a notion promoted by many academic disciplines and perpetuated by the whole process of academic competition) is a kind of patriarchal thinking that also encourages emotional detachment. Within our academic institutions, we need to create spaces where students and faculty can safely express emotions: whether they be fears about terrorism, or anger about war, or even anxiety about not doing well in school. When students see their classmates sent overseas they may be emotionally torn between wanting to support their friends and wanting to prevent violence against people in other countries. Faculty can help by initiating discussions about how the remaining students feel and how they can channel their feelings into action (such as writing to classmates to support them individually while engaging in efforts to end a war or prevent other wars in the future).

4. **Disassociation between knowledge and its social uses.** This disassociation is promoted by most academic disciplines, especially in the areas of science, technology, and business. We teach people how to build better explosives and better lasers, but we relegate questions about whether or not one should do so to separate, typically underfunded, elective courses in the humanities.

The consequences of the separation of knowledge from its social function are immense. Our current conflict with Iraq, for example, can be traced, in part, to this separation and emotional distancing. The Iraqi government purchased most of the materials it used to make chemical weapons from U.S. companies with the consent of the U.S. government. During the administrations of Ronald Reagan and George H. W. Bush, the U.S. sold Iraq anthrax, nerve gas, West Nile fever germs, and botulism among other biological weapons. In 1988 Saddam Hussein ordered the gassing of the Kurdish town of Halabja, in which at least 5,000 men, women and children died. Although the atrocity shocked the world, within a month the U.S. continued shipping components and materials of weapons of mass destruction to Baghdad (Mackay and Arbuthnot, 2002). Hundreds of highly-educated Americans must have been involved in the production and transfer of these materials. Some people spoke out against the sales, but shipments nonetheless continued for another four years, until just before the U.S. invaded Iraq in 1992. [Note: In the build-up to the 2003 invasion of Iraq, educated Americans in media, politics, and public service had ample evidence that Iraq played no role in the 9/11 attacks and that it was no longer capable of producing weapons of mass destruction. Yet civic leaders failed to fully and ethically present and act on this information, resulting in an estimated 400,000 Iraqi deaths and five-thousand U.S. service member deaths between 2003 and 2011 (Hagopian et al. 2013).] These atrocities could not have happened without the intellectual disassociation, emotional detachment, and lack of critical self-reflection described above.

There are, nonetheless, examples of individual and collective actions which have interrupted the status quo of mass violence. These too can be brought to students' attention. During Great Britain's preparations for war against Iraq, for example, two conscientious train engineers refused to transport military cargo to ships headed for the Middle East. Their actions helped spur on British and international antiwar efforts,

much as the actions of small numbers of public resistors help to catalyze every movement for social change.

Inside the classroom, we can help students gain the confidence and skills necessary to question authority and refuse to go along with injustice. Outside the classroom, we can influence the culture of violence by publicly modeling the behaviors of critical thinking, empathy, and active resistance. Public statements and actions by faculty often encourage others to speak out. When students and community members feel they "do not know enough" to challenge the status quo, then faculty-initiated teach-ins, resolutions, lecture series, or other public forums can prompt public debate and resistance. To create civilization in which there is never again the mass violence of Auschwitz, or September 11, or "shock and awe strategies," or economic policies that make it impossible for people to meet their basic needs – to stem the tide of barbarism – this is the fundamental goal of education. It is a goal we must keep in mind not only during times of crisis, but at all times.

– Lori Blewett, Member of the Faculty

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Evergreen and Academic Identity (2006)

It's easy enough to see how . . . the amazing chance to create a college from scratch led to intoxication with design; why how-to issues about pedagogy within this new design became coin of the realm for public discourse; and why such matters of process became institutionalized as "the Evergreen way"—in other words, the college's sense of its unique identity. It's much harder, I think, for us—we who have been socialized into this culture—to grasp the collateral damage caused by eliminating "the question of the what to teach (and why)" from public discourse. David [Marr] says the result was the loss of "an academic identity."

What might an academic identity for Evergreen have looked like? The question led me to a statement David Marr and Rudy Martin co-authored in 1975 that I had read once before, but without really comprehending it.

> Evergreen should assert and defend the position that knowledge, now radically fragmented, should be reunified. The principle of specialization inherent in fragmented knowledge at its best gives a distorted view of the human condition; at its worst it coincides with the modern split between fact and value, yielding the monstrosity of "value-free" inquiry. Accepting this faulty premise leads one to seek knowledge via the conventional academic disciplines of history, psychology, biology, art, etc., studied in isolation from one another, and results in the disciplines becoming concerned primarily with themselves rather than with the nature of human experience.

This point is crucial, for it captures the opportunity Evergreen had created for itself to participate in the reconstruction of modern knowledge. The college was designed in reaction to academic ruptures and contradictions. Commonsense dictated that the design should be used for education that addressed, bridged, and transcended these divisions. How and what to teach would then be wedded. Evergreen was positioned to take "the first step toward developing a holistic view of knowledge." This shared project, made possible—but not at all assured—by the new, innovative structure, could become the college's distinctive contribution to American education.

Today, as the college once again ponders its future, this insight still provides, to my mind, the one compelling basis we have for an academic identity.

Unlike most institutions, at Evergreen the faculty has a high degree of freedom to redesign academic structures in order to deal with chronic problems—assuming we can reach agreements about what the problems are. Both the flexibility to change and the clarity about what is at stake for the college are crucial to our chances of thriving over the long haul.

– Sam Schrager, Member of the Faculty

Source

Excerpted from Schrager, Sam. The Liberal Arts at Evergreen. The Evergreen State College, 2006, https://www.evergreen.edu/sites/default/files/facultydevelopment/docs/liberalartsatevergreen-2_schrager.pdf

The Five Foci of an Evergreen Education (1989)

While the Evergreen educational experience can be understood as different for every student and every faculty member, there are five consistent foci which will help to structure an interpretation of that experience. These five foci are drawn from our 1986 internal strategic planning documents and reflect the core of the academic commitment of the college. They are:

1. Interdisciplinary study
2. Personal engagement in learning
3. Cooperative learning
4. The connection of theoretical perspectives to practice
5. Learning across significant differences

These foci should be understood as descriptions of our thinking about what constitutes a "high quality arts and sciences education."[1] These foci capture most, but not all, of what we do at Evergreen. Further, many activities can be understood as contributing to more than one focus, thus they are not simple catalogs of activities, but lenses through which to view curriculum. What follows is an overview of the nature and rationale for these foci; a later section of the chapter will discuss the curriculum through each of these lenses.

Interdisciplinary Study

Evergreen has always identified itself and been identified with providing an interdisciplinary curriculum. The word interdisciplinary has been used to cover a multiplicity of practices. Three models of interdisciplinary study need to be defined. Many actual programs borrow elements of two or more of these models. The first involves those studies which move among or between several conventional academic disciplines; the fields of inquiry represented are those of conventional departments at other colleges. The second mode involves studies which draw upon several conventional academic disciplines combining their information and techniques in order to solve complex problems, to treat themes larger and more complex than those which lie within the competence of individual disciplines, or to mount projects which require the collaboration of disciplines. A third model of interdisciplinarity involves studies which go beyond conventional disciplines toward the opening of new fields of inquiry, either not yet treated by conventional academic sub-units or not effectively explored via the traditional mechanism of disciplines.

Interdisciplinary work of whatever kind has been central to Evergreen because it is seen to accomplish three major tasks. First, it provides an integrated understanding of the information presented so that students can begin to see how connections between various parts of their learning are made. Second, interdisciplinary work forces students to move beyond a simple model of truth or falsehood by making apparent the existence of divergent disciplinary truths about the same issue; students begin to contextualize their knowledge.

1 This phrase and the five foci are a part of an internal document called the "Report of the Values and Aspirations Sub-Committee" written as a part of a strategic planning effort at the college. It is important to understand that these five foci are in support of the highly undefined but central ideal of a "high quality arts and sciences education combining theory and practice." While each of the foci are, of course, desirable in themselves they are not complete descriptors of the curriculum, nor taken together the equivalent of that more amorphous ideal.

Finally, we have stressed interdisciplinary work because it empowers our students by more accurately reflecting the way issues occur in the real world. Issues in the social and natural world are not often discretely separated and amenable to isolated analysis; instead, they require an analysis that draws upon a variety of perspectives, especially if analysis is seen as a step toward responsible action.

It is important to note that interdisciplinary study is not the equivalent of team teaching or collaborative work. Team teaching may or may not involve a variety of different disciplines. Thus, two faculty members in English teaching a joint program on Chaucer and Shakespeare do not constitute an interdisciplinary study. Conversely, interdisciplinary work does not require team teaching. A single faculty member may draw upon training, materials, or background from a variety of disciplines to illuminate an issue or theme in his or her teaching.

Personal Engagement in Learning

Personal engagement in learning designates a whole range of issues surrounding the relation of the student to his or her work at Evergreen. At the core of these issues is student empowerment by which students develop a capacity to judge, speak, and act on the basis of their own reasoned beliefs, understandings, and commitments. Students at Evergreen are required to make their own choices about their educational objectives and their courses of study. This empowerment and self-consciousness about ends is enhanced by full-time (16-credit) study in one program, the lack of major requirements for graduation, and the realities of an evaluation system which requires students and faculty to judge and be judged on the basis of their unique experience and accomplishments. The intensity demanded by the structure of many Evergreen programs creates a situation where students feel responsibly engaged not simply in a dyadic relation with the teacher, but in a community of learners within the program. The reality of this community obscures distinctions between social life and school work and creates an arena within which students are compelled to engage in active creation, expression, and development of their ideas both individually and collectively. The Evergreen faculty has worked extraordinarily hard to develop and maintain the structures that reinforce student engagement, because it is understood that such engagement is central to creative and socially responsible learning and action.

Linking Theoretical Perspectives with Practice

Linking theory and practice is a central piece of Evergreen's rhetoric and method. In its most general sense this focus refers to the opportunities provided within a student's career at Evergreen for working out theoretical understandings via applications. In its most direct form this focus encompasses such activities as internships and community projects or studies undertaken by groups of students within programs. When the world of practice is understood as that of research or artistic expression, Evergreen programs frequently combine the practice of a discipline with a study of its theory. At a more distant yet still relevant level, most programs of study raise seriously the question of implications of theory for social and political realities. Thus, a science program will include, as an integral part of its study of physics, a discussion of the development of scientific thought and its ethical and political ramifications. In an important sense interdisciplinary study itself often forces students to examine the consequence of various theoretical practices (such as neo-classical economics and Marxist economics) for one another. This connection of theory to practice at multiple levels reflects Evergreen's fundamental commitment to a vision of education that emphasizes effective participation in citizenship. Engaging in a dialectic between theory and practice is understood as strengthening both theory and practice to provide students choices in understanding the world. Like interdisciplinary study, the linking of theory and practice helps students place their growing knowledge in a more complex and realistic context.

Collaborative/Cooperative Work

A capacity for sharing and creating work within a context of respect for individuals and their diversity of perspectives, abilities, and experiences is a central motif in nearly all Evergreen studies. The emphasis on cooperation within the context of community is pervasive at the college. Cooperation is modeled for students in a rotating governance structure and by program teaching teams. It is supported in the classroom by the fact of narrative, non-competitive evaluations, and by the prevalence of seminars and discussion as central elements in most learning experiences. Beyond the seminar most programs require one or more of the following activities: collaborative group projects; shared critiques of writing and

artistic work; the use of innovative laboratory experiences; and the use of workshop learning structures which require small-group writing and discussions. Thus, the community, the teaching structure, the classroom experiences, and the evaluation process are all designed to support collaborative work.

The faculty's basic understanding is that cooperative and collaborative behavior is more conducive to the creation and acquisition of useful knowledge than is competition. We recognize that a significant proportion of what people learn in college is learned in the process of explaining, discussing, and creating understandings with others. In most institutions this learning occurs in the dorms, beyond the ken of faculty support and intervention. By stressing cooperation, by supporting the idea that collaboration allows more complex and often more diverse lessons to be learned, Evergreen brings that effective learning within the context of teaching. Finally, Evergreen stresses collaboration because we are convinced that it more accurately reflects the world of personal life, work, and social action than does a model based on isolated competition. Training for isolation is training for ineffectiveness.

Teaching across Significant Differences

Teaching across significant differences is a central theme of the college's commitment to helping prepare students to live in an increasingly diverse world. The college is committed to admissions, faculty hiring, and staffing policies which bring to the campus a wide diversity of people in terms of a variety of cultural, experiential, and ethnic characteristics. The development of a capacity to recognize differences, to communicate and cooperate across them, and to respect their legitimacy is fundamental. In the past several years we have made important strides in communicating across gender differences. We have begun a process of rethinking our curriculum in terms of cultural diversity. We have made serious commitments to faculty hiring practices which increase our capacity to celebrate diversity. We have engaged in serious self-study of several areas of the curriculum which relate to multicultural and international issues. Still, we are currently more diverse on some dimensions than others, more capable of communicating across some boundaries than others. We need to develop our capacity to celebrate and elucidate differences of gender, ethnicity, class, and race if we are to be successful. As we have begun to explore this focus and to expand our understanding of this focus, it has become increasingly clear that by facing the issue of teaching across differences we confront dramatically the complex context of differences of power, of value, and the necessary indeterminacy of any particular understanding. This focus challenges us to take issues of social justice seriously. The delivery of education for an intercultural society is seen by the college as *the* major intellectual challenge of the present, a challenge which will rival interdisciplinary studies as the primary definition of what we are about. We have only begun to address this challenge.

Source

Excerpted from *Constancy and Change at Evergreen: A Self-Study Report to the Northwest Association of Schools and Colleges*. The Evergreen State College, 1989, pp. 13, 15-18. Excerpt titled "Concluding Analysis and Future Issues" at https://www.evergreen.edu/sites/default/files/facultydevelopment/docs/12_Critical_tensions.pdf. The entire report *Constancy and Change* can be found at https://archives.evergreen.edu/1989/1989-30/Self-Study/1989-Self_Study_Aug.pdf

Editor's note (June 2021): The Five Foci are now stated and ordered on Evergreen's website as: interdisciplinary study, collaborative learning, learning across significant differences, personal engagement, and linking theory with practical applications.

Evergreen's Five Foci (2020)

Editor's note (June 2021): What follows are staff and faculty presentations on each of Evergreen's Five Foci. The presentations were delivered remotely during Evergreen's Fall 2020 Convocation.

Introduction to the Five Foci: Eirik Steinhoff

My name is Eirik Steinhoff. I've been teaching reading and writing at Evergreen since 2013.

I want to begin by extending a warm welcome to each and every one of the incoming students participating on this call. Welcome to Evergreen! You made it! I want to commend you for making it this far already and for taking this momentous next step in your learning. We are crossing a threshold together right now. You are the reason we are here, and I know I am not alone in feeling extremely fortunate to have the chance to work with you in the coming months and years.

These circumstances are not ideal. I don't think any of us would have chosen to have this Convocation on Zoom. But I also want to point out that these imperfect circumstances have made it possible for us to demonstrate our collaborative capacity to show up in the same place and time for the tasks at hand, even as we remain physically separated. This in and of itself reveals our collective powers of flexibility and tenacity, which I think you will quickly discover are key ingredients to our work here at Evergreen.

Speaking of the tasks at hand: My job this morning is to set the frame for our main event, which is a keynote conversation with five Evergreen faculty and staff focused on this year's common reading, Rebecca Solnit's 2009 book, *A Paradise Built in Hell: The Extraordinary Communities that Arise in Disaster*.

If you were to ask me to pick one key word in her title, for me it would be "community," as I think will be clear by the time our work today is done. Evergreen's "social contract" begins by describing this place in the following terms: "Evergreen is an institution and a community that continues to organize itself so that it can clear away obstacles to learning."

These are bold goals to contemplate and activate!

Our panelists this morning are some of the best clearers of obstacles to learning that I know.

There's a reason we've asked a group of faculty and staff to participate in this interdisciplinary panel discussion, rather than having a single speaker. You've had a chance to read their bios, and I will let them introduce themselves in a moment. But let's get a quick look at who's here:

- Robin Bond (faculty)
- Zoltán Grossman (faculty)
- Kate Murphy '19 (staff + alumna)
- Joli Sandoz (faculty)
- Jeannette Smith (Associate Dean of Student Affairs and Engagement)

These contemporaries of ours are here because they represent a dynamic variety of perspectives and experiences at the College that we wanted you to encounter this morning as the Fall 2020 school year kicks off.

The form of our presentation this morning is designed to clear away obstacles to learning: to enliven and engage, provoke and incite, and in so doing to demonstrate a small piece of the Evergreen magic in action.

So what have we asked our panelists to do?

Two things:

1. Select a quote from the book to discuss
2. Engage with one of the Five Foci of Learning in their remarks

The first prompt seems straightforward enough, but what about the other one? What are the Five Foci of Learning?

In order to introduce you to the Five Foci, I need to tell you a little bit more about this amazing College you are joining.

Here is one fact about Evergreen that astonishes people most when they hear it for the first time: Evergreen does not use grades. It never has, and it never will. No grades! That's right: Evergreen has been offering a top-notch college

education for almost 50 years, and since Day One it has maintained its steadfast commitment to the abolition of grades.

I don't want to go too far so early in the day, but you could even say: We think of grades as obstacles to learning. But we also need to also say right away:

- **No grades does not mean no responsibility.**
- **No grades does not mean no accountability.**
- **No grades does not mean no expectations.**

Indeed, to the contrary on each point: The abolition of grades has made it possible for us to engage in more dynamic and holistic and inventive ways of measuring and describing and evaluating your scholarly accomplishments.

As our colleague, Trevor Speller, likes to say: Rather than using just five letters to evaluate your learning, we like to use all 26 letters of the alphabet, and prefer to write whole words, complete sentences, and even enthusiastic paragraphs with them. This might sound completely ridiculous if you are hearing about it for the first time. Don't worry. We've been doing it for almost 50 years. We have a whole system in place. Your faculty will be able to say much more about this process as the school year gets underway. But let me just say this for now: The process starts from and includes your own evaluation of your learning.

This process of "Narrative Evaluation" (as we call it) – which gives students the power to tell a story about their own learning – is just one particular innovation we pride ourselves on here at Evergreen. Which is just to say: "Narrative Evaluations" are part of a much larger system around which we organize our teaching and learning here.

We're kicking off the school year with the Five Foci of Learning because they do a really nice job offering a detailed overview of concepts and commitments that make this place so special. That's why we've asked each of our panelists to speak on one of these Five Foci this morning, in relation to a quotation from our common reading from Rebecca Solnit.

In fact, there is a bold claim on page 2 [of Solnit's book] that serves as a nice transition to the Five Foci. At top of page 2 Solnit asserts: "What you believe shapes how you act." We can turn her claim into a question: "What do we believe and how does it shape how we act?"

Here's my speedy run-through of the Five Foci of Learning. (And don't worry: Our panelists in a moment will zoom in on each these – so to speak – at greater length). We believe the main purpose of a college is to promote student learning through:

1. Interdisciplinary study
2. Collaborative learning
3. Learning across significant differences
4. Personal engagement
5. Linking theory with practical applications

These are the Five Foci. No single one of them captures what we do, but together they do a pretty good job of representing the things that will make your education at Evergreen a unique and legitimate alternative to the normal modes of education you find just about anywhere else on this planet.

As a faculty member who professes to do things with words, I would be remiss if I failed to point out that this funny word *foci* is the plural of *focus*. Nobody really knows how to pronounce this word. It's usually pronounced "FOE-sigh," but some prefer to say "FOLK-eye." The roots of the word are fascinating, ranging from astronomy to fireplaces and back again.

So much for "the Five Foci . . ." It's crucial that they are multi-focal . . .

- change your understanding
- change your action

So let's get this keynote conversation started. . . .

You are the reason we are here. Without you we don't exist. Let's make this happen!

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Interdisciplinary Study: Joli Sandoz

Good morning!

I'm Joli Sandoz, a member of the faculty. This coming winter quarter I'll be teaching board game design for folks who are interested in becoming educators, and in spring faculty member Tara Hardy and I will be facilitating an academic program focused on queer disability literature and writing.

First, a bit about the book that is Evergreen's common read this year: It's about disasters. Solnit writes about events ranging from the 1906 earthquake and fires in San Francisco to New York City on September 11, 2001 and on to New Orleans during and just after Hurricane Katrina in 2005.

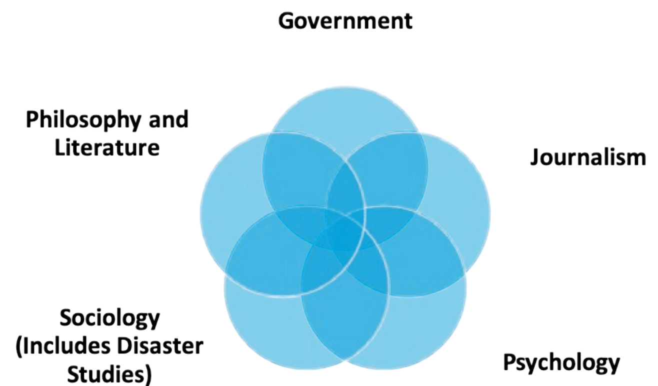
My guess is that everyone on this call has experienced, perhaps recently, more than one shared disaster and its effects. Solnit mentions the kinds of stories usually told publicly about disasters, and you may know what she's talking about: stories of panic, looting, violence, vulnerability – people and groups and entire communities in danger, and at the same time out of control. In danger and also out of control . . . panicked, vulnerable, helpless.

But Solnit – and the facts – have much more to say. What's different about the stories Solnit tells in her book, *A Paradise Built in Hell: The Communities That Arise in Disaster*, is that she focuses on the often-ignored side of disasters: people bonding together to help each other, sharing food and clothing, finding safe places to stay, caring for each other's' children. Communities form, and people learn and practice skills that carry over to change-making in the months and years to come.

How come Solnit knows about this and other people reporting on disasters don't seem to?

Each of us speaking during this part of the program will be talking about Solnit's book in relation to one of Evergreen's Five Foci of Learning. Mine is the first of the five, Interdisciplinary Study, described as: "Students learn to pull together ideas and concepts from many subject areas, which enables them to tackle real-world issues in all their complexity" (Five Foci).

This is exactly what Solnit does: She pulls together evidence and ways of thinking from multiple subject areas, and uses them to consider what happens in real-world disasters. Here are several of those subject areas Solnit draws from, arranged in circles that overlap in the middle.



Please note that Solnit is not an expert in all of these areas! But she knows enough to know what kinds of information are available, and how to think critically about the research and methods that the experts use.

Here's a way to think about the value of "interdisciplinary study." If you study only government actions during and after a disaster, then you know about what government employees do – but you miss the amazing and generous actions of other people. If you pay attention only to the experiences of white people, then you don't know about the varied experiences of BIPOC people – Black, Indigenous, and People of Color. And if you study one disaster in one country only – say, a single country's response to a global pandemic – then you may miss other countries' responses, responses that could benefit your country's residents. "Interdisciplinary" means drawing on multiple skills and multiple knowledges during decision making and solution crafting.

Here's what Solnit's book encourages us to do – and I'm quoting from the book here:

> Imagine a society where money plays little or no role, where people rescue each other and then care for each other, where food is given away, where life is mostly out of doors in public, where the old divides between people seem to have fallen away, and the fate that

> faces them no matter how grim, is far less so for being shared, where much once considered impossible, both good and bad, is now possible or present, and where the moment is so pressing that old complaints and worries fall away, where people feel important, purposeful, at the center of the world. (17)

Collaborative Learning: Robin Bond

I'm super excited to talk about collaborative learning because it's something I valued long before I came to Evergreen. This learning focus tells us that "Students develop knowledge and skills through shared learning, rather than learning in isolation and in competition with others" (Five Foci).

As I picked up *A Paradise Built in Hell* I was thrilled to see that it began with the history of the 1906 San Francisco Earthquake. I spent well over a decade living in the Bay Area, and for a few years I taught disaster preparedness classes in conjunction with the City of Sunnyvale – my first team teaching opportunity. My boss, Cherel Sampson, told me not only about the 1906 quake but also the 1989 Loma Prieta Quake, which she'd lived through, and how people had banded together afterwards to help each other out.

This quote from the Solnit book encapsulates the stories I heard from my boss.

> Though disasters are not necessarily great levelers, some of the formerly wealthy in this one no longer owned more than the poor, and many of the poor were receiving relief for the first time. Nearly all shared an uncertain future – though because they were all in it together, few seemed to worry about that future. . . . That lack of concern made it easier to be generous in the present, since much self-interest is more often about amassing future benefit than protecting present comfort. (28)

So what does this have to do with collaborative learning? The institution I taught at before coming to Evergreen was fairly competitive, and there was a particular pre-health program that was pretty cutthroat – every year, they'd drop a certain percentage of the lowest-performing students. The result was that many of the students wouldn't help each other with homework because the person they helped might do better than they, and therefore be the one crowding them out at the end of the year.

Let me tell you, Evergreen students are very different. There's no competition because there are no letter grades. As Solnit says, they've discovered that working together protects their present comfort. But because they're all in it together long-term, they've discovered that collaborative learning actually secures them future benefits as well. And let me tell you, the students aren't the only ones in the classroom who learn. I learn from my students. I may be the subject matter expert there, but they take what I'm teaching, tie it into the richness of their lives, and share that with me. I may think that our class is going to be about how toxic metals behave in the environment, but next thing I know I'm learning how mushrooms can be used for bioremediation of metals. There's never a dull day at Evergreen. Collaborative learning makes life not only easier, but richer.

Learning across Significant Differences: Jeannette Smith

Hello and welcome everyone. My name is Jeannette Smith. I use she/her pronouns, and I work with students, staff and faculty managing programs supported through student fees.

I really like this book as a common read for this year. It gives an opportunity to look at how past communities of diverse peoples came together to rebuild, grow, and learn. And make meaning out of shared experience with trauma and disasters. We can take those lessons learned and observations to help us make meaning out of what we are collectively experiencing today. And there are so many connections!

The first connection is with number three of the Five Foci: learning across significant differences.

The second connection is reflecting on the richness of social diversity. The Evergreen Tacoma program has a value and a spirit around Sankofa. The Sankofa bird is the symbol. And what's so beautiful about this is that the feet of the bird are facing forward, moving forward,

looking forward – while the head of the bird is looking backwards. And looking backward, we're looking at those past experiences and those lessons learned, as Solnit did, which we're going to carry with us forward. In the bird's beak is in an egg symbolizing the future generations that are nestled within its feathers.

The third connection would be between Hurricane Katrina and common themes of today.

In these two photos[1] we see the first photo, from 2005 – 15 years ago. [The photo, shown during the presentation, depicts two large boats resting across both lanes of a freeway.] And then in the second photo, we see a photo from just this past August. [This picture is of a store in Lake Charles, LA, after Hurricane Laura removed the building's roof.]

And in both of these photos we see common themes around inequity, climate change, and the relationship between government (at the federal, state, and local levels) and the individual people.

This following passage [from Solnit] really resonated with me.

> New Orleans is extraordinarily rich, as well as appallingly poor, and it sometimes seems to be made up largely of contradictions. . . . [T]he divides themselves are not easy to explain. . . . [T]here are ardent antiracists among both the native white population and the many newcomers who were and are artists, filmmakers, lawyers, organizers, drag queens, environmentalists, and bartenders deeply smitten with the city. There are mixed-race alliances and the children that resulted, as well as a thriving Vietnamese community, a Latino community that exploded with undocumented workers doing demolition and renovation after the catastrophe, and deeply rooted indigenous communities in the surrounding countryside. The lines are not simple. (272)

I'll say that again: The lines are not simple. And we are not simple. We are complex beings with multiple intersecting identities, and there are differing multiple truths sharing the same space.

At Evergreen, in this space, you will engage in ways that challenge you to look at different perspectives, grapple with ideas and opinions you don't agree with, and encourage you to bring your whole self to every interaction.

And this is how you will actualize the third of the Five Foci: recognize, respect, and bridge differences, building those critical skills in our increasingly diverse world.

Personal Engagement: Kate Murphy

Good morning, everyone – it's so exciting to speak to incoming students just four years after I was in your shoes.

The fourth of Evergreen's Five Foci is focused on personal engagement, where students "develop their capacity to judge, speak, and act on the basis of their own reasoned beliefs" (Five Foci).

This concept was the core of my time as a student here, and continues to influence how I approach my work as staff now. One of the most important aspects of personal engagement is flexibility in light of challenges. This is evident in Solnit's book.

Here she quotes her own interview of disaster sociologist Kathleen Tierney at length. About spending a career studying disaster, Tierney said:

> "[Studying disaster] has made me far more interested in people's own capacity for self-organizing and for improvising. You come to realize that people often do best when they're not following a script or a score but when they're improvising and coming up with new riffs, and I see this tremendous creativity in disaster responses both on the part of community residents and on the part of good emergency personnel – seeing them become more flexible, seeing them break rules, seeing them use their ingenuity in the moment to help restore the community and to protect life, human life, and care for victims. It is when people deviate from the script that exciting things happen." (131)

1 Editor's note (2021): Copyright restrictions prevent reproduction of the photos here.

Personal engagement is a blend between ourselves as individuals and the community that surrounds us. When we deeply and seriously engage with our community we find unexpected parts of ourselves. These are things we were always capable of but that were yet to be fully realized. Acting creatively as individuals in our community requires letting go of preconceived notions of how things should work, or what a desired outcome looks like.

We can think of personal engagement and community engagement as a symbiotic relationship. The individual me that sees the world and engages with it is built up of those around me who have shaped the way I judge, speak, and act in situations. As I engage with the community around me, I am irrevocably changed. My personal connection to the world is reflective of a much larger tapestry of our community together – the individual sections line up so that when they are put together they create something entirely new.

When I came to Evergreen as a brand-new student four years ago, I thought for sure I'd focus on gender studies. I wanted to get to know better both myself and the place constructed for me in the world. A class I took on a whim, mostly unrelated to gender studies, brought me to this very moment. I remained flexible, and found community in an unexpected place with others working to end mass incarceration in programs like Gateways for Incarcerated Youth and places like the Evergreen Center for Community Based Learning and Action.

Community engagement, in times of disaster and in times of calm, is not a sacrifice of the personal self. It is an effort towards defining who the personal self is. As you engage with your community so you are more defined, the edges file away to reveal who you are when you allow for creative relationships with those around you. Seek not to be too descriptive in what this will look like. You won't follow the directions set for you anyway – just like average citizens staying in disaster zones to help their fellow person, even when they thought they'd never be brave enough. The most meaningful relationships, with yourself and with others, will happen when you least expect it. We should heed Tierney's advice to deviate from our self-imposed script, and allow exciting things to happen.

Linking Theory with Practical Application: Zoltán Grossman

Good morning. I'm Zoltán Grossman, and I use he/him pronouns. I've taught at Evergreen for 15 years as a geographer in Native Studies. In winter quarter I co-taught *Catastrophe: Community Resilience in the Face of Disaster*, using Solnit's book. Our students had early warning of coronavirus in January as it began to spread around the world to our state, and our class workshopped the pandemic a full month before lockdown.

In spring, Evergreen faculty organized a new *Pandemic Academy* course and speaker series, and opened it with my lecture on cooperation as disaster resilience. The fifth of the Foci is "Linking Theory with Practical Application": "Students understand abstract theories by applying them to projects and activities and by putting them into practice in *real-world* situations" (Five Foci). In other words, what we believe shapes how we act.

For example, the *negative* theory of human nature holds that people are born individualistic and competitive; this is represented in popular culture by the novel *Lord of the Flies*, which inspired the TV series *Survivor*. This theory (which grew in the 1980s "Me-First" era) leaves the false impression that all human beings are naturally so selfish that they would eliminate others, by killing them or at least voting them "off the island."

The more positive counter theory is that human nature is social and cooperative. The 1960's series *Gilligan's Island* reverses hierarchies of power. The bumbling Skipper, the dowdy Millionaire and his Wife, and the clueless movie star Ginger were stripped of their prestige and authority, and depicted as useless for survival. The common-sense knowledge of the Professor, the farm girl Mary Ann, and the goofy but practical first mate Gilligan tended to save the day. *Real-life* stories of castaways stranded on an island also show how they actually *pull together* to survive.

Solnit applies these two theories to disasters on pages 308-309:

> Elite panic in disaster, as identified by the contemporary disaster scholars, is shaped by belief, belief

> that since human beings at large are bestial and dangerous, the believer must himself or herself act with savagery to ensure individual safety or the safety of his or her interests. The elites that panic are, in times of crisis, the minority, and understanding that could marginalize or even disarm them . . . as well as the media that magnify their message. This would help open the way to create a world more like the brief utopias that flash up in disaster. (308-309)

Solnit identifies case studies when elites, fearing a loss of their control, apply their *negative* theory, and create a myth portraying the largely calm civilians as greedy, unruly mobs. The Army in the 1906 San Francisco earthquake and fire, instead of helping people trying to feed their families, shot them down as looters.

After Hurricane Katrina in 2005, leaders from both political parties and media spread false rumors of anarchy in New Orleans, and demonized the mainly Black refugees from the flood as criminals. Racist orders were issued to shoot looters.

But the Common Ground collective in New Orleans and Occupy Sandy in New York applied the *positive* theory of human nature through practical and creative hurricane relief operations that showed how a united civil society can succeed when elite institutions fail.

How can we apply these two theories of human nature to the *real world* of 2020, with the pandemic, recession, racial justice rebellion, repression, and wildfires? Do we see applications of the *negative* theory of human nature, and examples of elite panic? In March, President Trump told a reporter that he liked playing down the coronavirus, "because I didn't want to create panic" (Thomas and Gittleson). We've seen Black Lives Matter protesters demonized as looters or domestic terrorists, and threatened with police, troops, armed militias, and vigilantes.

But we've also seen the *positive* theory of human nature, applied in the dramatic growth of mutual aid networks, based on the horizontal, reciprocal practice of *solidarity* rather than the vertical, top-down practice of *charity*. Community members have delivered essential medical supplies, meals to elders and schoolkids, and resources on COVID-19. Mutual aid collectives have organized solidarity with health care workers, houseless people, immigrant farmworkers, Indigenous nations, and others ravaged by the pandemic. Neighbors have lifted each other's spirits through songs and howling.

We saw the same outpouring of love during the recent wildfires, when Black Lives Matter protesters and others distributed relief supplies to evacuees. Solnit commented this year on these mutual aid networks, when she wrote,

> I believe the generosity and solidarity in action in the present moment offers a foreshadowing of what is possible – and necessary. The basic generosity and empathy of most ordinary people should be regarded as a treasure, a light and an energy source that can drive a better society . . . Competition is the antithesis of mutual aid, which is not only a practical tool but an ideological insurrection. The fact that even in places like the U.S., where these competitive, isolating messages have bombarded us for at least 150 years, millions still reach out in generosity, and are still moved to meet the needs that become visible in moments such as this, is testament to something about human nature and human possibility . . . I sometimes think that capitalism is a catastrophe constantly being mitigated and cleaned up by mutual aid and kinship networks . . . and by the kindness of strangers. . . . The pandemic marks the end of an era and the beginning of another – one whose harshness must be mitigated by a spirit of generosity. (Solnit, "The Way We")

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The Why of Narrative Evaluations (2004, with a 2021 Afterword)

In thinking about how to write narrative evaluations, you might well ask the question why we here at Evergreen write them at all. You could of course fall back on the authority of Evergreen tradition or informal understandings of "the Evergreen way." Instead of relying on that authority, the following attempts to give a reasoned answer to that reasonable question.

There is no presumption, however, to giving the official answer, the final answer, the answer of the consensus of the Evergreen faculty (!). Rather, the purpose here is to enter into a continuing conversation about the nature and purpose of a liberal arts education, particularly at Evergreen.

The simple answer to the question, "Why narrative evaluations?" is simply that we don't give grades. Evergreen's distinctive pedagogy, it is often noted, was founded on a list of "No's" – prominent among them, "no grades."

But what reasons lay behind the "no grades" imperative? On this point, Pete Sinclair's memo to the 1996 Narrative Evaluation DTF is instructive and worth quoting from extensively. According to Sinclair, "the purpose of no grades was to change fundamentally the traditional dynamic of power and authority between students and faculty." He expands on this by listing and then explaining "the four rules why we are without grades: grading undermines our political ideals, is rude, doesn't work, and inhibits learning of all kinds in any political or social system." The first two reasons concern the decrepit foundations of grades, while the last two concern their ill effects.

On the first reason, Sinclair writes that grading's "chief value is to depersonalize, certify and sort the minions of (the military-industrial) complex. . . . The

only students whose professional prospects we are qualified to certify are future college teachers, which is not to say that we should be doing that, either." On the second, he writes: "To tell an adult that he or she fails to meet my standards is rude. To tell an adult that he or she meets or exceeds my standards is patronizing. Neither is conducive to learning."

As for the effectiveness of grades, Sinclair says that they don't work in the sense that the "prophetic value of grades is nil beyond predicting how the student will do in school," while as for motivation, "grades motivate students to get the grades they get."

Implicit in Sinclair's reasons is the view that grades represent themselves as reliable measures of objective standards of academic excellence. In this way, grades avoid serious questions about authority, such as, who is to be recognized as competent to pass judgment about what this student has learned? Whether, as an individual faculty member, you firmly believe in your authority to pass judgment, or whether instead you doubt you have such authority, by assigning a grade you presume that authority. For in the institutional context, grades are bound to be read as authoritative. This presumption of authority inhibits learning.

What we developed instead of grades is the narrative evaluation. Why narrative evaluations, in particular? In 1971, Merv Cadwallader argued for the view that "grades could not be eliminated without replacing them with some other method of evaluating students." Further, he held that the nature of the coordinated studies mode of study would have the result that "both the student and the teacher would be in a position to write a rich qualitative evaluation" (qtd. In Marshall). Cadwallader envisioned at the inception of the college something very much like the system we have had since, in which both faculty and student evaluate the student's work in official transcript documents.

Cadwallader's argument, at least as represented here, doesn't fully explain why narrative evaluations in particular are a sensible response to the rejection of grades. The following is an attempt to fill in that argument.

First, narrative evaluations make sense pedagogically. To the extent that the faculty's audience is the student, a narrative evaluation serves essentially the same purpose as faculty comments on any other student work, the only difference being that of scope. Narrative evaluations, seen as written only to the student, are nothing more or less than teachers' commentaries on their students' performances. But evaluations are not normally written only to the student. Even most "in-house" evaluations are aimed not just to the student but also to faculty colleagues within an ongoing program. Transcript evaluations also include in their audience potential readers outside Evergreen. What, then, is the point of putting narrative evaluations in our students' transcripts?

Narrative evaluations explain to outsiders what our students have done in their studies with us. These explanations are not an incidental augmentation to the award of credit; the rejection of grades by itself places upon us the obligation to give these explanations. Since we are bucking the established practice of grades, outsiders can be reasonably expected to, and regularly do, wonder just what our students have achieved in their studies with us. "I understand," an outsider might say to us, "that Evergreen is a liberal arts college and that this person here is an Evergreen graduate. But without grades, how am I to understand just what this person has learned at Evergreen?" The narrative evaluations answer this question, in detail.

In other words, our transcript narrative evaluations make sense as responses to the reasonable request to explain our work with our students, as fitting within the tradition of a liberal arts education. They describe the nature of our students' work and offer the faculty's judgments about the quality of that work.

Within that justification for narrative evaluations, there is considerable latitude for different positions about the nature and purpose of liberal arts education, and in particular, for different views about authority to judge student learning. There is room for faculty members to defer to their students' own authority over their educations, or to assume a great deal of authority. There is room for faculty members to apply whatever conception of academic standards they accept. There is room for faculty members to address whatever features of the students' work they judge to be most relevant.

What narrative evaluations do not permit, though, is the invisible, automatic presumption of faculty authority to pass judgment on student learning. Simply by writing a narrative, you assume the obligation to establish your authority — whatever level of authority you believe you have — through your written voice. Evaluation writing has this in common with all writing. As writers of evaluations, we know that our readers will make judgments not just about our students'

competence but about our own. While this can be cause for anxiety, it is also an opportunity for each of us to reflect on the nature and sources of our authority. It is an opportunity that we should welcome.

Afterword, May 2021

From my perspective now, more than fifteen years later, I find that I haven't changed my mind in any substantive way from what I wrote here. What has changed is the situation at Evergreen. When I wrote this, Evergreen hadn't had a precipitous drop in enrollment over the previous four years. Evergreen wasn't then in the midst of seeking and implementing "new academic directions." Evergreen wasn't then in the midst of an existential crisis – at least, not literally.

Now, of course, things are different. Evergreen staff, faculty, and administrators are currently working frenetically to develop new curriculum and new modes of study to increase enrollment as quickly as feasible, so as to return Evergreen to a sustainable financial condition.

What could get lost in our pursuit of more students, and what this piece can help us to remember, is the importance of challenging traditional structures of authority in higher education. Now that we are in a pinch, the temptation is strong to embrace instead those traditional structures. I hope that we choose to continue to challenge those traditional structures. How we can do so, and whether we do so, is up to us.

– Stephen Beck (Alum, 1986),
Member of the Faculty

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Academic Organization and the Curriculum at Evergreen (1969)

Much of Evergreen's enormous attractiveness and excitement lies primarily, it seems to me, in three . . . ideas [that] recognize squarely the urgent need for new points of departure in American higher education and for more effective forms of intellectual service to American young people. Perhaps the most fundamental of these perceptions is that we cannot successfully change parts of the current "system," expecting to alter the whole at a later date; Evergreen's implied commitment is to a basically different conception of undergraduate education, not simply to a repackaging of the last half century's patterns and contents.

The curriculum at Evergreen should be marked by relevance. In this context, "curriculum" refers to the content of what is to be learned, and "relevance" has four basic dimensions. First is the dimension of meaning in relation to the major social issues that the modern world and its inhabitants face. Second is the dimension of personhood – the problems of a developing self in a highly unstable society and the difficulties of finding and creating a core of secure individuality in a community that is increasingly crowded and that is marked by more and more intrusions of noise, of information, and other people. Third, there is the dimension of man-nature relationships, having to do with the changing concepts of the natural environment and of man in interaction with it, the ways in which that environment has been altered with human consequences of considerable moment, and the implications for man of the strategies by

Editor's note for "Academic Organization and the Curriculum" (July 2021): Joseph Shoben was Evergreen's first Executive Vice President. The date on the memo excerpted here is 1969, almost two years before the college began its first classes. The intentions that Evergreen provide opportunity for "a basically different . . . undergraduate education," and that the college serve all students, are clearly stated here, as is the recognition in 1969 that the college serves a U.S. that was then – as it can be viewed in 2021 – a "highly unstable society."

which he copes with the natural world. Finally, there is the dimension of expression – the effectiveness with which a person can articulate his own experience, understand others, and enter into communicative interchanges.

[P]roper accord (Could that term be Evergreen's equivalent for "credit"?) should always be given to what a student has previously learned, whether through formal channels or informal, whether in school or out; and the basic standard of evaluation should be growth from an individual baseline rather than an approximation to some external norm the objectivity of which is very much in doubt and the applicability of which is, given the diversity of student bodies, even less supportable. As a consequence of such arrangements, Evergreen graduates will not have achieved a common level of intellectual performance, just as they will not, except incidentally, have acquired a common set of learnings. The point, of course, is that the same can be said factually about the graduates of more traditional institutions, and the advantage is that each student at the College will have demonstrated some growth in his own functional capacity to define and to cope with intellectual problems that he looks upon as important.

– Joseph Shoben, Executive Vice President, The Evergreen State College

Source

Excerpted from Shoben, Joseph. Memo to Charles McCann, David Barry, Dean Clabaugh. 10 Nov. 1969, https://archives.evergreen.edu/1976/1976-06/memoranda/shoben_11-10-69.pdf

The M 'n M Manifesto (1972)

[T]he following are the things, with only an occasional modification, that the members of our community are supposed to be doing. By listing these activities we do not mean to suggest that none of them are going on now, nor do we believe that they comprise a rigid structure. We only mean to reaffirm them as the core of Evergreen's educational process.

1. **Covenants** – Reciprocal agreements between faculty, students and the college. These binding agreements should clearly specify the individual and mutual activities and responsibilities of the people involved in either coordinated, contract study, or internships.

2. **Evaluations** – To receive credit, students are expected to write critical and constructive evaluations of themselves, their faculty, and programs or contracts. Faculty in turn are expected to critically and constructively evaluate student work, to award or deny credit on the basis of work accomplished as specified in covenant agreements, and to indicate to students at the earliest possible moment what their prospects in their current courses of study appear to be. Faculty are also expected to write evaluations of themselves, their most immediate colleagues, and their particular curricular activity.

3. **Subject-matter oriented seminars** – Students are expected to do substantial reading of materials negotiated over but finally determined by their faculty. In addition to reading, certain seminars will stress the development of artistic or technical skills.

4. **Lectures** – Since the lecture is still a valid form of teaching and learning, despite faddish arguments to the contrary, members of this community are expected to give and listen to

Editor's note for *M 'n M Manifesto* (July 2021): Vigorous debates characterized Evergreen's early years, as students, staff, and faculty developed what the two faculty authors refer to as "Evergreen's educational process." Firm stances and changing opinions on issues under scrutiny were common. Many of the aspects of Evergreen education Martin and Marr list in this excerpt continue in 2021, with some changes; "covenants," for example, are now often termed "community agreements" and serve various purposes from course to course, and program to program. Alpha, Beta, and Gamma groups have since disappeared.

formal lectures by faculty, students and invited guests on a regular basis. These lectures are an integral part of the learning experience at Evergreen. (It seems to us that lectures – debates, too, for that matter – might help increase the exchange of ideas and information among persons or groups with similar interests.)

5. **Writing** – Language is one foundation of culture. Moreover, writing is as valuable a mode of learning as are reading and speaking. Therefore, students at Evergreen are expected to write regularly as part of their education.

6. **Skill Development** – This college is expected to provide opportunities for students to develop the skills necessary to the completion of their courses of study; students in turn are expected to avail themselves of those opportunities.

7. **Faculty Group Seminars** – The faculty should meet regularly in their Alpha, Beta, Gamma groups for the purpose of improving their teaching. Such meetings are consistent with Evergreen's dedication to developing an alternative style of education.

8. **Individual Motivation and Group Dynamics** – Students are expected to develop both independent initiative and the ability to work in groups as complimentary modes for pursuing their academic work. Faculty and staff are expected to use their Alpha, Beta, Gamma groups as models to develop their ability to work in groups. (Meetings for this purpose might help to overcome the isolation that individuals and teaching teams too often feel.)

9. **Curricular Design and Schedule** – Faculty are expected to inform the community, especially their students, of the over-all design of their programs or contracts as much in advance of specific activities as possible. They are also expected to publish a weekly schedule of program or contract activities.

Sources

Excerpted from Martin, Rudy and David Marr. *The M 'n M Manifesto: My Snowman's Burning Down*. The Evergreen State College, 1972, https://www.evergreen.edu/sites/default/files/facultydevelopment/docs/MarrMartinManifesto-1972.pdf.

M & M II (1975)

A college cannot permit itself to be defined wholly, or even primarily, by its procedures. Most of Evergreen's current self-definition has to do with process – e.g., coordinated study, contract study, internship, in short, how we do things, not what we do. Such a bureaucratic definition may be attractive to many, but it proves calamitous to all sooner or later. Rather, a college should define itself first by its conception of knowledge, and only second by its approaches to learning. The view of knowledge that a college values is its center.

– David Marr and Rudy Martin

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Excerpted from Marr, David and Rudy Martin. *The M 'n M Manifesto: The Current Crisis*. The Evergreen State College, 1975, https://www.evergreen.edu/sites/default/files/facultydevelopment/docs/MarrMartinManifesto-1975.pdf

Six Expectations of an Evergreen Graduate (2001)

1. **Articulate and assume responsibility for your own work.** A successful Evergreen graduate will know how to work well with others, not only in the workplace or social contexts, but as an active participant in the struggle for a more just world. You will assume responsibility for your actions as an individual and exercise power responsibly and effectively.

2. **Participate collaboratively and responsibly in our diverse society.** A successful Evergreen graduate will understand that by giving of yourself you make the success of others possible. A thriving community is crucial to your own well-being. The study of diverse worldviews and experiences will help you to develop the skills to act effectively as a local citizen within a complex global framework.

3. **Communicate creatively and effectively.** A successful Evergreen graduate will know how to listen objectively to others so as to understand and accept a wide variety of viewpoints. By developing a genuine interest in the experiences of others, you will learn to ask thoughtful questions, to communicate persuasively, and express yourself creatively.

4. **Demonstrate integrative, independent, critical thinking.** A successful Evergreen graduate will have the ability to appreciate and critically evaluate a range of topics, across academic disciplines. As you explore these disciplines, you will develop a greater curiosity toward the world around you, and its interconnections, that will enhance your skills as an independent, critical thinker.

5. **Apply qualitative, quantitative and creative modes of inquiry appropriately to practical and theoretical problems across disciplines.** A successful Evergreen graduate will understand the importance of the relationship between analysis and synthesis. Through being exposed to the arts, sciences and humanities, and coming to your own critical understanding of their interconnectedness, you will learn to apply appropriate skills and creative ways of thinking to the major questions that confront you in your life.

6. **As a culmination of your education, demonstrate depth, breadth and synthesis of learning and the ability to reflect on the personal and social significance of that learning.** A successful Evergreen graduate will be able to apply the personal frame of reference you develop as a result of this unique education in order to make sense of the world. This understanding will allow you to act in a way that is both easily understood by and compassionate toward other individuals across personal differences.

Source

Six Expectations of an Evergreen Graduate. The Evergreen State College, 2001, https://www.evergreen.edu/about/six-expectations-evergreen-graduate

EVERGREEN
THE EVERGREEN STATE COLLEGE
TACOMA
"Enter to Learn, Depart to Serve"

4. The Evergreen State College Tacoma

The Sankofa Bird "represents the quest for knowledge based on critical examination and intelligent and patient investigation . . . "

– Marcia Tate Arunga, Academic Dean Tacoma

The Evergreen State College Tacoma (2021)

Purpose

The Evergreen State College Tacoma was founded with the intention of creating access for the historically economically-deprived but culturally-rich urban dwelling of the Hilltop neighborhood in Tacoma, Washington. Evergreen Tacoma empowers the whole person to interact with multiple cultures and inspires a commitment to positive social change in their immediate environment. We achieve this through ongoing shared dialogue, cultural specificity, collective action, protocols, and ancestral acknowledgements.

An outstanding center for adult learners who would like to achieve their BA degrees, Evergreen Tacoma promotes academic excellence in the liberal arts. Our environment, faculty, and curriculum reinforce a sense of pride and hope in the work of the future, and are intentional about inspiring the love of lifelong learning.

Evergreen Tacoma's RICH values

The RICH Values of Reciprocity, Inclusivity, Civility, and Hospitality are based on classical African values of MAAT and are designed to create an atmosphere of invitation and trust. They sustain a behavior; these common values in the learning environment hold a respectful community accountable.

The Evergreen Tacoma Motto

"Enter to Learn, Depart to Serve" was the motto for Bethune-Cookman College, founded by the legendary Mary McLeod Bethune. She was a leading civil and women's rights leader, educational pioneer, and government official of the 20th century. Bethune-Cookman College (now University) has set educational standards for higher education today.

A Mantra, Motto: The Sankofa Bird

The Sankofa Bird reminds us that we must continue to move forward as we remember our past. Like the seed that the bird holds in its mouth, we plant guiding research inquiries. This symbol, which represents the quest for knowledge based on critical examination and intelligent and patient investigation, aligns with and describes the mission, purpose, and spirit of Evergreen Tacoma. We work to apply this principle by grounding our processes in references to and reverence for the past that shapes the present and informs the future.

Bachelor of Arts Degree Program

Evergreen Tacoma is now officially a four-year institution. In the past, students entered a Bridge program at 100 / 200 level, including those students with high school diplomas or completed GEDs and less than 90 credits; after two years, they then attended Evergreen to earn four-year degrees. Today, Evergreen Tacoma offers the opportunity for these students to explore and attain their BA degrees. Our program is a full-time course of study that combines group work and independent projects for 16 credits per quarter. From its beginning in 1972, The Evergreen State College Tacoma has been a nexus for community activists playing a key role in the Hilltop's resurgence. Our program founder, longtime Tacoma resident and Evergreen faculty member Dr. Maxine Mimms, has seen Evergreen Tacoma grow from a handful of students meeting in her home in the Hilltop neighborhood to location in a permanent 6th Avenue building designed to accommodate 250 students.

At Evergreen Tacoma, our motto "Enter to Learn, Depart to Serve" reflects our social justice theme and our roles as both scholars and practitioners. Our students – who we like to call learners – are coached and grounded in a practice of community building through dialogue, listening, and participant observation. They actively contribute to the spirit, growth, and direction of the program as it evolves.

Our learners are diverse: The average age is 37 years old. Seventy-four percent are women, 64 percent are People of Color, and one-third of students at Evergreen Tacoma are African American. Graduates have gone on to a variety of graduate schools and careers. Many have taken their places as leaders in the region and continue to influence the growth of 21st century Tacoma.

At Evergreen Tacoma, we have an annual theme and common readings for all students. These are planned during our Lyceum, a weekly gathering of the student body and faculty. Lyceum sessions are followed by seminars where our stellar faculty lead students who work in small groups to discuss and deliberate on relevant topics. Students also select courses related to the learning community's annual theme. These courses cover a variety of academic interests such as biology, sociology, cultural and media studies, environmental studies, government, public health, literature, and mathematics.

History of Evergreen Tacoma

In 1972, after years of working with a team to establish Evergreen Olympia and at the request of the Hilltop community, Dr. Maxine Mimms founded the Tacoma program. It was designed to serve urban Black adults and a growing number of ethnically- and economically-diverse populations. By 1984, Evergreen Tacoma was solidified to meet the need for continued adult learning with a dignified, quality, and relevant education.

In 1990, two decades after working under the tutelage of Dr. Mimms, Dr. Joye Hardiman took over the campus leadership. She established an infrastructure based on the RICH values, the school motto, and the symbol of Sankofa. In addition, autobiographical writing, research, statistics, and a senior synthesis were established as the learning demonstration tenets of this interdisciplinary curriculum. The symbols and icons that so uniquely represent Evergreen Tacoma were researched and instituted. These practices have now been institutionalized and fostered into an environment of trust and authentic engagement. Examples of our unique engagement are Give Backs and the public spring community resource fair. Evergreen Tacoma honors two days of gratitude: Founders Day, in honor and recognition of the founder; and a yearly celebration of our Tacoma program graduates joining a public display of completion with a parade in the area of the campus, informing the community of this shared success.

In 2001, the Tacoma Program moved into a building that was modified to suit the learning needs of the learning community. The building was transformed into a learning institution led by Dr. Hardiman's design based on Ancient African Universities and temples. The classrooms and support structures were designed to serve the holistic needs of the community. The second floor was based on experiential learning starting with seminar dialogue spaces, an urban science lab, a computer lab, a multimedia lab, and a moot court. The building aesthetic, colors, carpet, and furnishings developed from collaboration between administrators, students enrolled in multiple classroom projects, and the community.

In the process of engaging students in collective research methods that are culturally grounded, the learning community focused on the lasting meaning of symbols and mottos. They generously relied on Historically Black Colleges and Universities (HBCUs) as part of an academic course in the framing and marketing of higher education institutions. This research led to the icons and value systems that guide Evergreen Tacoma's learning system.

– Marcia Tate Arunga,
Academic Dean Tacoma

5. Everyone at Evergreen is a Learner – and an Educator

"At Evergreen, teaching and learning are one: True learning is always imbricated with educating (from *educare*, to draw forth). You know you've understood something when you can evoke it in others."

– Miranda Mellis

Building Belonging and Teaching Life (2021)

Everyone at Evergreen is engaged, one way or another, with the teaching and learning enterprise.

Everyone at Evergreen participates, one way or another, in a community of persons.

– Final Report of the Values and Aspirations Committee for Strategic Planning (1986)

In my short years here at The Evergreen State College as a Resident Director, I have come to learn about one of the largest obstacles to our students' success: Belonging. How can we as educators foster belonging?

This is one of the essential questions of Greener Foundations (GF), Evergreen's first-year experience program in which I have had the pleasure of serving as a GF staff instructor for the past two years. On the final day of our GF class during Fall Quarter 2019, I asked students, "How have you found belonging on campus?" The silence was telling. Eventually someone said that they had not found belonging, and a chorus of agreement rose. Some students said they had found their belonging in clubs or sports, but many felt disconnected at this point during their first quarter of college.

Astin's Theory of Involvement tells us that the more engaged students are on campus and outside of class, the more likely they are to be retained and ultimately graduate. It should be no surprise that students with more connection points to campus (such as student employment, research with faculty, involvement in a club or sport, or living on campus) experience more belonging. I remember interviewing one of the vice presidents of Drexel University while I was in my Master's program. They said something pointed about the student experience: "It's the difference between saying 'I went to Drexel' and 'I'm a Dragon.'" When do our students start to say "I'm a Greener"?

Part of the problem is that many students do not have capacity to engage with the college outside of class time. Perhaps they have to work to afford tuition and rent, perhaps they have anxiety which makes it difficult to interact socially, or perhaps they have a lack of trust in educational systems and administrators due to systems failing them in the past. In this past year of the pandemic, many of our students are not even physically near the institution. All of these are obstacles to students connecting with each other and the institution as a whole.

As a Residential Life professional, I hold a special place in my heart for students who live on campus; my work is to make sure they have a safe and healthy experience. Often residence staff are called upon to fill a variety of roles. As such, Resident Directors have the skills of a generalist, able to apply the right amount of triage to a situation and then connect a student to a more specific resource. I often talk with residents on a one-to-one basis and help them brainstorm solutions to life problems that are outside of class. Those same life problems are among the reasons students do not attend classes or are struggling to connect on campus. Feeling isolated and struggling independently are antithetical to belonging; the "connector" role of residence life professionals is to bring residents back into feeling supported so that they continue successfully on their academic journey.

While other colleges shut down their housing with the outbreak of the COVID pandemic, Evergreen's Residential and Dining Services staff knew that would not be an option here because many of our residents do not have safe housing to go to, other than on-campus student housing. About 240 students are currently (December 2020) living on campus in individual apartment spaces. And the question remains: How can we at Evergreen create belonging, especially now in the face of all these very real obstacles?

Evergreen students are hard to paint with a single brush, but trust is what it takes to build community. Some of that trust can come from creating access and helping students understand learning in a different, more personal way – something that I applaud Evergreen for doing. At the Illinois Math and Science Academy, which I attended as a youth, I was taught through Problem-Based Learning (PBL) in generative clusters of students, and received narrative evaluations alongside my grades. And when I worked as a camp counselor, I often used the EDGE method of instruction (Explain, Demonstrate, Guide, Enable), as

much of the learning was practical. During my GF work here at Evergreen, I've seen older students engaging in class and connecting class material to lived experience and sharing the consequences of their choices in ways that have educated others. What is common among these examples is how they build practical connections through education that we can build upon outside of class.

When I wear my conduct official hat as a residence life professional, when a student is responsible for breaking a policy, the things I'm trying to teach are integrity and agency: wholeness of being and the power of personal choice. With integrity, you know what you stand for. With agency you know what decisions you have the power to make. But they are both very hard skills to understand and master. Students understandably are in varying stages of development; helping them work through their decision-making while connecting them to resources is a catlike game of Socratic questioning and connection building. Yet finding those answers is pivotal in sending them on a path that will lead to better decisions and academic success.

Our Residential Assistants, student leaders in our apartment buildings, provide residents direct and individual support while also connecting them to campus programming provided by our different functional offices on campus. Sometimes, such as with a six-part "Healthy Relationships, Thriving Communities" series of programs we developed with Student Wellness Services in order to develop a more informed consent culture on campus, we partner with other offices in order to build a particular type of community or to highlight a particular life skill.

Working with others at Evergreen to find new and innovative solutions to the obstacles to belonging presented by the online [remote] work is something I have been and want to continue experimenting with. In my GF class, I facilitate breathing exercises at the start of every class so that no matter how far we are from one another, we share in at least a single deep breath together. Faculty Richard Weiss, a couple of student staff, and I created an online puzzle hunt experience for students this summer, to help foster community in the times of pandemic. Something I've conceptualized now for a decade is a residential life video game, in which students learn life skills by interacting with game elements that teach them appreciation of differences, identity development skills, communication skills, self-care skills, community care skills, community organizing skills, and so on. The teaching of these life skills is essential to our students' continuing success, inside and outside of the classroom. These are the skills necessary for informed agency and the ability to take their lives into their own control, a parallel to Evergreen's charge to students to take their education into their own control.

Early in my career, when my friends asked me how it was going, I would say, "I'm actually not a teacher, but I do teach life." Now I like to say that I teach community building. But the reality is that Residential Services staff teach people how to build both independence and interdependence. I find that much of what I do as a Resident Director is about creating synergy between building trust authentically and then getting out of the way so that learning can happen.

– Diana Jaeger,
Evergreen Staff Member

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Teachers as Students (2020)

I once had a professor in graduate school who posed a question to the class about some work of Modernist literature. A number of students offered intelligent interpretations of the text that might answer the question. In each case the professor dismissed their attempts on various grounds. After this had gone on for some time she said dryly, "Would anyone else like to try?" By unspoken accord, we met her challenge with a deep and lasting silence – so lasting that she ended the class. While our teacher was knowledgeable and on the whole supportive, on that day she lapsed into the classic role of the One Who Knows lording it over Those Who Don't. It's a dynamic that can make students, even advanced students, feel ashamed simply because they don't know something.

At Evergreen we eschew such approaches. All of us who guide students in their learning – faculty, staff, instructional technicians, and others – are more likely to view a state of unknowing or uncertainty as an opportunity, as grounds for discovery. In the college's promotional materials we are sometimes characterized as co-learners, tackling an issue or text or question alongside our students. Yet I wonder if we take full advantage of the opportunities to keep being students ourselves, and to let our students see that while we certainly know things, we are also the Ones Who Are Still Finding Out. Here are some tips, or perhaps reminders, about ways that we can engage this practice:

- Share with our students, as appropriate for our current offering, examples drawn from our own research, scholarship, or creative work. In particular, we can share with them the challenges and uncertainties of pursuing that work – elliptical approaches, back-to-the-drawing-board moments, overhauls of drafts or hypotheses, and so on. As a writing teacher I sometimes share my work in progress, in all its tangled non-glory. Students need to see that the process of acquiring or creating knowledge is neither neat nor linear, and that breakthroughs are exciting because something is *broken through*.

- Be students of the texts that we assign to a class, even if we believe that we know them well. We can reread that familiar text before we lead a seminar on it, and look for aspects of the text that we haven't noticed before. I tell students that a book changes and offers us new lessons as we get older – though of course we are the ones who change. I also share with them, when instructive, how my own thinking on a text has developed over time.

- In particular, be careful and conscientious students of the texts that our teaching partners assign. In my opinion, a program's slated reading applies to the teachers as well as the students. If they sense that we're not giving such texts our full attention, it gives them an excuse to do likewise. If these texts pose challenges for us because they feel far from our own field or experience or beliefs, we can say so – some of our students likely feel the same way. Then we can share what we're doing to make a go of it anyway.

- Be all-around students of our teaching partners – it deepens our mutual knowledge and our team effort. When I first attended classes at Evergreen in the early 1980s, I was struck by the sight of my faculty taking voluminous notes on their colleagues' lectures, and so I bent to my own notebook. Typically I tell new teaching partners what I hope to learn from them during

our work together, and ask them what they hope to learn from me. Among other benefits, this practice gives us the freedom to be beginners. Students can see this curiosity and eagerness from a mile away, and it spreads.

- Be students of our students. Our students bring a surprising range of knowledge, expertise, and life and work experience to the classroom. If they have focused on a particular topic for a long time, they may know more about it than we do. We can draw out their knowledge in seminars. When we mark papers, we can note when they've given us something new to think about. And we can solicit and distribute their recommendations for good books, articles, videos, and websites that pertain to our work together. The recommenders will build new confidence and reinforce their learning.

- Finally, let's all resist the temptation to fake it. If we don't know the answer to a question, we can say so. If we offer only an educated guess, we can label it as such. If it turns out that our information was inaccurate, let's correct it. If a vocabulary question arises, we can say "Let's look it up now." When students raise an issue or objection, and succeed in swaying us by argument and evidence, let's credit them for it.

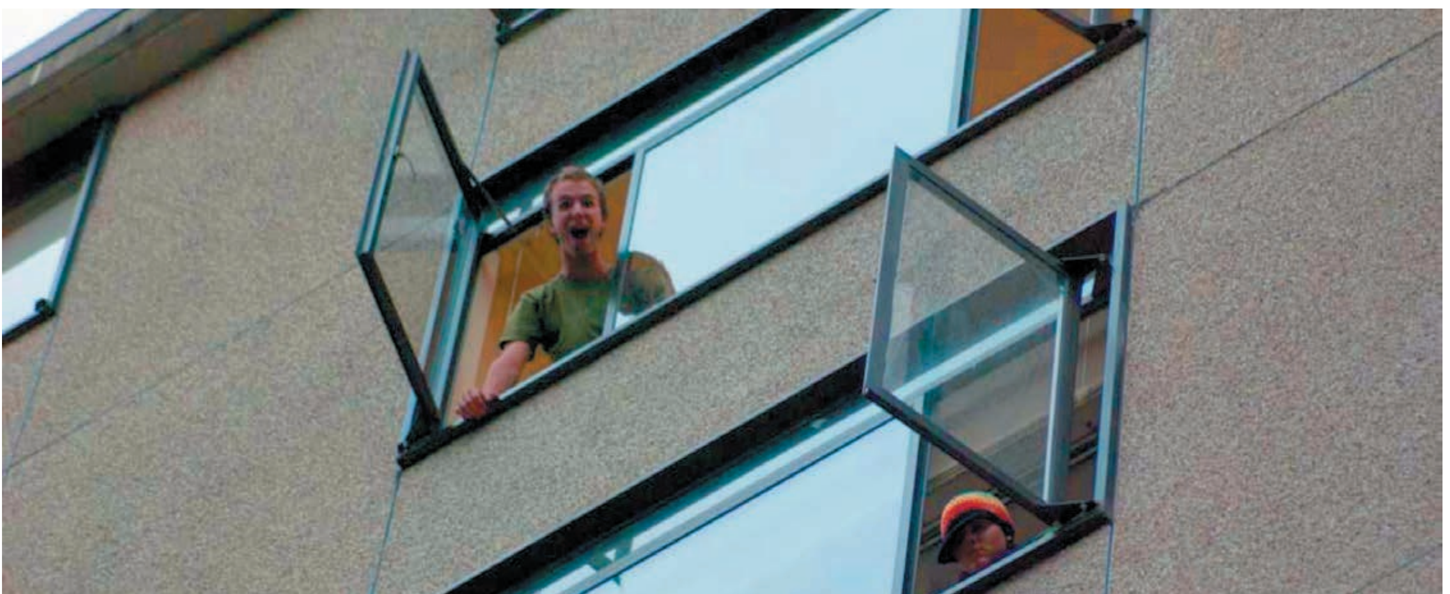
  There are worse things in this world – much worse – than being wrong.

I realize that some of these points may unsettle community members who have recently defended a dissertation or pursued teaching at traditional schools. It's true that we have to establish our authority in the classroom, and a large part of that authority comes from our knowledge and expertise. Given the social conditioning that characterizes much of K-12 education, we also possess authority simply by being the person at the front of the room (or the host of the online session). But students at Evergreen expect, and deserve, more than knowledge. They expect attention to their histories and needs as individuals, and they deserve authentic encounters with their guides.

When I first started teaching, I found this authenticity hard to come by. I felt – without evidence – that students were always looking to me for answers, and that I had to maintain the bearing of One Who Knows. In addition to being false, this stance became exhausting. It took years for me to fully drop the act and come to the classroom as myself: a person who likes to roll up his sleeves and learn along with others.

Evergreen is an invitation to continual discovery, not only for our students but also for ourselves. With open minds, tamed egos, and notebooks at the ready, let's dive in.

– Steve Blakeslee '86,
Member of the Faculty
(Writing and Literature)



What Audio and Music Tech Labs Offer Students (2021)

Music is a powerful tool of self-expression that can, among other things, unite people, provide cathartic release, focus the mind, and educate. Podcasts help to share people's stories broadly and can elevate the voices of underrepresented people. Nearly every movie and piece of media content these days relies on sound to captivate the audience and to tell the story. Evergreen provides students with opportunities to learn the foundational skills they need to be a content creator in the modern world. Audio production is an integral part of that foundation.

I am the Audio and Music Technologies Manager at The Evergreen State College, and I am also a graduate of Evergreen. I spent three years of my education at this college focusing on music technology and audio engineering both inside and outside the classroom, an opportunity that was hard for me to find elsewhere. Evergreen has commercial-grade recording studios and music technology labs that provide undergraduate students with hands-on experience using top-of-the-line microphones, mixing consoles, synthesizers, and more. In addition to my structured classwork, Evergreen also allowed me to construct individual study contracts wherein I could gain even more experience by working at local recording studios and live music venues in exchange for credit. These types of opportunities are rare for colleges to offer to undergraduate students and were ultimately the reasons that I chose to move away from my hometown of Chicago to attend Evergreen.

Once I began studying audio at Evergreen, I learned that there were job opportunities for students on campus to work for Electronic Media, the workgroup that I am currently a part of. At Electronic Media, students can get hands-on experience supporting live campus productions, supporting workshops for other classes, and so much more. Electronic Media also offers internship positions to advanced media students that provide many unique, paraprofessional opportunities. For my final year of college, I applied for, and was granted, an Audio Internship position at Electronic Media, and the broad spectrum of things I learned and the skills I developed are still astounding to me today. Fast-forward to the present day, as the current Audio and Music Technologies Manager, I now supervise some of these Electronic Media student workers and a few of the media interns! It is surreal to be on the other side of that situation, but I believe it provides me with a unique insight into the media-student experience at Evergreen because I went through it myself. Several of my colleagues are also graduates of Evergreen, which I think speaks to the value we all see in this institution.

Over the years, I have come to realize that one of my favorite aspects of studying and working at Evergreen is that it is truly a *learning community*. People at Evergreen are passionate about learning, whether they are a student or not; staff and faculty not only teach the students, the students also teach the staff and faculty. To me, this observation is strengthened by the fact that faculty, staff, and students tend to refer to one another by their first name. It may seem like a small thing to mention, but this difference does perhaps indicate that Evergreen is not as rigidly hierarchical as most other colleges and universities are, and I think that this more informal approach helps to reinforce the feeling of Evergreen being a *learning community*. Despite having attended other colleges and trade schools, I had never felt "welcomed" by my teachers or by a college community. My teachers at other colleges never really got to know me in any meaningful way, not always because of a choice on their part but, rather, because of the structure of the institution. They likely would not have been able to write a meaningful evaluation of my work like Evergreen faculty have done, nor would they have had any interest in receiving evaluations of them from their students as Evergreen faculty continue to do. I never had teachers elsewhere that seemed willing to listen to, or to learn from, their students. More than a few of the faculty and staff at Evergreen have acted as a mentor to me in ways that I could not have ever imagined previously. I am very grateful and fortunate to have found Evergreen and to continue to be a part of the Evergreen learning community.

– Patrick LaBahn,
Evergreen Alum and Staff Member

Revision, Sleeping Lady (2003)

News of the fire spreads, revising the original paint-
by-number scenes. I have more questions
than answers, and I'm learning that language alone
can't fuel my curiosity. In the pool, I tread water
among mathematicians, fabricate equations
for my awe. The fire spreads.
I don't know the rate of speed
or how many firefighters will lose sleep
or life. To keep my mind off the news
I tread water in the timeless creek,
begin to allow figures to wash over me
like my comfort with words. What poet hasn't counted
syllables, beats, or lines in order to create
order? In the valley of the Sleeping Lady, smoke
rises around me. Everywhere fires are spreading.

– Sandra Yannone

Author's Backdraft (2012)

In the summer of 2003, I steeled myself to attend a math-across-the-curriculum conference at Sleeping Lady, a retreat center named after a range of voluptuous mountains resembling a woman in lush repose. She rests above Leavenworth, Washington.

As a poet and the Director of Evergreen's Writing Center, I was out of my league. Math and science professors from across the state had convened to discuss inspired ways they could teach material that fascinated them in the same way I find wonder in words. [. . .]

During my tenth grade, ten girls and ten boys enrolled in Honors Algebra II, easy math to do if you like to combine Xs and Ys. In class, Mr. Robbins humiliated anyone who could not master the problems he explained on the board, and didn't believe in extra help. I struggled to do my homework, the figures in my book now looking like the twisted steel of train wrecks. . . . Of the original ten girls, only Karen and Mary would survive the entire honors math and science curriculum with the ten boys through graduation [. . .]

In the opening lines of "One Art," poet Elizabeth Bishop writes: "The art of losing isn't hard to master; / so many things seem filled with the intent / to be lost that their loss is no disaster." [. . .]

That day [at the 2003 conference] while fires blazed on the other side of Sleeping Lady, I realized a whole world was lost to me, and like in the last line of Bishop's "One Art," "this was (Write it!) like disaster."

I now vow to myself that I will retake algebra before I retire, the agony of those high school years having dissipated enough that I can attempt to revise my academic shame. And it isn't shame, of course—it just feels like shame. There's no shame in struggling to learn, no shame in seeking out support, no shame in not being able to do everything as well as the thing you do best. The shame comes from being shamed, from being told you are less-than before you've been able to succeed with many stumbles along the way.

Nearing the end of the conference, when asked to prove what I'd learned, I fell back to what I knew: writing poetry. While others created pie charts, parabolas, proofs, and theorems to reflect on their experiences, I wrote "Revision, Sleeping Lady" to quantify mine, used words to put out my grief that burned around Sleeping Lady for days and within me for years.

– Sandra Yannone,
Faculty Director, Writing Center

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Source

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A Student Educator's Messages to Evergreen Facilitators of Learning (2021)

On Student Teaching

To those teachers who are
training the next generation

You all were students
once, had teachers of your own
that you kept in mind

when you made room to
let us try out holding helm –
chosen boatswains, in

a lineage of
student teachers. Eyes peeled – knack
swims by all the time.

The best part? Showing
students what they innately
have to give, how to

live out what you saw
and reeled in. I'd say, very
few of us can see

our gifts without your
Periscopic aid. We may
doubt your line on us,

need to be told the
knack is there o'er and o'er to
keep swimming onward

BUT practice (patience)
does a solid sailor make.
I see that, captains . . .

the student is not
greater than her master nor
undergrad her prof

BUT at Evergreen
she gets the elbow room to
try pulling it off!

–Arielle Epstein, Alum
Peer tutor in the Literary Arts Capstone program, and co-pilot of the Evergreen Library's 2020-21 Writing Lab

Content Note: Reference to trauma

On Healing Centered Engagement

Author's note: One of Evergreen's most valuable rarities is a holistic approach to education. When the whole person is your student, there is added work. As my time at Evergreen made evident, that added work can be very difficult to do . . . for a number of reasons. Inspired by the quarter I spent as a peer tutor and co-pilot of the Evergreen Library's Writing Labs, this little thought experiment is for those who may be finding it more difficult than usual.

> *"We must learn to regard people less in the light of what they do or omit to do, and more in the light of what they suffer."*
>
> **– Dietrich Bonhoeffer**

On my back, I have a horrible sunburn. Sun poisoning, really. Only the outermost layers of the dermis looks affected . . . but I feel the raw, red, blistered trauma from the backbone out. Always. Whether I sit, stand, lie down. Talk to or ignore you. Protest, acquiesce, eat or starve, drive or ride the bus, climb mountains, or rest in bed. Always. Sitting is the worst. When I sit behind any desk in SEM II, feeling your expectation of my quiet attention, the heat and hurt of it radiate. Parched spirit, roiling mind. I can't focus. Just keep replaying the day I got the burn, the time my parent touched it by accident, the pat replies of professionals on how to heal it, when that person on the street sensed I had it and WHACKED it. I suspect everyone is trying to touch it. So, it doesn't really matter what you ask me. When you ask, I just want to tell you "you don't know how bad this smarts." My prefrontal cortex hasn't closed, so even if I'm smart, I can't always find that part of me. Not when it always hurts. Always. You're smart. You know your commonplace ask shouldn't have made me irate. I might know it, too. Try to remember, it always hurts. SEM II is not the place to heal it. Compassion is not like aloe vera – easy growing – even in the dark & gloomy Pacific Northwest. But it can be grown. Grown large enough to heal a multitude. Get some for your office, the classroom sill. And when you apply it, use your intelligence, your humility, your gentleness. I need that. Always.

–Arielle Epstein, Alum
Peer tutor in the Literary Arts Capstone program, and co-pilot of the Evergreen Library's 2020-21 Writing Lab

Creative Thinking during the Pandemic (2021)

Another photo technician and I launched a project on our Photoland Instagram during the spring while we were still in full quarantine due to COVID (2020). We challenged our workers and our Instagram followers with photo prompts to follow at home, as a way to stay motivated and creative. We both completed the challenges, too, to share as example images. I took this photo for the Reflections Challenge, in which we asked people to "Show us a reflection of your feelings during this quarantine! Use a mirror for a self-portrait, or whatever comes to mind when you think of reflections."

– Gail Dillon-Hill (they/them), Evergreen Alum, Photo Lab Operations Manager

6. Pedagogies of Human Dignity

"To work from a pedagogy of human dignity we move towards a community of respect, equity, inclusion, care, love, and justice."

– María Isabel Morales and Anthony Zaragoza

Quotation from: Morales, María Isabel and Anthony Zaragoza. "A Pedagogy of Human Dignity and Becoming Kin in the Classroom." *Kinship: Belonging in a World of Relations*. Vol. 5: *Practice*, edited by Gavin Van Horn, Robin Wall Kimmerer, and John Hausdoerffer, Chelsea Green Publishing, 2021.

Interdisciplinary Storytelling: Connecting Our Learning to Our Lives (2021)

"[Sharing stories as kinship work] is a key part of our jobs as teachers, learners, and scholars because in humanizing the learner, in validating their voices and experiences, our own voices and stories are validated and we are more deeply humanized. To work from a pedagogy of human dignity[1] we move towards a community of respect, equity, inclusion, care, love and justice."

– María Isabel Morales and Anthony Zaragoza

Storytelling is the oldest form of education. Like many elders, scholars, and community leaders continuously teach us, stories have power; the act of storytelling has the potential to open minds, hearts, and relationships.

Telling our own stories is powerful and beautiful. These stories are *movidas*[2] that inspire social and political change. In our classes, we rely strongly on this method as a tool for meaning-making, knowledge-creation, and relationship-building. In other words, we do our best to create space in the in-class discussions and assignments for stories, our own and our students'. Our pedagogies were developed in community, inspired by activists, educators, and friends we have met in our own personal and professional journeys.

Diego Rivera. Colonization, The Great City of Tenochtitlan. Detail from the mural *Pre-Hispanic and Colonial Mexico*,1945-52.

1 See work by Elva Reza-Lopez for more about the pedagogy of human dignity.

2 A "movida" is a term employed by Chicana feminist scholars to "describe multiple kinds of 'moves,' from those undertaken in games and on dance floors to those that take more subversive forms like forbidden social encounters, underground economies, and political maneuvers" (Espinoza et al. 2).

In graduate school, Anthony was inspired by Project South's notion that good organizing begins with "sharing our stories" – and then later by Evergreen Tacoma's memoir assignment designed by Dr. Maxine Mimms and Dr. Joye Hardiman. Similarly, María Isabel's emerging work in critical storytelling and *testimonios* was first inspired by an experience as an undergraduate student. She participated in a field program that focused on learning from sociopolitical movements in Mexico such as the Indigenous Zapatista Movement (Chiapas, Mexico), sex worker movements, Campesino workers (Tlaxcala, Mexico), and housing rights projects in Mexico City. This program introduced her to popular education, an education that centers dialogue and seeks to disrupt practices of domination (Freire). Indigenous methodologies, Chicana feminism, and critical race theory classes later gave María Isabel more perspective of stories in academia. Oral storytelling, moreover, has been a central part of her immigrant family gatherings. Stories keep memories alive, and the memories, for our families, are the only bridges remaining to the lands and stories left behind.

These inspirations support our methods in our classrooms. In the project "Political Economy Storytelling," Anthony asks students to share stories and develop expressions of them in a variety of forms. Students discuss familiarities, patterns, and differences across identities, with support from contemporary political economic texts. This leads them to examine essential questions such as: How have recent generations of our families been impacted by national and global economic policies? How can the stories of family shine a light on how the economy works/doesn't work for everyday people?

The Political Economy Storytelling project invited students in a summer 2020 academic program to express their stories in interdisciplinary ways. After they gathered material about economic circumstances and their evolution (research), Anthony invited participants to mix and remix their choices from a variety of forms of expression – oral storytelling (StoryCorps interview recording, podcasting), photo essays, short film, songs, dance, graphic design (murals, infographics), and creative writing (poems, short stories, graphic novels, creative nonfiction) – in ways that made sense to them and the stories they were telling. Feedback sessions led to revision, and then to workshops on revising and finalizing projects for an audience. Models were offered for what our projects could look like. And we had workshops to develop the technical skills for each project's composition, as well as workshops on revising and finalizing projects for an audience. Creators presented their projects to program members and a wider audience via a WordPress site. Throughout this process, the class read material that supported our work. Surfacing these stories and connecting them to political economic analysis of neoliberalism offered a new way of illuminating everyday spaces within the economy.

Researching and telling these stories helps students really see each other and the larger social/economic spheres we inhabit. This project weaves Anthony's research and teaching from a former project, "Neoliberalism in the Neighborhood," with teaching about research methodologies. The Political Economy Storytelling project draws, especially, from the critical ethnography research classes Anthony has taught at Evergreen Tacoma with Dr. Gilda Sheppard.

In a project entitled "*historias*," María Isabel drew on storytelling as a tool to help connect lives (those of faculty and students) to the larger social, political, and economic contexts of recent decades. Students chose between offered prompts such as immigration, incarceration, schooling, community, and racism; selecting their own topics gave them opportunity to work with one that they felt more compelled to tell. They then wrote, shared with each other, and reflected on the stories they were inspired to tell in the moment. Faculty invited program members to use this assignment as an opportunity to write about situations that they were experiencing or witnessing in the sociopolitical, economic, and educational circumstances that we find ourselves in collectively. For example, in Gateways for Incarcerated Youth[3], students took this platform as an opportunity to unpack their experiences during COVID-19. After writing an historia – in the form of a narrative, audio, or poem – students responded to each other's stories. Faculty found it inspiring to read through the graceful and supportive

3 Gateways for Incarcerated Youth offers Evergreen students the opportunity to co-learn with youth incarcerated in Green Hill Academic School, a medium/maximum security school located in Chehalis, Washington. The goal of this program is to create an environment in which each person becomes empowered to share their knowledge, creativity, values, and goals by connecting respectfully with people from other cultural and sociopolitical backgrounds (Gateways).

responses that students gave each other; it was evident that the project grounded student learning in experiences that made sense to them. Students also made personal and scholarly connections in their stories and responses to each other. One of Evergreen's Five Foci, "linking theory with practical applications," happened smoothly in this project. The project was also deeply collaborative in nature.

Popular education is an important component of the storytelling work we do in our classrooms. Experiences related to Evergreen's Gateways for Incarcerated Youth Program have influenced both of us. Faculty emerita Carol Minugh – who learned from youth incarcerated at Maple Lane, the Highlander School in Tennessee, and everyone she talked to – deeply influenced Anthony as they worked together with Gateways. He learned from Carol to listen to stories, to what students and youth were interested in: to listen as a doorway.

María Isabel is currently working with Gateways (2020-2021) in a time when COVID-19 and the inability to sit together in the same room have made it difficult to engage in authentic popular education practices. Nevertheless, working through Zoom has sustained the program despite the longing to learn in person. Participants have shared stories – stories about family, cultural backgrounds, fatherhood, educational aspirations, and economic struggles. Through the stories, relationships are deepened, along with empathy and humanity.

Stories help us have some sense, some handhold, for connection; a potential strand of solidarity. And we can bear witness and share those stories where appropriate. Anthony tells of a workshop John Gibler, author of *Mexico Unconquered*, did for the Gateways youth in Centralia, and the power of sharing from our lives, sharing the actual stories and insights and sharing the vulnerabilities that come with telling them:

> John asked them to write about a story from their daily lives in their unit. So many great stories came out that day, things I never knew about, details about their living situations. Then a story of ramenitos was told, and it energized the room. Ramenitos are a kind of burrito that is made by mixing crushed ramen noodles, just the right amount of boiling water, and various combinations from whatever was available in the vending machine like spicy hot cheetos or takis. This was all rolled in a towel to congeal into a burrito. The incarcerated students exchanged recipes and techniques across units, laughing and nodding. The Olympia students and I saw something totally new and had a whole slice of the world inside open to us. I could be told about "the seven locks between me and my freedom." I could hear about solitary and its padded isolation rooms and squat toilet hole in the middle of the floor. I could be told about body cavity searches. And I can even have witnessed the vultures circling one day after class as guards made the Green Hill Students line up in our classroom for on-the-spot cavity searches for suspected contraband. I can remember the looks on our classmates' faces as they watched us leave. Through the glass walls of the building, I could even see the cavity searches begin behind a mid-rib-high canvas privacy screen. We just can't fully know that human existence, and none could fully know our own, without sharing stories that illuminate the ways we have lived.

Even – perhaps especially – now during COVID-19, through the stories, students have a better sense of what life is like for our siblings, cousins, neighbors, and classmates. Those of us on the "outside" have experienced a sort of captivity that we had never before known. The inability to see our families, to leave our houses, and the sense of hopelessness was new for many of us. The students at Green Hill teach us, through their stories, how to view such isolation in a different lens. The Chehalis students listen to our stories and then give us their own. And with the stories, a new transformative perspective.

Leslie Marmon Silko writes that for her Native community, the act of telling the story is as important as the story itself. The process of reflecting on and writing (or telling) their stories, no matter what the theme is, is transformative for Evergreen students who have opened their memory books to learning what "community" actually looks and feels like. All involved see themselves in each other's lives, and recognize common needs and a common cause. Political economy storytelling, for example, acts as a way to teach key concepts of political economy to help our families, neighbors, co-workers, and others better understand the world we live in. Through this

work inspired by the world and carried out through Evergreen, we learn that storytelling is collaborative and in turn an intricate part of community-building and knowledge-creation.

– María Isabel Morales, Ph.D.,
Member of the Faculty

– Anthony Zaragoza,
Member of the Faculty (Political Economy)

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Resources

María del Carmen Salazar reviews related scholarship and identifies key tenets, principles, and practices humanizing pedagogies offer students and educators, in "A Humanizing Pedagogy: Reinventing the Principles and Practice of Education as a Journey Toward Liberation." *Review of Research in Education*, vol. 37, no. 1, 2013, pp. 121-148.

Eleven Ways to Support Undocumented Students at Evergreen

1. In all likelihood, you may be working already with undocumented students in your role as student tutor, peer advisor, program assistant; staff; or faculty. But you may not know it: Undocumented students often don't identify themselves as such. To create a more supportive environment:

   - Provide alternatives to opportunities that undocumented students may not be able to access (e.g. field trips, study abroad programs), and for discussions of post-graduate programs and employment opportunities, which are not always legally or financially plausible for undocumented students. Then allow everyone to choose between the alternatives. The goal is to avoid situations in which students must reveal themselves as undocumented.

   - Have a secondary plan that accommodates the needs of those students who choose an activity other than the primary one.

2. Grant students full agency about if, when, and how to reveal their stories. Be especially aware of this when planning icebreaker activities or assignment prompts. Making assumptions about who is or is not an undocumented student, or asking someone to reveal their status, takes away this agency and communicates narrow impressions of who might fall into this category.

3. Refraining from answering questions about your own citizenship status or about other students' status can create a climate in which everyone has a right not to answer questions about citizenship status.

- And of course: Please refrain from asking questions about citizenship or immigration status.

4. Reflect on how you can make it safe for students to share with you that they are undocumented, if and when they choose to do so.

    - Make public your support for undocumented students. For example, you can pass out information relevant to undocumented students to everyone at the beginning of the quarter. You can also include language in your syllabus about supporting students, etc.

    - Help other students in your program understand ways of being inclusive to undocumented students, including avoiding hurtful language (such as the term "illegal").

5. When sharing resources specifically relevant to undocumented U.S. residents or students, make them available to all students so undocumented students don't have to reveal their status in order to access resources.

6. Even if you don't know how to help a student, it makes a difference when you show yourself as willing to support and figure out possible solutions.

    - Attend a training! If you are interested in scheduling or organizing a training, please contact Evergreen's Undocumented Student Task Force (USTF) through Luis Apolaya Torres in the Masters in Teaching program (luis.apolaya_torres@evergreen.edu).

    - Be willing to recognize when you don't know the answer to a question or problem! Reach out to other people to find answers. The USTF is a good place to start.

7. Building relationships is key for inclusion – this will be different with each student. From there, the most important things to do are to listen to them, reflect on the spoken and unspoken feedback they provide, and respond accordingly.

8. When talking to students about life after college:

    - Consider making conversations in terms of the options people have. For example, taking out student loans for graduate school is difficult for any student who is not a permanent resident or U.S. citizen, and often requires a co-signer who is a U.S. citizen. Moreover, students may face limits to working in certain spaces, such as labs that receive federal funding, even if they have work authorization through Deferred Action for Childhood Arrivals (DACA). These details are difficult to know in full, but it is worth exploring these limits alongside the student with a goal of always finding a way forward.

    - Recognize how much you know and how much you are willing to commit to. Do not promise what you cannot follow up on.

9. Students' multiple languages are a strength that they bring to class, not a weakness. They have a broader vocabulary to draw from, for example, and students who speak Latin-based languages have an advantage in understanding many technical and scientific English works.

    - Direct students who would benefit from writing feedback in Spanish to Writing Center tutors with Spanish-language skills.

10. Consider supporting the work of the Undocumented Student Task Force and advocate to institutionalize the Retention Program Proposal.

    - If you are not familiar with the retention program proposal, reach out to Catalina Ocampo (ocampoc@evergreen.edu) and Luis Apolaya Torres (luis.apolaya_torres@evergreen.edu).

- Ask about the future of the program proposal in any conversation with Evergreen's administrators.

11. Consider including the following language in your syllabus:

Evergreen welcomes all students, regardless of residency, citizenship, or immigration status. A list of resources for undocumented students, including financial aid, can be found on the Evergreen website at http://www.evergreen.edu/undocumented. *In addition, students can reach out for support through the Undocumented Student Task Force, a group of students, faculty, and staff committed to support and advocating for undocumented students at Evergreen. We recognize that this may be a particularly stressful time for students, given the general immigration climate, and we are committed to providing students with information, resources, and support. For more information about the Task Force, or for support and help accessing resources, please contact Luis Apolaya Torres,* (luis.apolaya_torres@evergreen.edu or Juanita Hopkins, Undocumented/ Underserved Student Support Specialist, juanita.hopkins1@evergreen.edu.)

– Evergreen's Undocumented Student Task Force

Content Note: Reference to domestic violence

I Didn't Learn About Social Justice Overnight and Neither Will You – So Don't Give Up (2021)

This *kwentuhan,* or sharing stories, is me recognizing you, reader, as *kapwa,* a core concept in Filipino psychology: the concept that you and I are connected to a collective consciousness.

I remember the first time I read Audre Lorde's essay, "The Transformation of Silence into Thoughts and Action." Something lit inside me when I read this line: *"Your silence will not protect you."*

That reading at age 24 brought flashbacks of 13-year-old me, telling my father that he would never hurt my mother ever again. I remembered my body in between my parents, the feeling of almost dying. I live to tell you that was the first day that me, my mom, and my brother broke the cycle of violence that was passed on to us for who knows how many generations. It was the first day of revolution in our household. Violence didn't have a place in our home anymore. I knew very well what silence would not protect: my mother. That if I had decided to be silent, the violence would have continued, my mother may have been dead long ago. I honor that moment of reckoning, my own declaration of love for myself and my family, by continuing to reflect on her message and transforming my silences into language and action. Even if after reading this you change your mind about me, find my writing uninteresting and irrelevant to your discipline, I hope it moves you. I hope it incites a change.

I didn't learn about social justice and equity overnight, and neither will you. This work, social justice and equity work, this work towards a world where we are all free, isn't just about sadness and death and deficiencies, the suffering of the other. I feel my ancestors' dreams for me to live a full life, and with a sense of purpose. I can feel that I am healing some intergenerational trauma, some caused by colonization.

Before I got involved with community organizing, I knew when things felt wrong, understood the impact of those wrongs – oftentimes in the form of physical and psychological harm. I didn't yet have words to call the things I felt wrong by their names: privilege, racism, sexism, classism, adultism, homophobia, transphobia, white supremacy. Examining my own privileges was challenging because society values them and therefore they were built-in to the very threads of my every day. Privileges are so built-in that I didn't even think about it. They are what is considered "normal". But when privileges are examined, we might find out that we have an unearned privilege at the cost of someone else being devalued, to the extent of being subhuman. When you see how oppression impacts people, harms people, it's a cognitive dissonance. I had lots of that and I felt sad, guilty, ashamed, angry, at times in denial.

And I had a choice. I could get through it – or hide it, like it never existed.

I got through it by breaking my silences, even when I was trembling with fear.

I learned how to talk about my own proximity to whiteness as a light skinned, Filipino American. And yes, being a first-generation immigrant, queer, nonbinary, first generation college student and graduate, coming from a working class background; these things about me feel raw and at times sources of hurt and trauma. But even within that hurt I do have privileges: I'm neurotypical, have cisgender-passing privileges, light skin, citizenship, my family didn't reject me when I came out, and my dad still co-signed on my first car loan. These things helped me get my Bachelor's and Master's degrees, access to healthcare, a regular paycheck, housing security, a living wage, just to name

a few things on the top of my head. There were sources of hurt because of oppression, but I also had my own unearned privileges, and the ways that oppression harmed me can't be negated or invalidated by the fact that I have privileges.

> I came to realize that in one [academic] term that is the most you can do. There are people who can give chunks of information, perhaps, but that was not what I was about. The learning process is something you can incite, literally incite, like a riot. And then, just possibly, hopefully, it goes home, or on. (Lorde 98)[1]

When I was a student, it was helpful to talk to my faculty and my friends. I went to events hosted by my campus' LGBTQ+ resource center and multicultural center, I asked for help and mentorship from the people working at the LGBTQ+ and multicultural resource centers, took classes about Black history, Black Feminism, race, gender, queer theory. I read books, I joined reading groups. I also had to learn to forgive myself, a part of the cognitive dissonance I felt.

Learning to break my silences also had a profound impact on me being able to love myself and the people around me. I sometimes cringe at my memories, the ones where I have said and done shitty things like putting down my own culture, my family, my mom, my fat body, what I deserve or don't deserve to have as a queer person of color – like love, respect, stability, healthy relationships, rest, letting myself experience joy, and not erasing myself in order to feel safe in a place where I couldn't find someone else like me easily. I can forgive myself and the shitty oppressive things I'd said about other people, too. I do that by making a choice to do better every day even if I mess up. You could say this is how one can put theory into everyday practice.

The existence of the Longhouse Educational Center, Native Pathways Program, First Peoples Multicultural, Trans and Queer Support Services, TRiO, Multicultural Scholars Pre-Orientation Program, and the Evergreen Tacoma campus are manifestations of people at Evergreen transforming their silences into thoughts, language, and action. Students, faculty and staff of color, and LGBTQ+ students, faculty, and staff made the existence of these places possible. The original planners of Evergreen didn't think of places that acknowledged, supported, and honored the existence of Black, Indigenous, POC, LGBTQ+ faculty, staff, and students. But they are reminders that inclusion was fought for (not asked nicely), and will continue to stay. They're the blood, sweat, and tears of countless past and present BIPOC and LGBTQ+ students, faculty and staff who believed an equitable and inclusive campus is necessary and that change is possible.

However, the things I listed above are just beginnings. We must continue to work towards a truly inclusive campus. Last year, First Peoples launched the Campus Climate and Belonging survey, and there are a couple of things that I want to highlight on the faculty side of things. Nearly half of all faculty responders agreed or strongly agreed that they have a strong commitment to diversity, equity and inclusion work. And yet:

- LGBTQ+ and women faculty reported they were more likely than heterosexual or men faculty to be discriminated against based on sex.

- Roughly half of faculty of color have considered leaving Evergreen because of feeling isolated or unwelcome, and more than half felt they had to work harder than others to be valued equally.

So, yes, we have more work to do towards equity and inclusion. Even though we have offices for diversity, equity and inclusion, the culture of exclusion continues. That's what the Campus Climate and Belonging survey illuminated for me. Racist practices don't just hurt students, faculty, and staff of color. They also marginalize women and LGBTQ+ students, faculty, and staff. You may think, "This is a systemic issue – what's it got to do with me?" Well, we are all part of that system. So, some of the change starts with us and interrupting the different ways that bias and discrimination show up in our work! Listen to your colleagues of color, your women colleagues, your queer women of color colleagues, and support them the way they ask you to, not the way you think you should. Don't just show up to events, do the work. What practices and traditions are we holding onto that have held up white supremacy on this campus for the last fifty years? Change them. Maybe you're new on campus, but even now, when are you silent because you think it will protect you? Reflecting on these questions, and breaking your silences is a step closer towards diversity, equity, and inclusion at Evergreen.

– Amira Joy Norte Caluya, they/them/theirs pronouns. Trans and Queer Initiatives Coordinator at First Peoples Multicultural, Trans & Queer Support Services

1 In a 1979 interview, Audre Lorde talked about teaching about race in cities and in urban policies, at a college that had a significant student population who wanted to work in law enforcement.

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Neil deGrasse Tyson on Being Black, and Women in Science (2020)

I want to offer a couple of my reflections about the video. I have seen a previous YouTube clip of impromptu comments by Neil deGrasse Tyson[1] responding to genetic hypotheses about the dearth of women in the sciences. Watching this clip, it's obvious he has developed a more eloquent and effective response to comments like this. He is also as a man willing to take on the issue of gender inequities, using his experiences as an African American as analogies that help explain his perspective on sexism.

As an educator who is working for the success of all my students (and I know that goal is shared by the group), I think of what my role is as a cisgender white man on panels such as the one in the video or other more probable situations when a comment is made similar to what he responds to. I don't want to leave the need to respond to the woman in the group. (Note, there was a woman sitting next to him and he didn't wait for her to take on the comment.)

There are a couple of lessons that I take from the video. First, silence is a big problem. Someone needs to speak up. Silence can be complicity. So I need to prepare before the fact for how I might respond if I choose to respond. I don't want to be a deer in the headlights wishing I could respond but not prepared.

Second, how does my identity as a cisgender white man shape how my response lands and the nature of preparation needed? I'm impressed that Neil deGrasse Tyson didn't just respond; his response was more refined than an earlier version I saw. He's worked on it.

Third, what do I need to know before the fact, about my students, their experiences, and how to develop their awareness of power structures, *especially when it is not a primary theme of the program?* I'm going to offer a couple of ideas but first (because I have too much time!), I want to draw an analogy to math blocks/phobia.

I have had to develop my skills at reaching students who are entirely blocked when it comes to [quantitative reasoning] QR of any sort. I've observed anxiety and plenty of defense mechanisms. Too familiar, right? I've had to develop skills at teaching QR to that audience as well as those who are more comfortable with QR. Understanding more thoroughly the nature of the math blocks has been critical in deciding how to intervene and help the student overcome their blocks and move forward. I didn't come prepackaged as a teacher of economics/social sciences for dealing with this. That's my analogy. Now back to issues of racism and sexism.

As a first step for understanding students, I need to know something about identity development around gender and race. Just like a math pre-test to determine if I need to teach percent change calculations (always), I need to know where each student is with respect to their knowledge of systems of race and gender and how they are positioned within those structures.

I believe this is an area of skill development for all faculty. I'm particularly interested in what it means for those of us who cannot draw on analogies of our own experiences (like deGrasse Tyson does as an African American) for building our understanding and skills at intervening and supporting our students. I fall into that category, checking all the boxes for major form of privilege.

With a ton of admiration for my faculty and staff colleagues and hopefully with humility,

– Tom Womeldorff,
Member of the Faculty

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1 Editor's note (2021): Neil deGrasse Tyson, PhD, is an astrophysicist and current head of the Hayden Planetarium. In 2014, as a conference panelist, he was asked why there aren't more women in science. He responded that while he is not a woman, as a Black man he has experienced the struggles of pursuing a career in science despite social barriers, and that he could speak from some similarities he saw between the two experiences that might be a partial explanation.

Co-Constructing Learning Community Agreements: Three Activities (2019)

Educators often find collaborative discussions and decision-making with students effective when determining learning community norms and guidelines. Students say that the first week of meeting is the best time to do this. Encouraging students to talk with you and each other about what it means to contribute productively to the learning environment can be valuable in clarifying expectations and deepening commitments to shared goals.

Course and program community agreements typically cover information about program or course policies and learning community ground rules; some faculty also add contact information regarding campus resources for students. These elements have different purposes, so consider making separations between them in your document. In addition to responsibilities expected of all participants, agreements can make explicit the specific responsibilities to which faculty members commit.

If you choose to work collaboratively to generate a community agreement, ask someone else to take notes so you can facilitate what may be a challenging discussion. Bringing those notes back to a subsequent class session allows people time to recall anything they may have forgotten to mention, before you ask everyone to agree to the document collectively. Some faculty have each course/program member sign the agreement document. Others include a statement indicating that continued registration and participation in the course/program indicates agreement to abide by the guidelines.

Post the agreement document somewhere visible – online or in the learning space. Revisiting the agreement periodically can be helpful.

Three approaches to developing a course or program Community Agreement follow, represented by three activities.

Activity 1

You might ask participants to talk about what has made seminars (or other group discussion settings) work well for them in the past, and derive best practices from those examples.

Activity 2

You may want to ask students to free write, or to discuss a key term such as “respect” or “safety” or “responsibility” as a lead-in to deriving a list of best practices. These words may surface issues related to equity, without leaving out participants not practiced in thinking and talking about structural oppression.

Activity 3 (a more fully collaborative protocol)

1. **SET UP**. Give out pads of sticky notes, enough for at least 10 notes per student.
2. **STRENGTHS**. “What strengths do you bring to collaborative learning?” Ask students to brainstorm on this question and write down ideas (one per sticky).
3. **COMMITMENTS**. “What commitments do you need from others to thrive in your learning?” Instruct students to brainstorm on this question and write down ideas (one per sticky).
4. **POST**. Ask students to stick their notes on the wall or chalkboard under these two headings. Give them a few minutes to circulate and peruse what people wrote. Encourage people to move the notes around if desired to group similar or related responses. If you’re doing this with a large class, it will be easier to divide participants amongst

a few different stations in the room. [You can use a shared digital document or whiteboard app in online classes.]

5. **PARTICIPANT REFLECTIONS**. "What common themes stood out to you in the responses?" "What ideas here are most important to you?" Ask students to talk about these questions in small groups. Each group should pick one or two people to report out after ten or so minutes.

6. **REPORT OUT**. Have students report to the class what they found to be the most shared and most important collective strengths and commitments. Faculty's role is to write down these answers, asking for clarification when necessary.

7. **RECORDING**. Faculty take photos of the sticky notes, to document the responses.

8. **THE AGREEMENT**. Faculty synthesize the notes in a document, and share notes with the class for comment before finalizing them as a shared Agreement.

– Julie Levin Russo,
Member of the Faculty (since 2013)

Another Co-Construction Activity: Interactive Lecture Followed by Discussion (2021)

Transparent Pedagogy: One Process for Writing A Community Agreement

Tara Hardy

Queer "Krip" Lit

Slide 1

We can define "pedagogy" broadly, as . . .

. . . theory and practice of methods of learning and teaching.

Slide 2

Editor's note (July 2021): This slide deck was developed for an academic program studying disability justice, among other topics. This approach acknowledges structural inequities with the intent of supporting development of a sense of learning community interconnectedness, and provides an example of application of academic content..

Our conversations will be intersectional . . .

. . . because Disability Justice is intersectional, (meaning DJ involves intersecting identities).

Slide 3

For us, this means . . .

. . . because this program is *Queer Krip Lit,* our work includes studying and talking about bodies and ableism.

Slide 4

It also means studying and talking about:

- Systemic Racism
- Colonization
- Transphobia
- Transmisogyny
- Homophobia
- Classism
- Sexism
- Ageism
- Islamophobia
- Fatphobia
- Antisemitism
- And more…

Slide 5

Talking about these things can be tricky

- It's necessary to learn how to talk about them.
- It can also be hurtful to people whose lived experiences are the subject of discussion.
- We must acknowledge varied cost/impact.
- And take care with one another . . .
- Always seeking *leadership of those most impacted. (See "Principles of Disability Justice," https://www.sinsinvalid.org/blog/10-principles-of-disability-justice .)*
- People come with a variety of skills, and positions, and comfort, in these conversations. That's fine – that's expected!

Slide 6

While we seek to make a safe(r) space . . .

- We must acknowledge that 100% safety 100% of the time is almost impossible.
- Classrooms are risky places.
- We shouldn't pretend otherwise.
- Learning is change, and change can be uncomfortable.
- But . . .

Slide 7

We do want to reduce harm

- As Disability Justice mentors suggest,

harm reduction means a number of things.

Slide 8

Harm reduction means . . .

- Talking about access through a Disability Justice lens.
- Because spaces that don't work to accommodate bodyminds (inaccessible spaces) are not harm-reducing, we must . . .
- Do our best to meet as many people's needs as much of the time as can be achieved.

Slide 9

Harm reduction also means . . .

- Anticipating white, cis, abled, etc., defensiveness.
- And naming these, so we have a tool to use when it comes up.
- And so we don't devolve into "It's just a matter of opinion."
- When we seek the *leadership of those most impacted,* we show we know who are the experts.

Slide 10

And harm reduction means . . .

- Discussing and interrupting cultural appropriation.
- Linking it to harm done and systemic oppression.
- Making a strategy for the classroom.

Slide 11

In addition, harm reduction means . . .

- Taking ongoing actions to decolonize the classroom.
- Building a space that takes better care of everyone in it, especially those most impacted by systems of oppression.

Slide 12

Some examples of reducing harm are . . .

- Talking about writing craft, *and* content, *and* context.
- People with privilege bringing the need for urgent action closer to us (not just talking about it).
- Centering voices of experts.

Slide 13

More examples of reducing harm are . . .

- Naming the risks, not expecting people to bear them in isolation.
- Being accountable for our mistakes:
  - Taking responsibility
  - Apologizing
  - Working to do better
  - Doing better

Slide 14

Being accountable also means . . .

- Staying invested.
- Even when it's uncomfortable, embarrassing, we don't look good, or we have feelings.
- We can lean in, stay in the work.
- Staying power = better chance at making a better world

Slide 15

Our next step . . .

- *Create some community agreements to help program members reduce harm.*
- We'll do this together!
- The opportunity remains throughout the quarter to add to, and amend, our community agreements.

Slide 16

The plan

- Use the Inclusive Excellence and Student Success handout as a starting point for our community agreements.
- Respond to it in small groups.

Slide 17

Questions for small groups

- Are these the guidelines we want?
- Are they worded the way we want them to be, or do we want to make changes?
- What does each guideline mean in action?
- What do we want to add?

Slide 18

Once we have our community agreements . . .

- Agreements are a foundation for how we will reduce harm, for how we will care for one another in this space.
- Agreements are a starting point for learning how to do this.
- There's no playbook – we're inventing it, actively figuring it out.
- We are creating what works.
- Practicing means getting it right and wrong, but keeping going.
- Things are in flux: What we need are skills to keep listening, engaging, asking "And what does it mean now? And now?"

Slide 19

This is one of many reasons why Evergreen grads are so amazing!

- Practice at a process that is transparent as we're doing it – metacognitive (thinking about learning).
- Experience leaning in, to ask, "What do we do when we don't know what to do?"
- Noticing what is working and isn't.
- Actively self-aware during a process.
- Acquire skills for creating community.
- So THIS is what we're up to:
  - Learning to be a better and better instrument for change!
  - Learning how to do better and better by one another.

Slide 20

– Tara Hardy, Member of the Faculty

7. Learning, Thinking, and Creating in Any Setting

"When the classroom is not a room, but the space, place and time where self-discovery and growth are ignited . . ."

– Jeannette Smith

Expanding the Classroom (2021)

Every Greener is both an educator and learner, from students to board members.

The classroom is not defined by four walls; rather, the classroom is any setting where we are learning, thinking, and creating. Sometimes in community, sometimes individually, always as a deeply valued human. Using this set of beliefs as a framework can help us expand how we define inter-disciplinary and cross-curricular.

When the classroom is between blades of dewy grass at the Organic Farm . . .

When the classroom is feeling steam sweat your brow while frying fritter fratters during a lunch rush . . .

When the classroom is adrenaline pushing your feet several more inches to the goal . . .

When the classroom is the clang of the cash register as books and gear are purchased out of a budget pulled together with glue, spit, and a prayer . . .

When the classroom is saying "I need help" to the mental health professional whose office stayed open after 5pm on a Friday . . .

When the classroom is not a room, but the space, place, and time where self-discovery and growth are ignited into a slow burn of knowledge forged through experience and opportunity . . .

. . . that's when we actualize the full potential of every Greener to contribute as an educator to this learning community. The Evergreen experiment is far from over. In this next evolution, let us come together to celebrate, lift, and use the many talents of every person on campus. Let us expand the classroom to include us all.

– Jeannette Smith,
Associate Dean of Student Affairs
and Engagement

Evergreen In-Person: On the Value of Unscheduled Time on Campus (2020)

I write this in July 2020, when no one can take this advice; but I live in faith that it will become relevant again.

When I first started teaching at Evergreen, I taught evenings and weekends and had a second job, so I didn't spend much time on campus except when I had classes and meetings. It took me years to find out just how rich and helpful unscheduled time on campus can be.

I recommend that you, the new Evergreen educator, plan to have a weekly (at least) block of two hours (at least) when you are on campus but not committed to any specific person, place or activity. (I realize the irony inherent in scheduling to have unscheduled time.)

The greatest value of unscheduled time is serendipitous. You never know what you'll find. I have found out and accomplished more during walks across Red Square, and chatting with the people I met there, than in hours of crafting email responses. But be sure you don't just sit in your office – get out and about on campus.

Here, in no particular order, are a few things to do that could lead to other things that will enrich you:

1. Visit the art exhibits and chat with the people staffing them.

2. Deliver in person something you had planned to send through campus snail mail. Chat with the person you deliver it to.

3. Return and/or check out that library book you've been thinking about. While in the library, chat with staff and/or browse in a section of the stacks outside your discipline(s), or visit the archives or another section of the library you're unfamiliar with.

4. Follow the staircase mural in the library building from bottom to top, reading and observing.

5. Walk through the woods.

6. Walk over to parts of the campus you don't usually visit and see what's there. The Lab buildings? The COM building? The dorms? The Longhouse and its complex of studios? The Organic Farm?

7. Browse the non-bookstore items in the Greener Store. They have those great Polish sesame seed candies.

8. Browse the textbooks in the Greener Store and see what other people are teaching.

9. Go sit in the sauna in the CRC and detox a little.

10. Take advantage of the Wellness Committee's good work: join the Tai Chi group, or get a seated massage.

This is a short and far from exhaustive list. Whatever you do, do it for your own pleasure, not because you have to. Follow your curiosity and enjoy what you do. When you chat, feel free to ask people about their families, their hobbies, their histories. Become a *flaneur,* if only for this limited time. Allow yourself to be distracted and change direction if you encounter someone or something that interests you. This practice is a gift to both yourself and our community. Your presence enriches us.

As an extension of this practice, you can become physically present at other times on campus: attend performances and lectures. Drop in on the student-run anime convention, Chibi Chibi Con. Watch your email box for all those invitations and pick one or two of them, even just at random, to attend.

I acknowledge that I don't always follow my own advice here. But I assure you that this practice is unmatchable as a way for you to meet people, catch up with people, and learn about the campus geography and community. We shortchange ourselves and others if we treat the campus just as a workplace rather than the fascinating and complex village it is. Don't just commute to campus. Live here, even if just for a couple of hours a week. Your family and life-outside-of-campus (also SO important!) can spare you for a bit.

– Marla Beth Elliott,
Member of the Faculty

Letter to a Fictional Friend (2021)

Author's note: My name's Gail Dillon-Hill; I'm a non-binary, queer floral and portrait photographer in Olympia and a 2019 Evergreen graduate. I've had many different roles in Photoland[1] that truly impacted my Evergreen experience, including my current work as Photo Lab Operations Manager. I grew up in Pennsylvania, and many friends back home have asked why I chose to move so far and what has made Evergreen so worth it. The letter below is fictional, but I wrote many like it during my time at Evergreen.

Hello my lovely friend!

I hope this letter finds you well! What have you been doing lately? I've been really enjoying my time here at Evergreen and thought you'd like to hear about how the transition has been since moving. It's been a kind of wild experience; the learning style is different than what I've grown accustomed to but I'm finding myself fascinated with all the new techniques I'm learning.

Evergreen's programs are all relatively small, but I still sometimes find myself getting lost in the conversation rather than participating when we're with the whole program group. Talking in front of my whole class is difficult and scary so I'm super grateful that they do this thing called small-group seminar here. It's basically a time for your class learning community to come together and discuss new ideas about the books you've been reading and anything that you've discussed in your lectures. Seminar is entirely student centered so most of my professors have let the students lead the seminar discussions which feels so much easier to speak in. On top of being able to talk about the books and work we're doing, it's also just a super collaborative atmosphere. We can check in with each other and get to know one another; it's a great time to talk about upcoming projects that we may have some confusion around or just want to vent about.

It's been really apparent to me here how beneficial learning from other students is when it comes to education. I've been spending a lot of my time in Photoland, Evergreen's photography labs, since starting my photo programs – and the community of it has been so motivating. We spend so much time in the labs and studios outside of class that

1 Editor's note (July 2021): Photoland is home to Evergreen's Instructional Photography and Photo Production Services.

you're often turning to the other students around you for opinions or advice on your work and it's wonderful having these connections develop. I'm learning so much from the other students – I've met people from all over the country and from all walks of life here so the experiences they're able to offer vary vastly and it's been incredible hearing about them all.

When it comes to editing photos digitally, there are so many ways to accomplish the same end goal. I've been doing my editing process pretty much the same way since starting photography back in high school and it works, don't get me wrong, but one of the other students showed me a way to color balance my photos that was ten times easier than the way I'd been doing it for years! Professors and teachers often teach us a complicated method of doing something first so that we understand how it is fully supposed to function but that can be really challenging sometimes if you don't know how to turn those methods into easier, daily use techniques. It's nice having other students around who have had different training than I have so that we can show each other what we know and find ways to make our work flow easier.

Critique days have been one of my favorite parts of the photography programs, though. Seeing what we all come up with when given the same prompt is exhilarating; everyone comes up with something totally different and unexpected! It's also so motivating hearing other people discuss your work; having someone tell me that my work inspired them or made them feel something makes my heart flutter and I feel that feeling that brought me to photography in the first place.

Having these new experiences here at Evergreen and learning from everyone I interact with has been such a fun time. I miss you a lot and I can't wait to visit you at some point, you'll have to come check out my campus at some point! Can't wait to get my letter back, talk to you soon!

– Gail Dillon-Hill (they/them),
Evergreen Alum, Photo Lab
Operations Manager

The First of Its Kind (2021)

The "House of Welcome," Longhouse Education and Cultural Center, opened in 1995 at The Evergreen State College in Olympia, Washington. As a public service center of The Evergreen State College, the Longhouse's mission is to promote Indigenous arts and cultures through education, cultural preservation, creative expression, and economic development.

The Longhouse was the first of its kind built on a U.S. college campus. The idea for it arose out of a grassroots effort based on the ideas of Native Studies faculty Mary Ellen Hillaire (Lummi). Mary Ellen was hired as faculty in the early 1970s and came to realize that the college would be the perfect place for a home that "represented Northwest hospitality but was welcoming to people from all cultures." In her teaching, Mary Ellen hosted culture keepers from Makah and Lummi, Chehalis, Quinault, Hoh, Nisqually, Skokomish, Squaxin Island, Upper Skagit who shared with students their cultural teachings, arts, and resource stewardship.

Her students were inspired to carry forward the dream. The effort to bring the dream to reality was put forward by faculty Native and non-Native alike, students, and staff; notably, as a Masters of Public Administration capstone project, by Colleen Jollie, Judith Brainerd, and Lawanna Bradley, whose name has since become Bonnie Sanchez. Because of their careful study and academic work, the Longhouse project gained a new life.

The Longhouse placement, design, name, and protocol arose out of the work of a team of faculty and culture keepers now known as the pillars of the Longhouse. Our name is s'gʷi gʷi ʔ altxʷ which is "*House of Welcome*" in English. The phonetic pronunciation of our name is roughly "Sk guh we guh we alt." Our name is in the Lushootseed dialect of the Salish languages of the region.

Vi Hilbert (Upper Skagit) gave us our name, which was recognized in a formal ceremony in 1996. To carry a name carries big responsibility. The house is taken care of in a traditional way at the start of the new year each spring, with a cleansing ceremony that all are welcome to attend. The ceremony helps center the work to take place in the Longhouse and encourages people to set aside the negativity that may have

taken place inside the house during the previous year and begin anew.

Everyone who comes into the building agrees to abide by its protocols which include refraining from using or bringing in any alcohol or drugs. Behave like your ancestors are watching.

The Indigenous Arts Campus

The Indigenous Arts Campus studios have allowed the Longhouse to greatly expand its capacity to offer academic classes and a wider variety of residencies and workshops in traditional and contemporary Native arts. The Indigenous Arts Campus has added new dimensions to Evergreen's educational leadership as an interdisciplinary liberal arts college with a commitment to honoring our government-to-government relationships with tribal nations.

Multiple committed groups and individuals have generously contributed funding to the Indigenous Arts Campus studio development. Support for the Fiber Arts Studio came from the Ford Foundation, Margaret A. Cargill Philanthropies, the Surdna Foundation, the Hearst Foundation, the National Endowment for the Arts, The Evergreen State College, seven Northwest tribes, and more than 165 individual donations. Funding for the new carving studio has been secured from Margaret A. Cargill Philanthropies, the Hugh and Jane Ferguson Foundation, and individual donors.

The Indigenous Arts Campus reflects styles of architecture that honor friendships and reflect Indigenous styles of architecture. The Fiber Arts Studio is named *Paimārire* Peace and Serenity (Māori) and also reflects the name *sq3tsya'yay* Weaver's Spirit Power (Tuwaduq'utsid). The shape of the building recalls the hull of a canoe or waka (Māori) pulled up on a beach and turned over as is the custom when not in use. The split design in the roof represents the joining of the Pacific Northwest with Aotearoa (New Zealand). The studio is similar in style to a Māori meeting house which is called a wharenui (pronounced Far ah new e). The Eastern entrance of the building reflects carvings of Lyonel Grant (Ngāti Pikiao/Ngāti Rangiwewehi/Te Arawa/Te Arawa) which connects the Fiber Arts Studio with the meeting house he created on the campus of Unitec Institute of Technology in Auckland, New Zealand known as Ngākau Māhaki.

The Western entrance is a Pacific Northwest response to Lyonel's work and incorporates elements that you would see in Salish territories. The male and female welcome figures are based on bone pendants found in the region. The mask at the apex is based on Makah Friendship mask design. If you look closely at the carvings on each side, you will see elements of Northwest style on the Eastern entrance and Māori elements on the Western entrance.

The carving studio complex known as **Pay3q'ali**, *a place to carve*, started with the eight-hundred square foot studio in front. In 2018 we added the two-thousand square foot studio. Both buildings reflect the single pitched roof Longhouse style design. The etched glass windows on both were created by Nytom or John Goodwin (Makah). The windows on the larger studio reflect his work as well as Bunni Haitwas Peterson (Skokomish) and Henare Tahuri (Tūhoe/Ngāti Kahungunu Ki Wairoa) and Tawera Tahuri (Ngā Ariki Kaipūtahi, Whakatōhea, Ngāti Uenuku, Tūwharetoa) who contributed the bird design. The bird is the Toroa which is the sacred albatross that guided the Māori people from Hawai'i to Aotearoa.

Right now, we host fiber arts and carving courses in each of the studios. The first project completed in the carving studio was the restoration of the Welcome Woman you see at the entrance to campus. Originally carved in 1985 by faculty member Greg Colfax (Makah) and Andy Peterson (Skokomish), the Welcome Woman was a symbol of hope for the building of the Longhouse. In 2019, it was the final senior project of Bunni Haitwas Peterson (Skokomish), Andy's daughter, who worked with Greg Colfax to repair and paint the Welcome Woman.

– Laura VerMeulen
Managing Director, Longhouse Education & Cultural Center

Center for Community Based Learning and Action (CCBLA) (2021)

The Center for Community Based Learning and Action (CCBLA) supports staff and faculty to make students' learning experience richer through engaging in community, and in a hands-on approach to complex and "wicked" problems in U.S. society. CCBLA, an Evergreen public service center since 2004, provides a model of reciprocity, collaboration, and the integration of learning with community-determined solutions.

The Center traces its roots to the Five Foci of Evergreen's unique education. Community-based learning increases personal engagement and promotes collaborative work. Theory links to practice. Community settings encourage students to learn across significant differences. And according to CCBLA founder and Evergreen faculty emerita Lin Nelson:

> CCBLA is an essential terrain for faculty, not only in curricular development and student support, but also in strengthening personal/political connection beyond campus borders; this can be a powerful element in the lives of teachers . . .

CCBLA supports faculty, students and the public. For example: As the U.S. confronted pandemics of coronavirus (COVID-19) and racism during the spring of 2020, faculty Alice Nelson rotated in to teach with CCBLA. She supported students' independent learning contracts, which consisted of responding to local needs related to these national and global challenges. Alice noted that Evergreen students undertook:

> [P]rojects at the foodbank or Kiwanis food bank gardens; organiz[ed] the pop-up campus food bank; help[ed] tutor and care for children of essential workers via the Boys & Girls Club. [Other projects were] making plant medicine packs to distribute in native communities in lieu of the annual canoe journey; mentoring young men of color via the Tacoma Urban League; advocating for foster children in the Pierce County courts; making a podcast to help connect the blind community; and more.

Learning opportunities such as these give students valuable experience that goes beyond service and job skill development. As Alice observed, "students who seemed to weather 'the pivot' most readily [to life shaped by COVID-19] were those who felt they were taking action to sustain community during the crisis."

Evergreen educators can find support at CCBLA to incorporate community-based learning into academic programs:

- Want to incorporate hands-on learning in your program? CCBLA staff maintain and update community contact lists related to program topics.
- Looking to increase student understanding of working in a community? CCBLA staff facilitate workshops for academic programs, including "Working Respectfully with Community Organizations," "Popular Education," and "Community-Based Learning and Community Research." They also provide the Social Justice Walking Tour to visit sites coordinated by CCBLA and community partners. Participating students, staff, and faculty learn about the many grassroots, non-profit organizations in downtown Olympia, and in neighboring communities such as Shelton.
- Searching for ways to move students from theory into actual practice? CCBLA staff assist faculty in rotating into Student-Originated Studies (SOS) to build a learning community around individual or small group community projects or internships. The SOS is a learning opportunity that provides peer and faculty support for students as they work with regional non-profits and education programs to design individual or small group internships and projects. The SOS cohort meets with faculty weekly to debrief and reflect collectively on their work and learning.

Cross-divisional collaboration with support from both Academics and Student Affairs launched CCBLA. The Center has grown to provide a number of important co-curricular commitments that involve faculty and often integrate credit-bearing options. Specifically, CCBLA staff:

- Run the Community Service Work-Study Program with fifteen local sites, providing students eligible for work-study positions the opportunity to integrate a community internship with their job-related work.
- Collaborate annually with the Longhouse, Native Pathways Program faculty and students, Yvonne Peterson's academic programs and AmeriCorps Youth in Service members at the Center and WaHeLut Indian School to host a campus visit for Native youth.
- Serve as a member of Evergreen Education Coalition for Justice Involved Students. Gateways and a number of other educational programs behind bars bring Evergreen's participatory seminar models and theory-to-practice approach to juvenile and adult facilities.
- Uphold and support the important work of Evergreen Tacoma as a deep model for community engagement meant at Evergreen. Evergreen Tacoma's motto "Enter to Learn, Depart to Serve" embodies Community Based Learning. Tacoma's Spring Fair publicly showcases student work in service to the local community; the Fair has long been a model for Evergreen's commitment to "give back."
- Participate in undocumented student support with Evergreen's Undocumented Student Task Force, including Real Hope Work Study positions at local organizations.

Evergreen students working through CCBLA repeatedly have earned recognition through the Washington Campus Compact – including the Governor's Civic Leadership Award and Civic Engagement Fellowships – for their service ranging from developing student groups to working in the campus food bank and with justice-involved students.

Numerous Evergreen academic programs collaborate with CCBLA to build community partnership into the framework of the learning and teaching. Here are some ways this can work:

Carrying Home (originally *Local Knowledge*)

Students in this repeating academic program collaborate with local community schools and organizations and often hold class sessions at neighboring community sites. In the Shelton community, for example, Evergreen program members have supported immigrant learners in schools and adult learning programs. A number of Evergreen students have created masterful videos and photo voice projects to tell their stories.

Literature, Literacy and Disability (in partnership with Kokua, a local non-profit organization)

During Winter quarter 2019 faculty member Chico Herbison taught a new program in partnership with Kokua, serving adults with disabilities. Here's the program description in Evergreen's 2018-19 course catalog:

> In the Evergreen classroom, students will be introduced – through faculty presentations, guest speakers, seminars, film screenings, and creative writing workshops – to the world of intellectual disability. Beyond campus, students will participate as (1) tutors/mentors in the LEAD (Literacy and Education for Adults with Disabilities) program, a collaboration between Evergreen and Olympia-based Kokua Services, a non-profit, residential-support agency that serves adults with intellectual disabilities, and (2) co-learners at Hummingbird Studio, a Kokua-hosted inclusive community space where art is accessible to individuals of all abilities. Program requirements will include weekly

> seminar assignments, a journal of reflections on activities in the LEAD program and at Hummingbird Studio, and a creative nonfiction writing project. At the heart of our quarter-long journey will be an insistence that understanding intellectual disability not only transforms the way we read, but the very nature of how we make sense of the world around us.

Literature, Literacy and Disability received the 2019 Engagement Award for Campus-Community Partnership from Western Campus Compact, a civic education organization, in recognition of noteworthy collaboration with Kokua and CCBLA.

Gateways for Incarcerated Youth

Faculty sign up for a year-long, full-time program that includes facilitating seminar at the juvenile institution where justice-involved youth are peer learners with campus students. María Isabel Morales, who facilitated the Gateways program during academic year 2020-21, described Gateways this way:

> Gateways offers Evergreen students the opportunity to co-learn with individuals incarcerated in a medium/maximum-security institution for juvenile males (Green Hill Institution in Chehalis, Washington). Our goal is to create an environment in which each person becomes empowered to share their knowledge, creativity, values, and goals by connecting respectfully with people from other cultural and sociopolitical backgrounds. The main feature of popular education is that it empowers those seeking education to be the local experts in shaping their own course of study. Popular education works through conscientization, the ongoing process of joining with others to examine socioeconomic conditions, to reflect critically on those conditions, and thereby to imagine new possibilities for living.

In addition to those mentioned above, these repeating programs incorporate community-based learning on a regular basis. Talk with associated staff and faculty for more information.

> *Multicultural Counseling; Art and the Child; Teaching English Language Learners; Spanish Speaking World; Catastrophe; Foundations of Health Science; Awakening the Dreamer; Seeds of Change; Ecological Agriculture; Food, Health, and Sustainability; and Media Works.*

Evergreen's commitment to making a difference propels CCBLA to support curricular offerings that respond to emergent issues, following on the needs of local communities. Connecting theory to practice in the name of service offers students opportunities for engaged and meaningful learning while responding to community needs.

– Ellen Shortt Sanchez, '92; MPA '10
CCBLA Director

Chemistry in the Community (2020)

Over the years, I have enjoyed getting my students involved in teaching chemistry to the local community. One of the ways I have accomplished this is by taking a group of students to the Olympia Timberland Regional Library during National Chemistry Week, to do "Chemistry in the Library." The intended audience is schoolchildren and their parents. National Chemistry Week is an outreach event of the American Chemical Society (www.acs.org/ncw) and it is celebrated annually during the week of October 23rd (which happens to be Mole Day!). Since the library is free and open to all and easily accessible by bus, we provide an equitable opportunity for all schoolchildren to participate in hands-on chemistry lab activities.

About sixty participants (school children and parents) attend this event each year although it can be as high as one hundred at times. The activities are simple, yet presented in a way that engages the participants. We use safe,

household chemicals so that participants could repeat our activities at home if desired. We also provide chemistry magazines and newspapers that include experiments that can be done at home. The Olympia Public Library helps us by advertising this event via their own channels.

One of the reasons I continue to do this event annually is because I see its impact on Evergreen students in addition to the impact on the community. Students who volunteer for this event are recruited from all science programs. There are no qualifiers – even freshman who have been in a chemistry class for only a couple of weeks (National Chemistry Week falls usually during week 3 or 4 of the fall quarter) can volunteer. All that is required is their willingness and enthusiasm to share science with the community. Therefore, this is also an opportunity for the younger students to meet older students. Those who have been at Evergreen for a while have a lot to share with freshman. On the other hand, seniors are often inspired by the idealism of the incoming freshman. Since volunteers come from multiple programs, there is a lot of "cross advising" that happens informally between students, as we drive to and from the event between Evergreen and the library. I have seen lifelong friendship emerge from these activities. I have also seen "quiet" students emerge as leaders in programs as a result of these activities.

Evergreen students get a lot out of sharing their knowledge and excitement for science with schoolchildren. Being able to explain science to kids is a huge confidence booster for our students. They hear positive comments from these young participants, their parents, and especially the Youth Librarian at the Olympia Timberland Regional Library who is very grateful that we bring chemistry activities to the library. It is no wonder that some Evergreen students keep coming back, year after year, to volunteer at this event.

The Evergreen State College has supported the "Chemistry in the Library" event by providing me with a small grant each year to purchase supplies. This was first offered to me by an Academic Dean (more than a decade ago!) and thankfully that tradition has continued. I provide transportation to and from the library for our student volunteers if they request it. I have a wonderful opportunity to get to know these volunteers while we drive.

I have been asked how and why I started this event at the public library. After I realized how much my own kids appreciated the public library and I noted that the public library is a lifeline for kids from all walks of life and their families, I decided to approach the Youth Librarian to inquire if they would be interested in a hands-on science event at the library. The Youth Librarian was ecstatic! Getting my own students to volunteer was not that hard – I was the Faculty Advisor to the Evergreen Chemistry Club for more than a decade and I knew this would be a great opportunity for club members. I also recruit students from outside the club. Anyone can volunteer as long as they have taken (or currently enrolled in) at least a quarter of chemistry. The students never fail to surprise me. They are eager to share their knowledge and enthusiasm for chemistry with the local community. They also help each other. The Evergreen Chemistry Club has recruited new members each year as a result of this event.

As an educator, it is important to me that our students learn to make a positive contribution in their local community. "Chemistry in the Library" is an effort in that direction. There is no paperwork to fill out, no one to get permission from. Just your own desire to make a difference in your community. More information about this event is available at: Bopegedera, A. M. R. P.; Chemistry in the Public Library: A Long-Standing, Valuable Community Partnership. *J. Chem. Educ.* 2021, *98* (4), 1256-1265

There are a couple of other events I am involved in that connect science with the local community. The first is the annual Science Carnival of the Evergreen State College (https://www.evergreen.edu/sciencecarnival) that involves many science faculty, staff, and students. The second is the Olympia Science Café (https://www.thurstontalk.com/event/science-cafe-4/) which also takes a whole lot of folks, mostly from outside Evergreen, to make it a success.

If I am to give any advice to new Evergreen faculty colleagues, it is to figure out a way to get your students engaged in what excites you. The rewards will be high for you and your students.

– Dr. Dharshi Bopegedera,
Member of the Faculty

The QuaSR: Peer Math and Science Support Center (2021)

Quantitative and Symbolic Reasoning (QuaSR) is Evergreen's math and science tutoring center. The Center's mission is to promote retention and equitable outcomes across identities and abilities in science and mathematics. We create an environment where students can develop and expand the analytic skills they need to be successful in their academic programs and in their lives. We are a community of scholars built around promoting excellence and empowerment in math and science that leads to social justice.

Our main services include:

- Our primary service is drop-in peer tutoring in our math and science center. In addition to traditional STEM offerings, we also provide support for music reading, economics, understanding statistics in primary literature, and other quantitative reasoning support. All students at the college can use the Center as often and for as long as they like.
- We can provide support to faculty for in-class workshops. Faculty can ask for a tutor to regularly join in-class workshops to support student learning.
- Our Math across the Curriculum program is designed to help faculty put more quantitative reasoning in their programs. With at least one quarter's notice and depending on staff availability, the QuaSR professional staff can work with you to create a two-credit quantitative reasoning unit for your program! We can even deliver the content to your students.
- One-session workshops build skills for your program. With at least two weeks' notice and depending on staff availability, we can work with faculty to design and deliver single, generally two-hour workshops to help students build quantitative reasoning skills necessary for your program. For example, let's say you need students to use proportional reasoning and arithmetic to build a budget for an art project. We can work together to create and deliver a workshop demonstrating how to use percentages, perform calculations, and structure the budget.

In addition to these services we are happy to work with faculty and students to find new and better ways to support student learning. If you have a need that isn't described above, please contact us at quasr@evergreen.edu to see if we can support you!

Our tutors are current or recent students who are recommended by faculty in the subject areas they tutor. Before applying to the QuaSR, students have the opportunity to take a two-credit class offered every spring quarter. Tutors receive additional training prior to starting work. We rely heavily on faculty to recommend students to work in the Center.

Tutors gain skills that are applicable in all fields of employment and study. Tutors who go on to graduate studies use their experience to land teaching assistantships, teaching and tutoring gigs, etc. Tutors who seek employment after graduation use the communication, education, and training skills they gained to work on diverse teams, in areas ranging from administrative to manufacturing to lab work.

– Margaret Blankenbiller, Assistant Director

The Writing Center at Evergreen (2021)

Ready to Collaborate?

The Writing Center is just one aspect of Evergreen's ecosystem of writing and writing support, which includes all staff and faculty who work with students on writing. Our role in the system is to focus on the goals of the student writer. Through peer-to-peer collaboration, we support writers of diverse abilities and identities, cultivating confidence, awareness, and agency at every stage of the writing process. Evergreen depends on its educators to work intentionally with students on their writing. Educators can influence how students become, perceive themselves, and thrive as writers. Writing Center staff would love to chat with you and share strategies. For up-to-date information about the many ways you can connect students to the Writing Center, please see our For Faculty webpage. Evergreen educators may engage further with the writing ecosystem by: offering foundational and advanced writing courses and programs; attending summer institutes on writing; participating in dialogues about writing and/or writing across the curriculum with teaching partners or other colleagues; and visiting The Washington Center for Undergraduate Education and Evergreen's Faculty Development webpages. Conversations with the group of staff and faculty who steward Greener Foundations are another opportunity for professional development.

Knowing what we do will help you shape what you do in your own work with students. You can learn about (or reacquaint yourself with) the Writing Center's methodology by reading our website. We recommend these key student-facing webpages to help you understand our services: About Us, Preparing for Appointments, Myths about the Writing Center, and Cultivating Voice: A Writing Tutors' Craft.

Evergreen's Peer-to-Peer Writing Tutors

Tutors prepare for their work by taking a 2-credit course titled *Cultivating Voice*. Here they learn to face the complexities of engaging with another writer's voice across difference and to grow awareness of the choices they make in their own writing.

Once hired, tutors are primarily responsible for one-on-one sessions with student writers who come to the Center, for conducting open and in-class workshops, and for undertaking in-class tutoring. We hold weekly "community of practice" meetings for tutors, at which they share strategies, receive training, and grow as a community. Finally, tutors continue their own learning as they participate in professional development modules in theory and praxis, publicity and outreach, workshops and groups, and editing.

Your Support Matters

Many of our tutors first find out about the opportunity to become a tutor through a faculty member. When you notice a student who shows skills in listening, offering valuable feedback, and working well across significant differences, please do recommend that they pursue a position as a writing tutor. Writing Center alums go on to do amazing work with the experiences and passions they cultivate as tutors. Our alums can be found in academia, government, publishing, activism, social service, counseling and psychology, English and foreign language translation, and more.

Additionally, please do recommend the Writing Center to your students as a resource for academic, personal, and professional writing. They look to you to validate the importance of our resource! Our feedback forms reflect high satisfaction from our student users. With your recommendation and their initiative to make an appointment, writers who come to the Writing Center continue – or begin – a lifetime as empowered writers within and beyond academia.

**– Ariel Birks '16,
Assistant Director, Writing Center**

Malcolm Stilson Archives and Special Collections (2021)

The mission of the Archives is to document the past to inform the present and inspire the future.

Located in the basement of the Evergreen Library proper, the Archives is open to researchers by appointment only. Collections consist of around six thousand boxes of paper files, ten thousand analog audiovisual recordings and over twenty thousand digital files.

Collecting strengths of the archives include:

- Native American Studies
- Labor organizing in Washington State
- Environmental protection in public policy
- Student organizing and protest
- Campus/local ecology
- Academic course and program histories and syllabi
- Disappearing Task Force and other governance records
- Equity at Evergreen

The Archives staff can provide one-time or series of workshops in courses and programs, on topics including:

- Evergreen history
- Primary source research
- Theoretical issues in archives, including colonialism and representation
- Prompts and inspiration for creative work including writing and visual arts

The archives hosts current faculty scholarship on our institutional digital repository, accepting any submissions with the rights to be shared publicly.

On retirement or separation from the college, faculty are invited to donate documentation of notable programs taught and significant governance work in paper and/or digital formats.

Typically, the archives provides Work-Study positions for up to ten students at a time, and staff appreciate faculty referrals. Archives staff also can assist students interested in learning more about work in archives and related library and public history professions.

More information about the Archives and its collections can be found at http://www.evergreen.edu/archives. Digitized and digital materials including course catalogs from 1971-2016 and student newspapers going back to 1971 can be found on the site http://collections.evergreen.edu. To learn more about the Archives, to schedule a research appointment, or to begin collaboratively planning a workshop, email archives@evergreen.edu.

– Liza Harrell-Edge,
Library Archivist and
Digital Scholarship Manager

Cultural Learning during a Pandemic (2021)

The International Symposium on Health, Tea, and Culture brought together students and faculty from Evergreen and from Amity University in Mumbai, India and Wuyi University in Wuyishan, China. The gathering, held online for two days during May 2021, was the culmination of five months of collaboration and learning between students from the three higher education institutions.

"People to people connection is essential in overcoming biases and cultural stereotypes," according to Symposium initiator and Evergreen faculty member Hirsh Diamant. When the pandemic canceled the study abroad component planned for his winter-spring academic program *Silk Roads: Culture, History, and Philosophy of China*, Hirsh worked with program members and other faculty to create online opportunities focused on learning and cultural exchange. Despite the distances between countries and the nature of electronic communication, participants found a common interest: tea. "Knowledge is not always in the head," Hirsh pointed out. "Experience of the body is learning, too. Theory to practice, one of Evergreen's Five Foci."

The first virtual meeting of the three schools took place in December, after Hirsh reached out to faculty met in past years at conferences and during international travel. Student enthusiasm for continued gatherings evolved into workgroups centered on student-selected topics, including mental health, visual art, storytelling, children's health, food – and more. These groups met regularly to develop presentations for the May event. Figuring out how to come together, since popular online platforms and software developed in each of the three countries are not available in the others, was part of the learning, as was synchronizing across time zones. Workgroup members generally met simultaneously, but on different calendar days.

Finding ways to communicate across electronic, language, and culture differences – "Keeping space open," according to Hirsh – meant that students had opportunity to view the pandemic as lived by people across the world, a broad view. The experiences of students and faculty in India, for example, as COVID hit that country very hard, resonated across political boundaries.

In addition to Symposium workgroup meetings and presentations, students in each country wrote papers based in their research and collaboration, for assessment by faculty at their own institutions.

Evergreen faculty who took part in Symposium planning were Hirsh Diamant, Mukti Khanna, Martha Rosemeyer, and Sarah Williams.

Resources

For more information about the Symposium, see "Evergreen's 'Silk Roads' Brings Students From the US, China and India Together During Pandemic," *Thurston Talk* (Thurston County, Washington), 7 Jul. 2021, https://www.thurstontalk.com/2021/07/07/evergreens-silk-roads-brings-students-from-the-us-china-and-india-together-during-pandemic/.

Diamant, Hirsh. "Silk Roads, Service Learning, and Mythmaking." *Teaching The Silk Road: A Guide for College Teachers*, edited by Jacqueline M. Moore and Rebecca Woodward Wendelken, SUNY Press, 2010.

Editor's note (July 2021): Evergreen's academic structure encourages development of creative approaches to inquiry and timely responses to world events. "Cultural Learning During a Pandemic" briefly outlines one approach to teaching during a pandemic, an unanticipated and resilient adaptation when travel was cancelled. The accompanying poster image helped spread the word about another of faculty Hirsch Diamant's organizing efforts in support of Evergreen curriculum, Lunar New Year 2021.

EVERGREEN LUNAR NEW YEAR 2021

A Celebration of Cultures, Health, Resilience and Renewal

year of the

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FEBRUARY 4TH - 12TH

Tai Ji, Calligraphy, Cooking, Tea Appreciation and so much more!

Event Registration

Follow this link or scan the QR code:

https://commerce.cashnet.com/business?itemcode=LNYE

Co-sponsored by Academic Programs, Dean's Matching Grant, Chinese Language and Cultural Research, Olympia Federal Savings, the Evergreen Longhouse, President's Equity Fund, and the Confucius Institute of the State of Washington

Poster designed by Bobbi de Padua-Cravens

The Office of International Programs (2020)

Our office takes Evergreen's proclamation *"Your Way to the World!"* quite literally!

We assist Evergreen students, staff, and faculty in understanding:

- *Study Abroad* opportunities among fabulous peoples outside the U.S.
- *Study Away* options at intriguing organizations within the U.S.
- *Scholarships* to support overseas study, research, and graduate opportunities.

We also assist:

- *International Students* coming to Evergreen for short-term or degree-seeking study.
- *International Faculty* joining us at Evergreen to share their expertise and perspective.

Study Abroad

Evergreen students have OPTIONS here!

All for credit, with financial aid transferrable and scholarships available! Students can take part in:

- Overseas travel as part of a faculty-led Evergreen program.
- Student-proposed Individual Learning Contracts or Internship Contracts sponsored by Evergreen faculty.
- Two-student-for-two-student exchanges with sister schools in Japan, China, Korea, and Denmark.
- Twenty external partnerships offering over two-hundred options for structured study overseas.

We hope students will:

- Leave their comfort zone – surrender assumptions – listen and learn – embrace differences – engage themselves – seek connections – build community – empower collaboratively – discover strengths – build resilience – return transformed – enhance their resume

We need fabulous facilitators such as yourself to design, implement, and lead tailored programs!

- Many of our students think study abroad is unattainable and for the rich. Let's prove them wrong!
- Be part of lighting a torch of global inquiry in our students' minds and transforming their lives.
- All we teach and learn at Evergreen has its connections to other cultures and contexts.
- Evergreen's unique design allows students and faculty to step away for an extended time, offering opportunity for deep, meaningful experiences.
- You're not alone! Our office, the Provost, staff and faculty colleagues, Academic Deans, the Academic Budget Office, and others all offer creative ideas for how to design and lead programs. Our sister schools and external partnerships can also offer support to help jump-start your program effectively. Think of it as teamwork. Together we can bring your creative ideas to fruition.
- Are there challenges and downsides? Not a one! Well . . . maybe a couple. Sure, first time through, logistics are challenging, and some student issues are probably inevitable. But again, think of it as teamwork! Together we can resolve tricky matters that arise. It's worth it.
- Call us! Let's talk possibilities, best strategies, and best practices!

Study Away

- Evergreen has a special “in” at the University of Washington Jackson School for International Studies. We can send up to seven students per year for this fabulous, expanded opportunity to study world regions and languages at the UW’s renowned program. Tell your students to come see us!

- Evergreen partners with Sea Education Association’s SEA Semester based in Woods Hole, Massachusetts, for six-week study on land and then six weeks at sea on tall-masted research vessels on Caribbean, Pacific, and Mediterranean routes.

- Evergreen partners with Wildlands Studies, offering overseas AND domestic ecology studies in California, Hawaii, Colorado, Florida, and Alaska.

- Evergreen participates in the Consortium for Innovative Environments in Learning (CIEL) composed of 12 member liberal arts institutions, all taking unique approaches to learning. Students can continue to pay Evergreen tuition while attending one of these great schools for up to one year. And guess what! Faculty can also do exchanges to these schools, arranged through Evergreen’s Academic Deans!

Scholarship Support

- A high percentage of Evergreen students are on financial aid, so many will need extra support for the additional cost of study abroad.

- Our office promotes the Gilman Scholarship, which offers up to $5000 to Pell Grant recipients. We will help students with their applications, providing critical feedback for improving their essays. Please promote the Gilman in study abroad program catalog descriptions to give students a head start. https://www.gilmanscholarship.org

- Evergreen students have had great success with Gilman – since 2001, more than 215 recipients have won close to $900,000 in awards. Evergreen’s applicant success rate overall is 51%!

- There are many other scholarship opportunities, too. We maintain a list on our website. www.evergreen.edu/studyabroad. We never discourage a student because of cost . . . With planning and effort, there is almost always a way to bring costs down.

- Fulbright and other Honors Scholarships: The Office of International Programs is the home of the Fulbright Program Advisor for Evergreen. Please refer deeply-engaged and high-achieving students with ideas for overseas research, study, or English Language Teaching to us. And when we call, please be open to serving on a Fulbright Campus Committee to interview applicants! We need your participation.

International Students

We LOVE our international students! Some come to the U.S. on special short-term programs, and others are individuals getting their degree from Evergreen like other U.S. students. They bring a rich perspective into Evergreen classrooms and opportunity for long friendships with other students.

We provide support through:

- Orientation programs for getting settled.
- Academic advising for emphasis and degree planning.
- Guidance on the rules for international students' F-1 or J-1 student visas. Our office is the home of Designated School Officials, meaning we liaison with various government offices on these students' official status as students.
- Personal support and encouragement when students experience cultural adjustment issues, homesickness, and problems adjusting to classes.

We do our best to help students NOT break the rules of their visas, and to stay "in-status." A student who goes "out of status" has many headaches to resolve, and risks having to leave their studies unfinished.

Some ways you can help keep students in status

- Please contact us if a student stops coming to class! Their visa requires full-time enrollment and regular attendance.
- All internship experiences must be pre-approved by our office and noted on their visa documentation because an internship is "work-like," and our government has strict rules on unauthorized work.
- If an academic program is more than 25% online, an F-1 or J-1 student cannot take it (unless we're in a pandemic . . .). This federal rule is intended to ensure physical presence on campus.

Some ways you can help students in class

- Students from elsewhere love it here! They cite the small classes, caring staff and faculty, special attention, engaging work.
- They often have trouble understanding words spoken by other students, but not so much by staff and faculty. Their peers speak fast, in dialect, with slang and idioms, referencing cultural particulars that they don't understand. Slang, idioms, acronyms, and cultural references may need some explanation.
- Speaking more slowly is helpful; speaking more loudly is not (unless the student's hearing requires it).
- International students want to speak and contribute in seminar, but often are nervous or can't keep up with the pace of conversation at times. Are there ways staff and faculty can plan for their contributions? Check in early before the conversation goes willy-nilly? Create a space to hear from less-frequent voices? Confidence-building steps early in the program? More independence as time goes on?
- Normalize international students' inclusion in program activities, but also look for ways to tap into any expertise they might have, based on their home country experiences.
- Call us if students from elsewhere are struggling with a project or in general! We are happy to meet with them, set up a few tutoring times, have a conversation and just check in. Call sooner, rather than later.
- International students' required insurance includes mental health counseling that can be provided in their home language. So we can refer them to good resources, in addition to Evergreen services.

International Scholars

- Our office, in collaboration with Evergreen's Academic Deans and Provost, plays a role in bringing in and supporting international faculty through our J-1 Visa Exchange Visitor program. We provide the documents they need to apply for the visa, and offer support after arrival.
- Scholars visit Evergreen from our sister schools: for example, Hyogo University (Japan), Roskilde University (Denmark), Daejeon University (South Korea).
- The Indigenous Arts Campus located at Evergreen in Olympia provides studio space for culturally-interconnected art-making by Indigenous peoples around the Pacific Rim, with particular emphasis on Salish peoples of the Pacific Northwest. Māori artistoris from Aotearoa/New Zealand have also participated in Arts Campus residencies.
- Dr. Betty Kutter's Phage Lab regularly attracts international scholars, and interns from Germany have traveled to Evergreen to assist faculty here in research projects.
- If you have international colleagues who might be interested in some teaching time at Evergreen, please get in touch with staff in this office to ask about guidelines for Exchange Visitors.
- And you yourself may have an interest in doing an exchange to one of our sister schools overseas. Many have done it before you! So why not you? You, too, can leave your comfort zone!!!

Finally,

- Staff in the Office of International Programs LOVE our work and our professional field. Global work is awesome!
- We love the excitement and anticipation that students have at the prospect of studying in another country.
- We love helping them navigate the process and reaching their goals.
- We love doing all we can to help students secure scholarships.
- We love witnessing the growth that occurs in students who have overseas experiences.
- We love being a partner and team member with Evergreen staff and faculty as they sort out their study abroad programming.
- We honor all parts of the process, and when challenges arise, we want to be a strong support to students, staff, and faculty.
- Our doors in Academic and Career Advising are always open!

– Michael Clifthorne

My take on Evergreen, although I couldn't have articulated this in my student days, is that it's a place where no one sizes you up and decides you aren't smart. I came here through the traditional high school to college route; but I was drawn to Evergreen as a place where I could have a different experience than my friends who went to larger universities or more exclusive private colleges.

I had heard the cliché of old-school professors who tell incoming students that half their class would be broken by the work and drop out by the end of the year. At Evergreen, no one rooted for anyone to fail. Everyone worked to help each other learn. We grew together.

The community I joined at Evergreen was full of scrappers, and inventors, critical thinkers and creative minds. We were all inspired by faculty who challenged us to engage deeply with the content we studied, the conversations we engaged in, and the projects we created to reflect what we took from the materials we covered.

As Evergreen's photographer for nearly 10 years, I have seen this dynamic play out with thousands of students. Evergreen welcomes learners of every age, race, background, and experience level and asks only that they be curious and excited to learn. Those are the essential qualities. In my eyes, that is the "Real Evergreen."

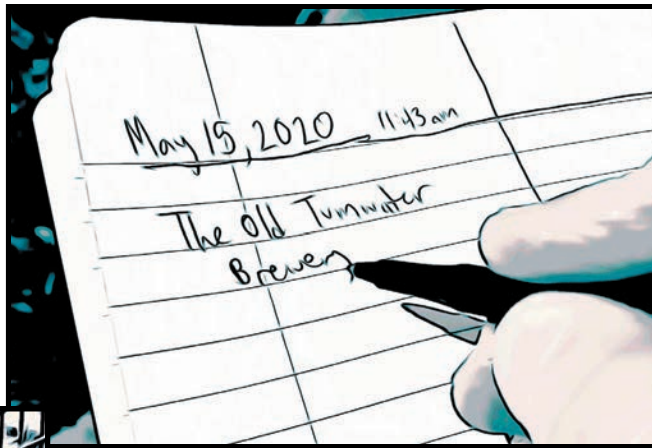
– Shauna Bittle
Photographer, The Evergreen State College

8. Falling In Love with Learning: Linking Theory to Practice

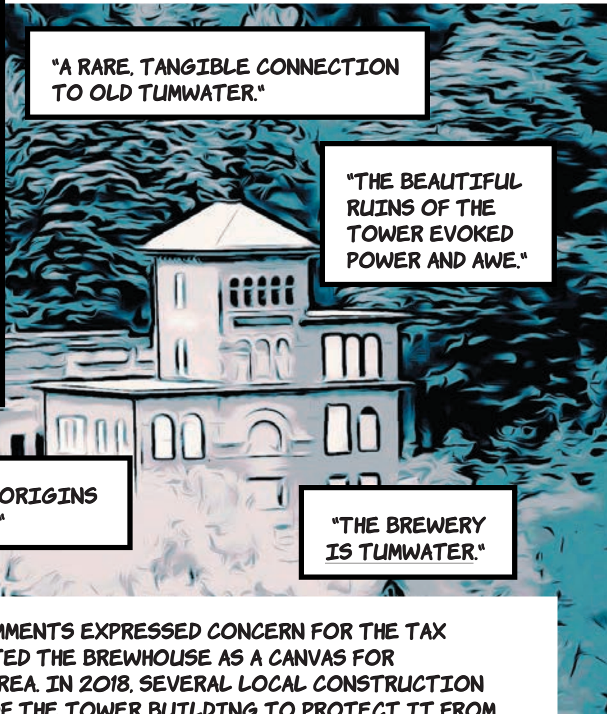
"What happens when students have the freedom to fall in love with learning, and to undertake genuine accomplishment?"

– Sarah Williams

The old brewhouse especially evokes a sense of communal pride and loss. Built in 1906, the iconic Italianate tower of the original Olympia Brewing Company represents something essential about the working class identity of the City of Tumwater.



The city's decision in 2016 to accept the old brewery building as a gift was met with an outpouring of public support:



Though a few of the public comments expressed concern for the tax burden to the city, most treated the brewhouse as a canvas for revisioning the soul of the area. In 2018, several local construction companies repaired the roof of the tower building to protect it from further decay, though additional work appears to have halted.

Ethnography Now: An Interdisciplinary Qualitative Inquiry (2021)

The Ethnography Now! project – a photocomic that teaches ethnography, oral history, and archival research methods to undergraduates – comes out of Evergreen's capacities to offer grounded, in-depth, collaborative research opportunities for students at each level of study. The text features approaches and techniques that have been honed through years of working with teaching partners to create interdisciplinary qualitative inquiries across the social sciences, arts, and humanities. The work began as a collaboration with anthropology faculty Karen Gaul, and is informed by practices set in motion by emeritus folklore faculty Sam Schrager when he first started teaching at Evergreen in the late 1980s. These practices emphasized immersive attention to local contexts and deep, extended listening to the stories of people in the community.

The project starts from the premise that everyday, nearby, and seemingly mundane places, things, and relationships are worthy of our documentary and analytical attention. The *stuff* of our lives and our students' lives form important parts of autobiographical self-awareness and are a meaningful starting point for engagement in acts of citizenship and activism. This approach overturns conventional notions of "expertise" and places students in an authoritative position in relationship to their own situated knowledge, conveying a validity to each student's work. It encourages students to embrace the idiosyncratic, historically-contingent complexity of their own lives and surroundings, and to recognize similar complexities in the lives of others.

The visual format of the work comes out of a dissatisfaction that available undergraduate research methods texts, which prescribe a set of practices, do much more *telling* than showing. The core skills of ethnography-based qualitative research – observation, note taking, archival digging, and interviewing – are all active *processes*

that make more sense *shown* or *modeled* rather than told. The graphic novel format embraces the capacities of sequential art to represent time-based processes, like ethnography, in order to show how things are done, while also raising questions of why, within the same visual framework. The work provides access to visual learners, and, for all students, brings concreteness to abstract, and often unknown, processes.

The collaborative work with Karen Gaul featured illustrations that were hand drawn by a Summer Undergraduate Research Fellowship student in 2018. The work was slow-going, and when the summer ended and our student left the project, we lost the visual continuity in our illustrations. The photocomic approach arose out of a need to keep the project going, maintain continuity, and use resources available during the pandemic in early 2020, which coincided with my first sabbatical. The visual component of the project helped me to write more productively: The images called up a process of captioning that helped me move though places I was stuck in my writing. Archival sources were texts to be cited, but also became images that worked within the flow of the page. All of this could be easily edited in Adobe InDesign, making it more malleable than the hand-drawn illustrations we had generated earlier. Although my strong preference would still be for hand-drawn illustrations, the photographs also contained a kind of realism that seemed to fit with ethnography as a mode of documentary research. I had seen other books, like Emmanuel Guibert's *The Photographer*, successfully merge photographs into graphic novels to tell documentary stories. At the same time, the applied comic filters and photo editing produced a level of abstraction to the images that created a distance for comparison and generalization.

In May of 2020, I started work on a chapter on "Ruins," which is the theme of a program I have taught with visual artist Julia Zay. With the constraints of the pandemic, my field site, by some necessity, became the ruins of the Tumwater Brewery at the edge of my neighborhood. This physical site, along with the digital collections of the Washington State Archives, Evergreen's Archives, and the collections of local foundations that house Brewery records, became the available materials I had to work with to construct my visual narrative.

The panels above are part of the longer chapter, which features the contentious story of the Tumwater Brewery's closure and ongoing ruination. It explores civic action, local identity, and how these were shaped by competing economic and ecological interests. The chapter is less important as an example of the author's *own* original research, than as a demonstration of the process of place-based ethnographic and archival research. The story models what a group of students could research in a ten-week quarter using archival sources and direct observation. The chapter serves as a template for an assignment that students will complete in the next iteration of the program *Ruins*, which I will potentially teach with Julia Zay, in Fall 2022. The panels include the researcher's presence within the narrative – taking notes at a field site, photographing another site – to bring attention to, and reinforce, the ongoing practices that underlie and make possible the story presented. The page also features the voices of local people – here drawn from primary documents – making sense of the Brewery's meaning within the community.

The aim of the project, ultimately, is to offer a set of foundational skills to each student that apply to any field of study and promote capacities for life-long learning. Notebooks feature heavily throughout the text as essential tools for documentation, processing, sketching, writing, and presentation; these reinforce students' self-conceptions as autonomous agents imbued with a range of perceptive, creative, and analytical faculties. Notebooks also connect with the call for empirical engagement: looking, feeling, and sensing closely, with intention. The project's emphasis on *listening* cultivates a range of values – care, compassion, understanding, awareness of difference – that make up life within communities. In taking up these teaching goals, the project connects with Evergreen's larger mission as a *public* liberal arts college, by aiming to cultivate skills and capacities that hold broad relevance not only within the fields of anthropology, sociology, and history, but also to life.

– Eric A. Stein,
Member of the Faculty

What You Can Do at Evergreen: Capstone Projects in Food and Agriculture (2021)

Bite, let's say, an apple. Chew mindfully, becoming aware of the labor, soil, and weather conditions that made possible the apple's existence. Swallow *that* terroir-laden apple. Then, let's dare to speak publicly of the difficulty inherent in the transformation from spoon-fed education to Evergreen's real work.

What can happen when in the absence of grades, departments, and a set curriculum, education is crafted organically? What happens when students have the freedom to fall in love with learning, and to undertake authentic accomplishment, as an undergraduate? What can happen when faculty have a full-time professional mission not only to keep falling in love with learning themselves, but to foster that freedom and love, through engaging in it with students and colleagues via intentional learning communities committed to realizing its theory in practice?

Sensory science is grappling now with how to account for taste with "artisanal food" *outside* the standardization controls of industrial agribusiness and instead *in* the field (where food is grown) and *inside* the mouths of eaters seeking deliciousness (plant breeders, seed savers, farmers, food sovereignty and climate justice activists, chefs, and consumers) (Lahne 2016, 2018). Just so, Evergreen is grappling now with how to account for the alternative values that defined its historical founding and mission.

After three decades of teaching here, I still find most compelling what happens when students are supported to create their own projects in response to substantive engagement over multiple quarters with the curriculum of an interdisciplinary team-taught program. I hope to demonstrate that what happens over time as students engage with faculty – faculty who also are engaged in creative work, and actively modelling learning in relation to their intellectual interests and that of their colleagues – is uniquely and extraordinarily "Real Evergreen."

During my indoctrination to Evergreen I learned that supporting this kind of radical inquiry was deemed significant, and of necessity required documentation I swallowed the Kool-Aid then served: "You can do anything at Evergreen . . . and for students to get academic credit for doing it they must document what was done, why it mattered, and how it was meaningful."

Ingestion, then expression.

In addition to student learning, the *Capstone Projects in Food and Ag* website documents faculty learning; specifically, it demonstrates how faculty learn about, and in relation to, each student's learning process. There are a myriad of reasons why it matters that Evergreen provides registration options like the Individual Learning Contract, Student-Originated Studies, and Senior Capstone. From supporting culturally-relevant learning to supporting advanced research, from supporting individualized student schedules to supporting individualized organic inquiries, these opportunities make possible student-driven learning modalities such as research projects, field studies, internships, and community-based or service-learning projects, both at home and abroad. While neither the platform of WordPress, nor the recently bestowed titles of "capstone projects" and disciplinary "paths of study" are essential, the student work featured at Capstone Projects in Food and Ag https://sites.evergreen.edu/capfoodag/ represents a quintessential Evergreen.

Being able to "do anything" implies a radical kind of freedom. It's a freedom of process and consequence that requires both time and an intentional learning community for the development of sustained and engaging conversations, action, reflection, and the identification of a passion – an entanglement of self and world – along with a commitment to inquiry. This freedom often spirals in unexpected ways over a nine-month academic program year: small freedoms fall and winter as program assignments circle round to in-program structured Individual Learning Contracts during spring. Eight-credit in-program ILCs spring quarter become sixteen-credit capstone projects the next year.

Time allows for failures as well as successes, for rabbit hole adventures as well as disciplined literature reviews, and for a sense of not knowing as well as of empowering agency. The students' capstone websites demonstrate just how much it matters to have a threshold learning experience whereby each participant learns to take responsibility for designing a project, publicly documenting individualized learning, and then articulating why such learning had meaning.

This contribution to *Real Evergreen: An Educator's Handbook* is about why inviting students to "do anything," and then supporting them to document what was learned for academic credit, is like a culinary tradition: Both are acquired tastes that matter due to symbolic and material processes. Like culinary traditions, the craft of education begins with appreciation for that which has shaped the raw ingredients. A program assignment based on interviews of family members regarding surnames or favorite recipes develops into a research project on language and culture; agrarian histories; immigration and assimilation; boarding schools, land tenure, and food sovereignty. Education is, indeed, a risky business. But what if it's not at heart a business?

Evergreen serves historically underrepresented students with less financial resources, more time constraints due to simultaneous employment and family obligations, and greater well-being needs regarding sexual, gender, and cultural identities, particularly in relation to social inequities, immigration, and environmental injustices. If thinking, evolutionarily speaking, is internalized movement, let's continue to reconsider our metaphors and the matter they make for Greeners. Just how like a leaf or a rhizome is the learning process? (cf., Whitehead, Haraway, Deleuze, Simard). How can we remove barriers to tending gardens with our babies, recycling the planet's gray water, and getting academic credit for documenting what we learn from practicing climate-smart agriculture? How can we support Greeners to transform the narrative of our food system from how much, how fast, and how cheap to how sustainable, how nutritious, and how tasty?

Invitation to Students: Food and Ag Capstone (from the website)

What's a Capstone Project?
Do you have a project that engages interdisciplinary and applied education for just and sustainable food systems or agricultural practices? Have you completed one of Evergreen's foundation programs (or the equivalent) in Ecological Agriculture; Food, Health and Sustainability; or Practice of Organic Farming and want to pursue a related project, either individually or in a small group? *Capstone Projects in Food and Agriculture* will support students who are both willing and capable of collaboration with sponsoring faculty and staff to pursue individual or small group projects through on-farm internships, food-related apprenticeships, field studies, research, or community-based service learning projects. Whether on the campus organic farm, downtown, across the country, or across the world, students should expect to link theory with practice, activism with reflection, and critical thinking with multi-sensory, hands-on experience.

Project Guidelines
Students interested in *Capstone Projects in Food and Agriculture* should develop a project by using the in-program Individual Learning Contract (ILC) available online through my.evergreen.edu, but only after browsing the *Capstone Projects in Food and Agriculture* website for models of successful student projects, current opportunities, resource availability/restrictions, and project guidelines. This website also contains examples of how you can fulfill the expectation to document your project once approved.

A skill you'll need to learn and use is WordPress to create a website with pages that correspond to your Individual Learning Contract's learning objectives, activities, and outcomes. This ePortfolio will include:

- a weekly post of your activities with image and text
- a log of your weekly and cumulative hours
- a map of your location(s)
- a Zotero-based bibliography of resources
- multi-media options for videos, podcasts, audio files, slide shows, and photo galleries

You will be provided a site template that includes placeholders for all of the above.

For students on or near campus, 4-8 credits may be earned through common work designed to build and sustain an intentional learning community, which may include a required weekly group check-in, a weekly lecture or film, and a reading-based seminar. All students will be required to create mid-quarter and final self-evaluations as well as a final presentation. Appropriate alternatives for the final presentation requirement will be negotiated with students who are off-campus or overseas.

Food and Ag Capstone Results Over Time

- While completing their projects, several students were hired as social media managers, in part due to their website skills and demonstrated research initiative.
- As part of the co-curricular garden project, students mentored peers in the cultivation of food for subsequent program sensory evaluation tasting labs. As a give back for a guest lecture by the director of South Puget Sound Community College's Craft Brewing and Distilling Program, students grew hyssop for SPSCC student use as a botanical ingredient in a craft distilling project.
- A student who completed a capstone in 2015 recently returned to campus with MBA in hand – and funding to regenerate Evergreen's shellfish garden and seed an aquaculture student scholarship.
- As part of her capstone work a student interned with Stephen Satterfield, the founder of *Whetstone Magazine* and the *Point of Origin* podcast series. She then cooked her way through Donna Haraway's texts to create what Haraway (as Evans Scholar and guest eater) announced to be "the most authentic representation of her work." This student is studying law and food policy in graduate school.
- Alumni post-capstone projects include "Bamboo U" in Bali, a local gardening project for veterans, and development of the new cooperative Southwest Washington Food Hub.

If the mind is like a fire and the quest for deliciousness is a now-open secret to hominid evolution (cf., Dunn and Sanchez, Ayora-Diaz, Landecker, McGee, Silvertown), what might happen if we serve what it hungers for? *Dear student, at Evergreen you can do anything . . . and you will be supported to receive academic credit for doing it by learning to document what you learned . . . and why it matters.*

– Sarah Williams PhD, Member of the Faculty

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Strategy Games: The Role of "Reality-Inspired Strategic Interaction" in Teaching and Learning (2021)

With special thanks to Dan Leahy

Strategy Games: An Introduction

I have used a lot of games in my teaching; many of us do at Evergreen. In this piece, I am specifically talking about "strategy games," which provide an excellent space to create opportunities for folks to bridge theory and practice. I believe learning can be fun and, in most instances, should be fun, though this "fun" is fun in its broadest sense and should also be challenging. These fun challenges should be capable of stretching participants' skills and understanding, as well as provide opportunities to use those skills and make connections across knowledges. The fun engages students, allows for "flow,"[1] and creates opportunities for application, interaction and community building.

A strategy game centers around a scenario in

1 By flow here I mean, "the state of concentration and engagement that can be achieved when completing a task that challenges one's skills," a concept developed by Dr. Mihaly Csikszentmihalyi.

which participants play roles in various groups, for example, Big Box Store workers, owners of a regional restaurant chain, and employees of a local non-profit focusing on workers' rights. These role groups each make written "moves" on an official "move form," responding to the scenario and to other role groups. A move is a realistic and reasonable action that each role would and could perform.

When the time to develop moves is over, the moves are read aloud in the order they were submitted to the facilitator. Game play is for two rounds of "moves;" then usually "recent developments" take place, distributed by the facilitator. (These "developments" can be pre-scripted in advance or written to respond to game action.) Developments are read aloud – and groups make one final move. After the game, groups reflect on their own moves/actions and the actions of the other groups.

The purpose of these games is to take the ideas, questions, and knowledge that participants are gaining out of the texts and use them in relevant and realistic situations in which they can apply what they are learning. Strategy games are meant to offer dynamic and active learning, genuine engagement, and practice in more detailed and concrete ways. Like many popular education activities, these strategy games are designed to offer students a chance to have a shared experience that then can be reflected on together. Students step out of their roles and look at what happened, consider why they did what they did, and ask other groups to explain their reasoning behind their moves. We use such games to think through situations, prior to being in them. Strategy games are important because they teach actively; active learning uses the whole brain, body, and being in a more holistic way than just reading or talking. Such activities are at the heart of an Evergreen education because they put students on the road to bridging theory to practice, and provide situations in which students have to learn across significant differences both in their work in the game as well as with each other.

Assignment Genealogy

Some of my own earliest school learning fun came through Science Olympiad[2] and Academic Decathlon. The quiz show competition of Science Bowl in Science Olympiad pushed me to read new science, develop question flashcards, and to look up new information for the questions that I couldn't answer. I learned basic principles of physics, engineering, and design in the egg drop,[3] toothpick bridge, and mouse trap-powered car events, in which participants had to solve concrete problems and puzzles – not on paper, but in the world. These were so important to me for so many reasons, and have had a huge impact on my teaching. It was the game engagement that captured and encouraged me, and inspired me to think about learning as active and fun.

I learned strategy games from retired Evergreen faculty Dan Leahy, who used them in his work in union education and as Director of the Labor Center,[4] among other venues in which people learned together about how to act together. I owe Dan a big debt of gratitude for all that we've done with this valuable tool. In the two programs we taught together, we used a total of five strategy games, and I experienced these to be rich learning experiences for faculty and students in the program – from the creation of each strategy game, to the playing of the game, and on through the reflection.

Strategic Use of Strategy Games

The game starts with a scenario. This has been the funnest part for me: coming up with the situation and developing the world in which the game play will occur – the scenario, the roles, and

2 My working-class factory-town middle school/high school were for a time the best Science Olympiad team in the state. We won the State Championship and went to the national competitions FIVE years in a row. In fact, one year we placed fifth in the United States.

3 Our goal in the egg drop competition was to keep from breaking an egg dropped from a height of about 20 feet. (We were provided paper and other materials.) The bridge competition involved creating a wooden structure that optimized the lightest weight of the bridge compared to the weight the bridge could hold up. Mouse trap car used the potential energy in the spring of a mouse trap to travel a prescribed distance as quickly as possible without crashing.

4 Evergreen's Labor Education and Research Center was established by the Washington State Legislature in July of 1987 with a mandate to provide access for union members in Washington to education and research opportunities at the post-secondary level. It became one of the college's Academic Public Service Centers; students and faculty worked closely with the Labor Center on projects and in programs. The Labor Center moved to South Seattle Community College in 2010 (Historical Note).

the recent developments. The best scenarios for student learning are connected to core themes and concepts for the course/program.

For example, we used a strategy game in the Tacoma course *Neoliberalism by the Numbers* to help make the abstract concept of neoliberalism[5] more concrete for students and to see the various relationships, impacts and influences on decision making. *Neoliberalism by the Numbers* was the first course in a year-long series of linked courses at Tacoma, called *Neoliberalism in the Neighborhood*. In the fall we had the stats class *Neoliberalism by the Numbers* with Tyrus Smith, followed by the critical ethnography research course, *Neoliberalism in the Neighborhood* with Gilda Sheppard, and in spring the history and cultural studies course *Back in the Days: Political Economy through Hip Hop*. We needed to lay out the dilemmas and dynamics of neoliberal capitalism early on as we moved from quantitative angles to qualitative angles to cultural expression and responses. So in the *NeoNumbers* class, I introduced the major components of neoliberalism through a three-week series of presentations using photos, graphs, stories, data, historical documents, etc. Once we had some vocabulary and a sense of how these concepts were impacting people in communities and neighborhoods, I wrote up a scenario that looked at the implementation of a concentrated packet of neoliberal policies on a Tacoma-like city; I was taking things directly from the students' lives, from my research, and from real policies that were being put in place in Tacoma as well as around the country. Dr. Smith provided students with a statistical fact sheet that gave students some concrete data to use as they developed their strategy and moves. Students worked through what might be done in a scenario that paralleled the world around them while reinforcing – through application – some of the key political economy, statistical,and historical concepts we'd discussed in class.[6]

For this and other strategy games, I used many of the things Dan taught me, like setting up the room in a way that captured and expressed some of the power dynamics, relationships, and ways of doing things that were appropriate for the scenario. In a large workshop space you put the power player roles at the center and near each other, while literally creating spatially-marginalized groups. For the neolib strategy games, I put the city council and chamber of commerce at large tables in the center of the room with an abundance of chairs and access to information. Groups with less institutional powers, such as a community environmental justice group and disempowered and non-unionized workers, sat at small tables with too few chairs in the corner or even out in the hallway. Sometimes, I would even "forget" to give them enough copies of the materials or cut them off when speaking to the whole group.

Strategy Gameplay and Debrief

The students, based on their learning, knowledge, wisdom, experience, and creativity, give life to the scenario and the roles. Through game play and making their moves, the less economically powerful (or otherwise disadvantaged) groups inevitably are able to overcome the symbolic structural barriers and often find other role groups to team up with to develop ways to exercise power and influence the outcome. Participants often come up with strategies to work together and use the leverage they have together to influence the actions

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5 Since the early 1970s, the U.S. (like countries around the world) has experienced a process of economic restructuring. This restructuring is based in expanded corporate free trade, and has resulted in deindustrialization across the country, financialization of the economy, and the development of global economic governance structures such as bilateral and multilateral free trade agreements (i.e. NAFTA) and international bodies (i.e. International Monetary Fund, World Bank, and World Trade Organization), which enable the unrestricted movement of commodities. This has led to a massive growth in inequality both between nations and within them. Meanwhile, as peoples around the world must move to make a living, greater restrictions on immigration are imposed. I use the term "neoliberalism" to describe the package of economic policies, political priorities and ideological justifications that create and enable these changes. Though regional implementation varies, the package of policies usually includes de/reregulation, tax cuts/austerity, privatization, and market prioritization. It is accompanied by political policies that handle the resulting economic polarization, labor precariousness, and instability through the growth of a law-and-order state anchored in increasingly militarized policing, mass incarceration, and further military expansion. Ideologically there is a dominant tendency to undermine civil society, collective action, and governance for the public good, while fostering personal responsibility, punitive culture, glorification of wealth and fame, and the amplification and harnessing of fear. This economic restructuring redistributes wealth upwards while lowering wages, cutting the social safety net, and redesigning public institutions to facilitate profitability; the impacts disproportionately hit women and people of color, and the global poor generally. Neoliberalism represents the re-establishment of full-spectrum ruling class dominance by dismantling the Keynesian welfare state and labor accord. (Both of these emerged as responses to the Great Depression and growth of communism, both were boosted by U.S. entry into World War II, and both were developed further in the post-war period.)

6 Editor's note (July 2021): Dr. Zaragoza has made this game and others available in his Strategy Games Packet of Examples, [https://drive.google.com/file/d/1ezZxrmD2zO5NGCmP3d-RUgzeaWJ0RRVE/view.](https://drive.google.com/file/d/1ezZxrmD2zO5NGCmP3d-RUgzeaWJ0RRVE/view)

of the more powerful groups. Meanwhile, the facilitator can put their finger on the scale in a way that influences the game play in a realistic way (offering tips, selectively sharing information, hindering role groups that are in disadvantaged positions, spreading rumors, encouraging alliances, etc.). Once I even had one student play a reporter who was gathering news (spying) and sharing information favorable to the power players.

The most important part of strategy games, and just about any learning activity, is the reflection that happens after. The reflection begins with the role groups getting together and discussing what happened, by thinking about two key questions: first, "Given the game's outcome, next time we would . . .," and second, "We want to ask these questions of the following groups." Each group shares what they would do differently, and then they ask each other some of the questions they came up with. Finally, we have a bigger conversation, about the scenario and the key topics and concepts. Dan would often summarize the entire game so we could examine it as a text and reflect further. He told me the other day that the Quaker activist groups he learned this from would type the whole thing up, share it with participants, and save it in their archives. I'm not always able to do this now. But when I worked as the Gateways faculty, a teaching assistant typed up the games to share with the class. We read them and talked about them, and the play the next time around was more serious and focused. I believe that was due to the fact that we had experience with the game and each other, and we knew it was being recorded so wanted to take it seriously.

More Examples of Strategy Games in Evergreen Programs

In our Spring 2006 program *Reconstructing New Orleans: Race, Class and the Ownership Society*, Dan and I developed a strategy game for Week 7 in which the scenario focused on how the reconstruction of the city would proceed in the wake of Hurricane Katrina. The students had learned some history of New Orleans, and who the key figures were (including politicians, community groups, and corporations). They had also studied the forces of neoliberalism that were using Hurricane Katrina to further privatize the city and make it even more geared to profit and investment. The scenario involved upcoming elections, planning commissions, federal recovery dollars, and a resistance group that had occupied various public housing units. The recovery scenario was centered on public-private partnerships to convert public housing into private residential areas, and the construction of various high-priced, state-of-the-art event centers. Students were able to connect past to present, politics to economics, and theory to practice.

In our course *Policing by the Numbers*, Tyrus Smith and I used a strategy game around policing and gentrification. *Policing by the Numbers* was a statistics class that took a deep dive into the statistics around killings by police and the relative danger of policing compared to other occupations, as well as police use of statistics. The students had done critical ethnography research around the various relationships that the community had with police and policing, in a course called *Serve and Protect?* that Gilda Sheppard and I did the quarter before. Tyrus and I set up a scenario in which the Hilltop was being gentrified and a police taskforce enforced the law leading to an incident in which a home was raided to carry out an eviction order. Tyrus provided a stats sheet that the students could use in their thinking about the scenario.[7]

During *Seeds of Change,* Alice Nelson, Martha Rosemeyer, and I designed a year-long first-year program that examined the intersections between food, work, and culture. Besides taking many incredible field trips around Washington state, we also had various interactive workshops and games that helped us deepen the connections we were making. We played a game called Locally Grown Coffee – Only at Starbugs in which a fictional Seattle-based coffee company developed "locally grown" Washington coffee to outflank the fair-trade cooperatives that had organized in Brazil and other parts of the world as part of a people power movement. The game allowed students to wrestle with the promises and limitations of locavore lifestyle liberalism, underdeveloped nations' debt, and the power of corporations to dictate the terms of trade, among other key ideas and questions. Spoiler alert . . . In the recent developments for this game, it was discovered by progressive scientists that locally grown Washington state coffee was in fact genetically modified! Students used this game to attempt to organize workers and civil society across national boundaries and develop solidarity through a boycott of Starbugs.

7 Both of these scenarios along with several others are included in the Strategy Games Packet of Examples: https://drive.google.com/file/d/1ezZxrmD2zO5NGCmP3d-RUgzeaWJ0RRVE/view.

Final Thoughts

Strategy games are fun, interactive, and often surprising. The games give students a chance to interact in new and active ways while offering a shared experience that can be reflected on together. In my experience, these learning opportunities provide genuine engagement as well as practice in thinking through a scenario prior to being in it. Fun and engaging learning activities can bring students in programs closer together while also allowing different learning modes to reinforce key content. Strategy games can help learning communities use holistic learning strategies that connect body, brain, and emotions. And finally, the games provide memorable moments that students refer back to long after they've left Evergreen.

– Anthony Zaragoza, Member of the Faculty (Political Economy)

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The Finkel Workshop (2020)

Author's note: Don Finkel was an Evergreen faculty member who taught at the college from 1976 until his death in 1999. His research on teaching and learning led him to develop an experience for students that he referred to as the conceptual workshop. These workshops came to be referred to as "Finkel Workshops" when he taught his method to faculty and staff via summer institutes and other professional development activities.

Overview

A Finkel-style conceptual workshop, or a "Finkel workshop," as it is often called, is a deliberately crafted learning experience for students working in small groups. It is an application of workshop ideas to what is for the most part a purely intellectual endeavor. Its purpose is to get students to think about important concepts in a more focused way than is usually possible in seminar. Examples of good learning objectives for a conceptual workshop include helping students to achieve a more nuanced understanding of a complicated or difficult idea; directing their attention to the true complexity of a concept which is deceptively simple in appearance; or helping them understand the development of a concept by creating an experience that roughly corresponds to the actual historical development of the idea. It's also reasonable to expect students to learn some of the fundamental elements of group dynamics and to build confidence in their ability to productively participate in seminar discussions.[1]

Students get to these learning outcomes by progressing through a series of exercises which, taken together, form the backbone of the workshop. The individual exercises support the accomplishment of the overall objectives of the workshop. The exercises are listed out on a worksheet with a set of instructions and guidance about the amount of time that should be spent on each exercise. The actual exercises themselves take many forms. Students may be asked to do an experiment, respond to a probing question, or create a list of qualities that are associated with an idea. These exercises are more or less tailored to reasonable expectations of what students at a particular level can be expected to do, but the students are always expected to reach beyond what they are doing on a day-to-day basis in program activities. An example:

> We can begin to unpack some of the implications in Descartes' vision of the proper use of the mind as it is spelled out in the **Discourse**, and as it is practiced in the **Meditations** by looking at three metaphors which appear to have shaped his thinking. (Descartes Workshop: The Appeal of Reason, Spring 1994.)

1 For a fuller and more authoritative explanation of the Finkel Conceptual Workshop, with full-length examples of the worksheets, see Chapter Six of *Teaching With Your Mouth Shut*.

One of the metaphors that Don was referring to here was "A light which illuminates." After providing additional context, he asked the students to respond to these prompts:

1. Descartes is after certainty. What is the connection between light and certainty?
2. Does it make sense to think of the mind as resembling the turning on of a strong light? What other plausible metaphors for the mind . . . can you think of?
3. What do you think of the reasoning in the paragraph quoted from page 54 above?

Notice that the three questions Don asked the students to respond to involve three different kinds of thinking. First, he asks them to examine an instinctual human response, raising it to level of a consciously considered characteristic of our relationship with the world. In the second case he asks them to broaden their thinking and activate their imagination to go beyond Descartes' assertion. Third, he asks them to engage in an exercise of textual and logical analysis, without limiting their thinking by imposing formal rules of logic on the work.

Teaching Students How to Think

A close reading of the exercise also reveals something else which is important. Mastery of the material, at least as that term is normally used, is not a primary learning objective of the conceptual workshop. Yes, the students are doing a deeper dive into certain aspects of the text than they would otherwise, and will emerge from it knowing those passages better than they otherwise would have. But they are not being asked to develop a comprehensive understanding of Descartes' major ideas, or to commit to memory a list of his most important assertions, or to do anything else which is associated with more traditional study. The students are being asked to do the hard work of thinking, first and foremost, with a focus on achieving a better understanding of the concept(s) in question. It's not so much a case of getting students to use their thinking to understand the material as it is a case of using the material to teach the students how to think.

In more advanced work, the distinction becomes more subtle. Using another example, this time from a 1994 workshop on Freud, the questions have become more technical, and more focused. In this workshop students are to construct a dream, step by step, considering each of Freud's main ideas about the elements of dreams as they move forward. After setting the stage, Finkel asks questions like:

1. What is condensation? Give an example of condensation from the Freud reading.
2. Drawing on the dreamer's associations, use condensation to alter some elements of the latent dream thoughts. (Constructing a Dream, Polis and Psyche, 1994)

This exercise appears to bring us closer to the traditional educational objective of obtaining "mastery of the material." But really this is another example of "teaching students to think." In this case, they are being asked to think like Freud. By extracting the definition of one of the dream elements from the text and then applying that definition to a hypothetical dream construction, the students are being taught to employ psychoanalytical concepts in the course of their interactions with dream states. But they will not be tested on this material or expected to master it. They are being taught to sophisticate their thinking using psychological concepts but they are not necessarily being trained to be psychologists. Their exploration of psychology is meant to enhance their understanding of the world in their interactions with it. Furthermore, the students are not required to accept the concepts they are studying as true; they are expected to engage with them and try to understand them, and improve and enhance their own thinking as a result.

Organization

A conceptual workshop consists of a series of exercises like the one above, normally organized around a particular set of passages from a text or a theme that is emerging in the program. The exercises are organized into sections, which are clearly demarcated and organized into blocks of time intended to govern how much time is spent on each exercise. There is usually a natural progression built into the design of the workshop, but this does not mean that students must reach the end point to have had a successful experience.

Remembering that the primary objective is to get students to think in the ways described above, rather than to reach some pre-identified set of conclusions about the material, makes it clear that the quality of the experience takes priority over reaching the planned conclusion of it. In the eighteen or so conceptual workshops that I did as a student working with Don, I can count on three fingers the number of times we successfully "completed" a workshop. At one point in time I concluded that Don intentionally wrote the workshops in a way that would make them almost impossible to finish, which seems to contradict the amount of effort that was spent on deciding how long each part of the workshop should take. Without guidance or permission from Don, our groups would often linger longer than we were supposed to on sections where we were having a great discussion and sometimes cut short exercises that just did not work for us. With that experience still fresh in my mind, I do not push students to move faster to complete a section of a workshop unless they are stagnating. I also don't force the students in a particular group to stay in a section until they make progress if one of the exercises just isn't working for them.

The Courage to Fail

For the Finkel-style conceptual workshop to succeed, the "courage to fail" must be part of the faculty experience and should be modeled for the student experience. In Don's own words, "I never grade or evaluate the work students produce in the workshops themselves. I believe that students must be free to make mistakes without consequences while they are learning" (*Teaching With Your Mouth Shut,* 97). A similar ethic must be at play in the faculty role in the process. One workshop we did in the program *Polis and Psyche* (1994-5) lasted three hours and contained thirty individual exercises. There is simply no way that thirty individual exercises worked through over a period of three hours can be accomplished with a high level of consistency, even within a particular small group. Some portion of the workshop is bound to come up short of expectations, or even outright fail. But one failing exercise in a conceptual workshop does not equal the failure of the whole experience. Some inconsistency should be an expected and anticipated occurrence. I've even had the experience of using a workshop with one group with tremendous success, and a very flat experience of the same workshop with another group. It's part of the experience.

Reporting and Time

To return to the issue of time, and the organization of the conceptual workshop, there is an organization of labor that allows the work to progress and keeps track of what has been done. Each group has an assigned timekeeper and a scribe to keep them moving and capture the group's thinking. The original intention was that the scribe would also be the spokesperson for the group during the reporting out period at the end of the workshop, but not all students feel comfortable being the spokesperson, and all of them should rotate through the duties of the scribe. A sort of partnership in which the scribe and a person who is more eager to do the reporting is a good solution when this is the case. An alternative is for the group to select a spokesperson at the same time they select their timekeeper and scribe, and this can be an attractive option. A person who knows that they will be doing the reporting will listen to their fellow students with a different ear than they might otherwise. They may even hear things the scribe does not hear. That said, I usually let students figure these things out for themselves. Students who unexpectedly find themselves reporting out for the group may suddenly realize that they should have been paying more attention to what other students were saying or doing. A conscientious scribe who experiences the work of the group being poorly represented by its spokesperson may decide that being the spokesperson wouldn't be so bad after all, and will step forward to assume that role the next time. These are just small examples of what students can learn about group dynamics from doing this kind of workshop, and I try to preserve these experiences for students as much as possible. I do give advice or corrections to floundering groups when I see that it is needed, but I keep it to a minimum.

It also doesn't pay to be overly heavy-handed in the enforcement of the performance of the assigned roles. The assignments are very helpful to students who are new to this sort of workshop, but after they have worked through a number of them, they will get better at handling these duties more informally, as a group. In an experienced group, most members will be aware of the time, will be taking their own notes, and all may participate in the reporting out period. Part of the beauty of the assigned roles is that they gradually raise the level of awareness of the individual group members as they rotate through these duties over time. But this awareness does

not arise in the absence of fully engaged faculty. For this reason (and others) I remain engaged with the groups during the entire course of a workshop. Visiting with each of the groups during a workshop is a must. I spend the entire workshop period moving from group to group, taking notes, sometimes offering suggestions or making corrections, but often only listening silently. I don't sneak up on groups, either – I let the students see me moving between groups, communicating my engagement with the work at every opportunity.

Faculty Engagement

A Finkel-style conceptual workshop is not a passive teaching experience. Writing an engaging and thought-provoking workshop is one piece of discrete and important work. Remaining engaged in the activity of a workshop for its duration is another. In the days when teams of four or five faculty taught together, they would sometimes form their own group and work through the exercises at the same time the students did, and did so in full view of the students, modeling the seriousness with which the endeavor should be treated. In other cases they would work through the exercises together before the students experienced it, providing invaluable preparation for the experience the students would have. The point is that they were engaged and the students could *see* that they were engaged. This has, at times, been a point of confusion. Former students and faculty who worked with Don know that he did not include passive teaching or learning experiences in his programs. His commitment to teaching students to become autonomous inquirers wasn't accomplished via passivity, but through restraint.

The Importance of the Idea

A final note on the Finkel workshops involves drawing attention to the two words joined together to create the term "conceptual workshop." The terms "conceptual" and "workshop" are given equal weight in the development of a good workshop. Even if the material is primarily being used to teach students to think, rather than the other way around, there is no Finkel workshop without a focus on high-quality, important concepts, whether contemporary or drawn from the history of ideas. While many students will learn to be more engaged and confident members of a seminar group if they regularly engage in conceptual workshops (see Chapter Seven of *Teaching With Your Mouth Shut)* this alone doesn't justify doing them as a regular part of a course or program. It is students engaging with fellow students about important ideas, in a focused way, that justifies the hard work involved in using the conceptual workshop as a teaching tool. There are many kinds of small group activities that students can participate in; what drives the effectiveness of the Finkel workshop is the power of the ideas that students are asked to engage with.

– Dan Ralph

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9. Accessible Pedagogy

"All community members are responsible for making sure that all material is accessible for all community members."

– Anne Carpenter

"I hadn't considered . . . that I would need to figure out . . . how to teach across significant differences in communication practices, preferred learning styles, and abilities to cognitively process spoken, written, and imaged information."

– An Evergreen faculty

What Faculty Should Know about Supporting Neurodivergent Students (2021)

Prologue

Author's note: After consulting with students from the Evergreen academic program Queer "Krip" Lit (taught by Tara Hardy and Joli Sandoz), I've incorporated identity-first language here, and eliminated person-first language.[1] *Also, I replaced the terms "neurodiverse" and "neuroatypical" with "neurodivergent." While there are different perspectives held about which of these terms is considered to be most respectful by different groups within disability communities and Autism communities in particular, the changes I made represent my understanding of the most recent, and most agreed-upon best practices. I remain open to continued feedback and continued revision!*

– Gratefully, Carolyn: proutyc@evergreen.edu

One of the most profound moments in my ongoing quest to learn my profession – teaching – even as I do it, was when faculty Sherry Walton (of Evergreen Masters in Teaching fame) gave me this advice: **"Teach the students you have in front of you, not the ones you wish you had."** While I've derived many meanings from that pithy morsel, the most persistent is that I must work every day to push past my default pattern of teaching to students who learn in the same ways that I do.

Given the performative nature of teaching, and the difficulties of imagining a brain that works differently from mine, I'm likely to feel that I've done a great job when I deliver a lecture that *I* found entertaining and edifying. I might appreciate the insightful questions and expansive comments from (a few) quick-thinking students. From that, I assume that my explanations were clear, my slides were decipherable, and extensive learning occurred.

Well, not so fast.

Instead, I've discovered that I must actively, continually, unlearn my assumptions about who are the students in front of me, and how they learn. I must actively strive to learn more about how to teach students who are *not* like me and who do *not* learn as I do.

My unlearning has been challenged the most in teaching disabled students, and particularly teaching and evaluating people with atypically functioning brains: people with neurodivergences such as Autism, and people on the spectrum, people with ADD and ADHD, and people with dyslexia, dysgraphia, and dyscalculia.

In the summer of 2019, in anticipation of helping to lead an Evergreen summer Institute on this subject, I interviewed ten staff, administrators, and faculty, asking them, "How can we best support neurodivergent students?" The document below is a compilation of their answers.

Before you read on, though, there's one area I want to expand upon: the issue of "fairness" and "standards." One colleague made this striking comment: **"Consider that standards let certain types of people through and hold certain types of people back."** When we look at who historically has been excluded from academia and the rewards thereof, the list is long. What can we learn from the patterns revealed? One could argue (and Jay Dolmage does in *Academic Ableism: Disability and Higher Education)* that the point of higher education *is* to exclude: to distinguish those who are considered "learned" by simultaneously deciding who gets to learn, and how they can demonstrate it.

But if learning is the point, doesn't it make sense to include those who learn at a different pace? Who may require certain doable accommodations to access what they need to learn? Whose learning is not demonstrated accurately or fully through social exercises (seminar, group projects) – but is better demonstrated through active listening or writing? How can we imaginatively and inclusively create access to the means of learning, and expand the standards by which we judge students' achievements, as they demonstrate their learning?

Evergreen is a perfect place to engage with these questions, and to answer them in a thousand different ways. Every quarter, we invite a wide variety of students to be part of our learning communities. Assessment of each student's learning rests in the hands of the faculty who know them best, rather than with impersonal

1 To learn more, read this blog post. https://ryanthea.medium.com/unpacking-two-myths-about-identity-first-language-31eaabc8a5e

and mechanistic tools that may or may not address a variety of types of knowledge and means of expression of learning. It takes the collaboration of all of us – and our specific actions – to make inclusion a reality for our neurodivergent students and colleagues.

Interview Notes

Author's note: I interviewed ten Evergreen staff and faculty on the topic of supporting learning by neurodivergent students, in conjunction with a summer institute focused on neurodivergence on campus. For the purposes of the institute, neurodivergence was defined to include folks with ADD/ADHD, folks with learning disorders such as dyslexia, and folks on the autism spectrum. Many of the suggestions and insights below were affirmed by Queer "Krip" Lit students. Ultimately, this document was written by Carolyn Prouty; the descriptions as well as decisions about what is most important are mine, as are any and all errors.

Recurrent Themes

- Clear expectations
- Transparency
- Flexibility = Equity
    - » Challenge the ableist assumption that adaptations = easier! This assumption may look like an idea about "fairness," as in: It wouldn't be fair to others . . . but adaptations actually are about creating conditions in which **EVERYONE** can learn.

Help Students to Prepare and Participate

- Provide slides and lecture materials ahead of time (ideally at least one hour) or post just before the lecture if students can follow along during the lecture. At the least, post to Canvas/WordPress site after the lecture.
- Avoid in-class handouts that must be read right away; instead, provide these before class. If something must be filled out, give time after class.
- Transparency: Yes. Mind-reading: No. If you want students to learn how to figure out what an assignment asks them to do, or to learn how to figure out which is the most important of all the material you are presenting, then teach those skills. If not, make the assignment clear and let them know what to focus on.
    - » Write transparent assignments: Provide purpose, task, criteria, etc.
    - » Provide study guides (key concepts, vocabulary, etc.) and example assignment submissions.
- "Chunk" information – use headers and white space between sections of information.
- Keep in mind that what works for/makes sense to you may not work for/make sense to other folks.

Creating Seminar, Classroom Spaces with Neurodivergent Students in Mind

Be aware: **Seminar** is embedded with many cultural norms that may exclude the ways that many people on the spectrum communicate. Invoking "respect" is one way that those norms are reified: Neurodivergent students may communicate in ways that other people find disrespectful when their bluntness falls outside of norms of "respectful" communication. Are they being rude? Or being direct? Yes, it's tricky! If someone is not noticing norms of how much "space" they are taking up, direct feedback may be useful. Set agreements that acknowledge the variety of ways people communicate, including not speaking.

- **Masking/over-functioning:** Putting effort into the way we are perceived. We all do it. Yet neurodivergent people are asked to

do it more. **Imagine that you are on guard at all times and that there are penalties when you guess wrong.** It takes energy to guess, to be present, to stay sitting, to meet someone's eyes. Neurodivergent folks are over-functioning ALL the time.

- In the classroom, three things (at least) are being asked of neurodivergent students at the same time: 1) listen/pay attention, 2) take notes, 3) regulate their neurodivergent behaviors, particularly those that may be distracting to others. **It may be hard/impossible to do all three at once**, though two may be manageable. Helpful accommodations take one of these three off of the "required" list; the easiest may be to have a note-taker, or another way of recording what happens in class.

- Neurotypical people often assume flexibility in language. Neurodivergent people often need very specific language.

- CLARITY OF EXPECTATIONS means a lot. Expect neurodivergent people to ask a lot of questions: Be patient, be thorough, be welcoming. When you think you aren't being heard, try something else that is more direct. It does not mean the student is dumb. Don't ever speak to a neurodivergent person as if you think they are unintelligent.

- A way of understanding anxiety used by Autism Spectrum Disorder and chronic pain folks: **counting spoons**. You have a limited number of spoons per day, and challenging social interactions use up some of those spoons. An eight-hour day that involves interactive lecture, lunch, and then seminar may use them all up. Students may not have coping strategies for situations in which they run out of "spoons;" they may have panic attacks then, for example.

- Strength-based strategies: Look for where you can recognize the positive and make note of it to the student.

- Group work: **Not everyone needs to be doing the same thing at the same time**. Neurodivergent people may be able to hyperfocus in a group project on a specific task, and that can be leveraged if other people are doing other things. Instruct and encourage proactive planning about communication in group projects. Have students find out from each other: What do you like to do? What do you NOT like to do? Neurodivergent students may find communication during the pressure-filled end of a project especially challenging. It's legit to do more at the beginning and less or none at the end.

- Meet with students early in the quarter: Find out from them how they do their best learning. Ask them to let staff and faculty know where we're not providing opportunity for that, and remind them that we might need reminders! Most staff and faculty tend to teach in our preferred style of learning. That may not be theirs!

- Find the place in you that loves them. Yes, even if they don't always meet your definitions of "easy to work with." Model rolling with it, being compassionate, adaptive. Other students notice and learn from our flexibility. There is a payoff in knowing that we have supported students who might not otherwise have found success.

Credit Withholding

- Consider that standards let certain types of people through and hold certain types of people back.

- Notice standards that uphold evidence of learning versus standards that unnecessarily confirm neurotypical behaviors.

- **It's not about how to fail them, it's about how to help students thrive.**

Are Your Course Materials Accessible?

- **Use sans-serif fonts:** Arial, Verdana, Helvetica, Lucida Sans, Tahoma, Calibri, Century Gothic
- **Some online materials are not accessible.** Bridget Irish and Anne Carpenter can help you discern what is accessible/not. The Evergreen Information Technology Accessibility webpage https://www.evergreen.edu/accessibility/information-technology-accessibility has links to tools.
  - » For example: Avoid auto-playing videos and music. And interactive web pages that present sudden pop-ups or a necessity to interact heavily with the page can be challenging.
- **Check your PDFs:** PDFs are generally readable by a screen reader if they are **text selectable** (i.e., you can highlight specific text). Your favorite readings that were scanned long ago may need to be converted.
- Use/provide captions, subtitles and transcripts:
  - » *Always put captioning on when playing a video*. When searching for videos to assign or show during a class session, check to see if your browser will do an advanced search. If so, configure it to search for captioned videos.
  - » Provide text for images. Make sure that your description captures why you picked the image in the context you're using it.
  - » Evergreen may pay to have materials owned by the Evergreen Library captioned. (Ask Bridget.)
- Avoid flashing images and clashing palettes. White background with black text is good (or reverse), not hot, vibrant colors.
  - » Online, **distraction-free modes** may be accessible. (Ask Bridget.)
  - » Prezi is not accessible. The swerves and swoops can induce vertigo and seizures.
- When possible, use open-source books: OpenStax, OpenWA, Open Textbook Library, for ease of use with screen readers, and for reasons of economics. The Evergreen Library also provides a collection of e-books to students, staff, and faculty.
- Good general practice recommendation: Assume there is someone in the class who can't hear well and can't read the screen.

Technology Resources for Teaching and for Access

- Resources available at/through Assistive Technologies at Evergreen: https://www.evergreen.edu/access/assistive-technology-lab
- Office 365 https://helpwiki.evergreen.edu/wiki/index.php/Office_365_Apps (available to ALL at Evergreen) has text-to-speech capabilities.
- DO-IT https://www.washington.edu/doit/ (Disabilities, Opportunities, Internetworking, and Technology program at the University of Washington) makes available a wide variety of helpful resources, including many STEM-specific resources such as Making Science Labs Accessible to Students with Disabilities https://www.washington.edu/doit/making-science-labs-accessible-students-disabilities.

- Read and Write Gold https://www.evergreen.edu/access/assistive-technology-lab is available to ALL at Evergreen. It's a robust software application that contains screen reading, writing and dictation capabilities, and studying and research tools. Read and Write Gold integrates with common applications such as MS Word, and Adobe PDF files.
- **Dragon Naturally Speaking**, a speech recognition program with Speech-to-Text software, is available in Evergreen's Assistive Technology Lab and on two stations in Evergreen's Computer Center in the Library building.

This information came from Evergreen interviews (July-September, 2019) with Margaret Blankenbiller (QuASR), Anne Carpenter (Assistive Technologies Services), Wendy Endress (Student Affairs), Chico Herbison (Member of the Faculty), Meredith Inocencio (Access Services), Lori Johnson (Student Rights and Responsibilities), Bridget Irish (Academic Technologies), Emily Pieper (Student Activities, TRiO), Stacia Pomerenk (TRiO), Joli Sandoz (Member of the Faculty, Learning and Teaching Commons Scholar).

– Carolyn Prouty DVM, Member of the Faculty

Crips in Class (2003)

"Crips in Class," our Washington Center conference presentation, grew out of our participation in *Disability and Chronic Illness: Psychosocial Aspects*, a four-credit course offered through Evening and Weekend Studies at The Evergreen State College. We met several times to talk about our lives as people who work with chronically ill and disabled students, and/or as chronically ill or disabled people ourselves. The five questions around which we focused our conference presentation arose from these discussions, as those most central to our classroom experiences. In what follows, Joli first frames our discussion, and then we take turns addressing each question.

Universal Design of Instruction (UDI)

Lack of experience when I began teaching about chronic illness and disability (with a class about narratives of illness in 1999) led me into some sticky places. I hadn't considered that a course on illness would draw ill and disabled people, or that I would need to figure out on the fly how to teach across significant differences in communication practices, preferred learning styles, and abilities to cognitively process spoken, written, and imaged information. After a couple of years of trying frantically to adapt learning activities and materials to individual students after the quarter began, I went looking for a better way.

The intent of the Universal Design of Instruction (UDI)[1] approach is to provide meaningful access to learning – not merely information – for every student, in part by designing learning activities and materials from inception with such access in mind. As I've experimented and consulted with students about ways to accomplish this goal, my own effort and time directed to adaptive work have lessened considerably. And all of us, including students not officially designated "disabled," have benefited. For example, our practice of reading out loud anything handed out in class that we will be using during that meeting certainly benefits learning disabled and visually impaired students, and slows down the flow of information for people affected by medications or illnesses which influence cognitive processing. It also pays dividends for not-disabled auditory learners, focuses class members on the task in hand, and reminds everyone that inclusiveness and paradigm shift are an important part of the lesson in courses centered on illness and disability.

I've found the following two websites most useful in working with universal design: Center for Applied Special Technology https://udlguidelines.cast.org/

DO-IT (Disabilities, Opportunities, Internetworking, and Technology) University of Washington: https://www.washington.edu/doit/universal-design-instruction-udi-definition-principles-guidelines-and-examples

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Editor's note (June 2021): "Crips in Class" first appeared in the Fall 2003 issue of the *Washington Center News* (Washington Center for Improving Undergraduate Education). We acknowledge that the word "crip" – a shortening and repurposing of the term "cripple" – is not universally accepted in disability circles. As it is used here, "crip" represents both claiming of identity and reference to historical discrimination and oppression associated with disability.

1 Editor's note (June 2021): Universal Design for Instruction (UDI) shares with Universal Design for Learning (UDL) the goal of supporting opportunities for full participation by the widest possible range of learners. The frameworks derive their initial principles from different starting points.

Although we didn't plan "Crips in Class" this way, each of the questions surfacing from our preliminary discussions touched on UDI, very broadly defined. Access is a universal issue.

Marie Marquart

I am Marie Marquart, one of the three students who presented in the "Crips in Class' session at The Washington Center for Improving the Quality of Undergraduate Education 2003 conference with our instructor, Joli Sandoz. In our meetings before the conference, I experienced some of the small acts necessary for composing a group presentation. One of the small acts was the development of the five questions in anticipation of what information the attendees might want or need to further their interest in disabilities and chronic illnesses (CID) in the classroom.

The questions I chose to address here are:

1. What barriers did you, or the CID people you have worked with, overcome to become college students and to stay in college?

2. Speaking from a specific CID you know well enough to represent, how are the ways people with that CID take in, understand, and remember information different from the majority of other students?

3. Are there big things that faculty might do to accommodate these learning needs?

As with the majority of students with a learning disability (LD), I am at all times confronted with the difficult task of acknowledging privately and/or publicly my learning disability. Most LD students entering college either have had experience dealing with the barriers of stigmatization and feel confident in this situation, or are still wary of acts of oppression displayed in attitudes and looks questioning whether or not they have the capacities to learn the class material.

My first attempts at receiving an education were shaded with rejection and prejudgments. I was asked to leave a business college after three weeks for they found that I did not have a GED or the skills to read, spell, and write at the twelfth-grade level. After attaining my GED, I tried again at a community college. They said, "We do not have the faculty or the resources to teach you at the level you are starting at," adding, "You will never make it to graduation." These academic encounters were my greatest weaknesses, but became my greatest strengths.

An individual with a learning disability must first have this problem defined, and then find a solution. Either an advocate or the individual's parents must help in finding the solution; it is nearly impossible for anyone to achieve academic success on their own. Impairment from a learning disability includes difficulty recognizing characters, time and space confusion, disorganization, and/or difficulty with comprehension. Once my problem, dyslexia, was defined, I became aware of one of the critical barriers associated with a learning disability: the time factor in learning a subject or task. Some instructors may view an individual's request for extra time as criticizing their teaching. In their classes, I am faced with the difficult and risky undertaking of inviting stigmatization and sharing personal inadequacy by disclosing my LD.

For both disabled and non-disabled students, staying in college takes everything. One additional problem for LD students is finding the needed resources, as in low to high technology equipment and assistance. More significant, though, is the essential conversion of material to be learned, from a traditional linear teaching presentation to a multi-sensory approach. One of the results of this conversion is that to the instructor it looks as if students with LD are one or two weeks behind the scheduled agenda. In defense of others and myself with a learning disability, being lazy is not the reason.

We must take the information presented in class and re-present it to ourselves in a format of multi-sensory experience. This multi-sensory learning style may require all of an individual's body and mind senses; some adaptations are physically tracing the word(s) with a finger for comprehension, enlarging words for better recognition, and sensing the word for an emotional meaning and connection, then merging that meaning into an object for visualization. For instance, if I was having a problem comprehending the word "leadership" I

would break the word into sections and find an emotional connection with the first part: leader. The feelings I experienced as a little girl when I would watch my Dad, at his then-current duty station, lead his troops in their weekend exercise drills gives me a familiarity with the sense of the word. Then adding the suffix "ship" to make the complete word "leadership" connected the visualization of my Dad to the function, or position, or the ability to lead. Subsequently, when I read the word "leadership" I have not only the definition of the word, but an emotional connection and can visualize the meaning. This conversion process in total often results in doubling the learning time. Completing the writing and reading homework assignments demands different skills and techniques as well. With reading, some LD students, including myself, struggle with putting the sounds and letters together to decode words and must reread a sentence several times in order to comprehend the meaning.

Another decoding learning difficulty arises when I read long articles without the assistance of my computer-reading program; as a consequence of not being able to hear the word, I must sound it out. Once I understand all the words in a written sentence, I make sure the sentence itself makes sense and the meaning of the sentence supports the meaning of the paragraph; this process may, at times, apply to every sentence in an article, chapter, and/or book. A similar process takes place when writing a response to the readings. In writing, some of the characteristics of a learning disability may involve disorganized thought patterns, poor word choices, misuse of words, and/or not being able to recognize writing mistakes.

The reading and writing process functions in a sequence: in order and one sequence at a time. In some extreme cases, an interruption may disorient LD individuals so that they would not be able to pick up where they left off. They are unable to comprehend starting in the middle of a sequence, and must begin the writing/reading process completely over. The process of starting over may result in all or some of the emotions leading to the feelings of humiliation, frustration, confusion, and isolation.

Are there big things that faculty might do to accommodate these learning needs? When I hear this question, my mind wants to scream, "No, there are not big things anyone can do!" However, there are many little things everyone and anyone can do to accommodate these learning needs. Creating a socially-accepting environment, especially in the classroom, is one of the most essential small acts needed.

I had a positive experience while attending one of my first classes at The Evergreen State College. The instructor noticed I was having difficulty with my writing. Within our discussion, she expressed her concern and shared that even though she is a published author, she was still unsure of how to help. I specifically remember her words, which were, "I would like for us to teach each other, but I will wait for your lead." This was a turning point, the thought had never occurred to me that I might have knowledge, experience, or a point of view that someone would want to learn. The other aspects of this conversation were her physical gestures and voice tones: they both expressed respect. Most individuals with a learning disability have learned to appraise a situation or task with prudence, using a high degree of awareness, intuitiveness, and insight regarding the individuals and the environment of the situation, employing the old adage, "A picture is worth a thousand words."

An example of when words and behaviors do not support each other is one common practice associated with the accessibility compliance statement some instructors add at the end of their class syllabus. As the instructors go over the required readings and expectations of the students, they make a caring statement about those who need special accommodations. They may say something like, "If you need help please see me during my office hours." Unfortunately, many instructors do not use eye contact while making this statement. When caring statements are made but do not match physical behaviors or words written, it implies something is misaligned.

The above approach is different from an approach that invites sharing of a nonlinear learning style. Another small act is adding an invitation – or challenge – to the non-disabled students to learn about and respect different learning styles. I must pose a question, "How can we genuinely implement universal design in the classroom without understanding and respecting the need for universal design?" If

we are to make a change then all participants – faculty and students – need to engage in the small acts of creating an environment of openness, understanding, and sharing the need for universal design in our classrooms. The answer to the question, "Are there big things that faculty might do to accommodate. . .?" can only be answered by evidence of small doable acts.

Lynette Y. Romero

I am proud to be identified as one of the "Crips in Class" presenters. I am visually impaired and I use a white cane. My mobility instructors have told me that I have just enough vision to get myself in trouble, because when I feel acclimated to an environment I choose not to use my cane. It is an interesting situation because people can distinguish the fact that I have some vision, but they have no way of determining how much I don't see. My experiences are vastly different than those having a "hidden" disability.

The first question I focused on was: If someone said to you, "I don't think CID people should ask for or receive special favors or accommodations in college," what would your response be, speaking from your own experience as a person with CID or a person who had worked with CID students?

I have experienced this situation numerous times in the past and unfortunately my response has not always taken the position I embrace today. I am grateful for the opportunity to give a proactive response versus a reactive response to this question.

I believe the first thing I would try to do is educate the person about the various types of disabilities that require accommodation for the student to succeed in a college setting. I would give examples of the barriers that students with CID face, and the auxiliary aids and accommodations needed to make the classroom accessible for them. I would explain that there are no "special favors" given; these services provide an equal ground or equal playing field for people with disabilities. Consider it our handicap, no different than the golfer who tees off at the handicap line. I would tell that person, if it were not for the technical support and the auxiliary aids that I have received as a person with a disability, I know that I would not be in college today. For me, providing an education for people with disabilities means that we will be able to support ourselves and become more independent. I would ask the person asking the question to consider the alternative, saying "I could live off my social security disability for the rest of my life and let YOU, the taxpayer, support me, or I could take advantage of the rehabilitation programs available to me and persevere."

I will never forget my first quarter back at college after a twenty-five-year absence when this scenario first happened to me. I was still struggling with my adjustment and acceptance of my vision loss. In the rush of finding a good seat, with the best view of the board and the professor and next to my note-taker, another student plopped down beside me and asked, "Why do you get a note-taker, and the rest of us don't?" I realized at that point that the shallow inclusiveness required by law is often used to force normalization, creating the image that we are a "melting pot" of identities. But unfortunately, as long as society continues to create separations between people who live with disabilities and those who don't, equality can never really be achieved just by granting accommodations. Individual attitudes must also change. My understanding of truly inclusive education is that all students in a school, regardless of their strengths or weaknesses in any area, become part of the school community. When the student made that remark to me, I lost my feeling of belonging in that classroom.

The last point I would make is to explain that providing auxiliary aids to students with disabilities is the law. There are two major pieces of legislation that impact the provision of services and accommodations for students with disabilities in a post-secondary institution. They are the Rehabilitation Act of 1973, Sections 501 and 505, the Americans with Disabilities Act (ADA) of 1990.[2] If you would like to find out more about these laws, these are web sites that you can access:

Americans with Disabilities Act, U.S. Department of Justice: https://www.ada.gov/

Office of Civil Rights, U.S. Department of Education: https://www2.ed.gov/about/offices/list/ocr/index.html?src=mr

2 Editor's note (June 2021): Also the ADA Amendments Act of 2008 at https://www.ada.gov/regs2016/adaaa.html.

The Rehabilitation Act of 1973, Sections 501 and 505, U.S. Equal Employment Opportunity Commission: https://www.eeoc.gov/statutes/rehabilitation-act-1973

The Rehabilitation Act of 1973 and 1990: https://www.eeoc.gov/statutes/titles-i-and-v-americans-disabilities-act-1990-ada

The second question I addressed is also one I have had personal experience with: *Have you been in programs and courses in which CID was ignored or put down? How are class experiences and learning different when CID is an acknowledged part of the valid or acceptable "differences" in the classroom, and when it is not?*

When a professor acknowledges the fact that I have a disability, I try not to internalize the implication that I am different from any other member in the classroom. I need to do this because I want to be considered equal to any other student in that classroom environment. Acknowledging a disability is a sensitive circumstance. It is important for the instructor to check with the student to make sure that they want to disclose the fact that they have a disability, simply because some students do not want their disabilities known to the other members of class. Protecting privacy is important and should be part of policies and procedures of the institution for the students' confidentiality and constitutional rights. Unfortunately, in my case the instructor looked directly at my white cane and before asking my permission said, "I noticed you have a white cane, you must have special needs. Does anyone else in the class have special needs that need to be addressed?" By announcing my vision loss in this manner, the instructor literally took away my control, my power to present myself to my peers in the manner that I preferred. Full inclusion in this situation would have been letting me decide whether or not to disclose my disability to the group as a whole. Unfortunately, the instructor's attitude reinforced the bias that people with disabilities deviate from the normative part of society. If there was a universal method of acceptance or inclusion similar to the universal design of instruction model, and the instructor chose to use it, stigmas and stereotypes about people with disabilities would start to evaporate. An attitude of acceptance has a rippling affect that spreads throughout the classroom like a rock dropped in the middle of a pond.

Joli Sandoz

What specifically can faculty do to make CID people welcome in the classroom, and an accepted part of the class community? First, I assume that at least 9 percent of the students in any class (the national figure among US postsecondary enrollees in 1999-2001[3]) will be living with illness or disabilities that result in functional impairments, and that I will not know who they are.[4] My personal observation has been that another 10 to 15 percent, or more, will be working with and around less intrusive conditions, or the CID of a family member.

I try to model openness to differences in preferred learning styles, and to chronic illness and disability, in several ways: brief statements about universal design and Evergreen's air quality policy (which asks that people not wear scented products on campus) are part of a letter I send to students before the first class session and part of my introductory talk at our first meeting; I make a general announcement several times in class specifically asking people with particular learning needs to talk to me about what I can do to facilitate their learning; my attendance policy suggests that people not come to class when they are contagious, as members of the class (any class) may have compromised immune status. (Anyone who misses is, of course, required to initiate a conversation with me about providing evidence of learning in lieu of attendance.) In addition, I do my best to make texts genuinely accessible to people who need to arrange for readers, scanning, etc., by making a detailed week-by-week reading and assignment plan available at least six weeks before the quarter begins.

Few chronically ill or disabled students of my acquaintance have had their experiences

3 National Postsecondary Student Aid Study, National Center for Education Statistics, US Dept of Education. "Profile of Undergraduates in US PostsecondaryEducation Institutions: 1999-2000." Executive summary available at: https://nces.ed.gov/pubsearch/pubsinfo.asp?pubid=2002168.

4 Editor's note (June 2021): The number of students who identified themselves as disabled, during contacts with Evergreen's Access Services office in the 2020-2021 academic year, added up to roughly fifteen percent of the undergraduate student body. The proportion of Evergreen students who are disabled is probably higher, since not all get in touch with Access Services (Inocencio).

as CID people taken seriously in classrooms. (Or, quite often, ever in public before.) This is especially the case with students who acquired their conditions after high school. Because their voices are often ignored or silenced, it seems important to create an environment in which people living with chronic illness or disability can choose to speak from their lives. Part of this involves communal exploration of the roles of emotion, risk-taking, and personal experience in learning, and of personal experience as an acceptable source in making general knowledge. This discussion also engages definitions of confidentiality, and the value of connecting concepts and theories (the general) to the personal (the particular). As faculty, I try to model acceptance of CID, and work to create opportunities for others to perform openness (at a minimum, suspension of disbelief). One of the ways I do this is by acknowledging public disclosures of illness or disability during class discussions, and – if no one else does – by voicing illness and disability issues when diversities and differences are being listed or addressed. My required reading and film lists for any course or program include materials by people who openly claim illness or disability speaking from their own experience.

Always, one question remains: Whose responsibility is it to learn? We at Evergreen rely on the Access Services office to arrange for needed technology and accommodations requiring expenditures. As a classroom teacher, I can't go very far beyond what I've outlined above, except in the way I pace and pitch specific learning activities. Diluting the difficulty and complexity of academic content is out of the question (and students have rarely asked for that). I do, however, take care to be clear about how what we are addressing each day fits with overall themes of the course; to plan a variety of content engagement approaches for each class meeting; to conduct frequent and varied assessments of concept comprehension; and to summarize key points often. Not-ill or -disabled students tend to find these "learning aids" just as useful as do the others. Inclusive teaching is about small, doable practices that foster learning, which is what we're all trying to do, together.

– Marie Marquart
– Lynette Y. Romero
– Joli Sandoz

Works Cited

Inocencio, Meredith. "Re: Questions about Updating Info about Disability Laws and Statistics." Received by Joli Sandoz, 2 Jul. 2021.

10. Balancing Structure and Emergence

"A good syllabus builds an intriguing and engrossing picture of an important subject or theme. It should be so rich it impels students to undertake their own inquiries . . ."

– Helena Meyer-Knapp

understanding (2008)

when I explain

it is step by step

but understanding is not

just reaching the top step

it is an end of weight

easing away

in the pause between steps

or gone in the instant

a foot touches down

sometimes one has to climb

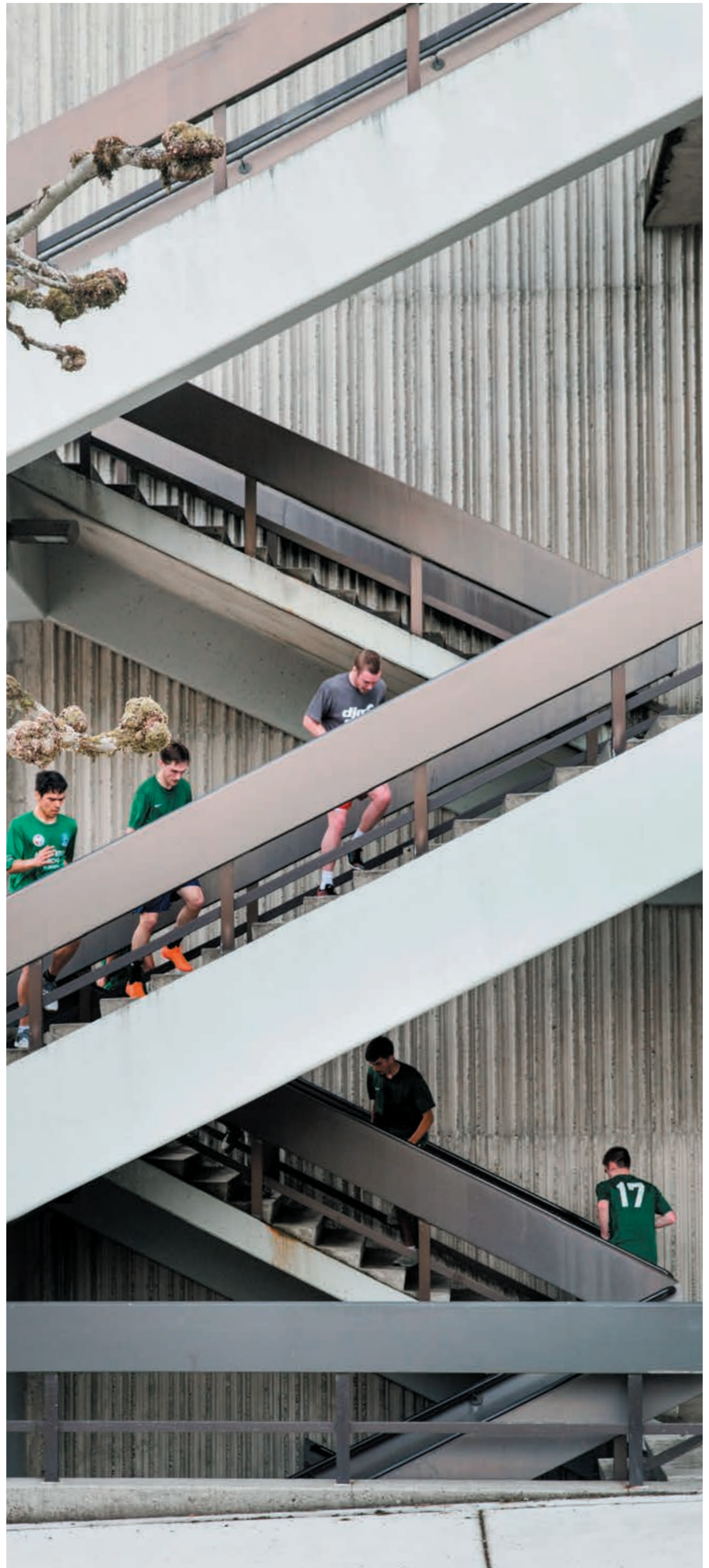
over and over

the same stairs

before they earn

their name: flight

**– Rob Knapp,
Faculty (1972-2017)**



Patterns: Some Thoughts on the Successful Planning of Interdisciplinary Programs (2001)

I've decided to set down some of the principles or foundations I have used when planning programs at Evergreen. Most of my experiences in programs have been social science/arts/humanities programs. However, during the last few years I have also incorporated some physics/astronomy in my work and have collaborated with faculty from those disciplines.

My hope is that the patterns will be more useful for other teams because they represent theories about practice rather than specific direction to be followed.

The locus of the most important decision-making at Evergreen has always been with the program team. The team asks for some room and a budget and then is pretty much free to do what its members decide together is important to do. When a new team comes together to plan a program, there are some conversations that are vital and issues that we can anticipate. The central questions of the program, it seems to me, must provide the intellectual focus for the team's work. It is these questions to which we bring our tools of inquiry, our passion, and our disciplinary expertise.

Implicit in my view of program teamwork and planning is the notion that program planning as well as the work of the program requires an essentially dialogical approach. That is, a program organized around theme and questions requires intellectual exchange of ideas and opinions. It is an exercise in communication. Books and articles, workshops and seminars, lectures and evaluations – all help us in this extended conversation. But it is the dialogue and exchange that is central.

Students must be engaged in these significant questions in real, honest ways. They must be involved in and committed to daily narrative acts (writing, speaking, grappling out loud and in journals with the ways in which others have approached similar questions) in order for a program to succeed for everyone. That's my opinion. A student who believes him or herself to be outside the work or believes that the program has a life of its own that does not require his or her hard work will not engage in these daily acts and the program will be less than successful. A program that denies authority (author-ity) of the students in shaping answers to significant questions being explored will *not* be successful in encouraging students to develop habits necessary for scholarship and independent learning. A program in which faculty do not model their own daily engagement in narrative acts and their willingness to be wrong and risky will not be successful in demonstrating for students that which is required in order to engage in intellectual inquiry.

But how to organize our work in a meaningful way and a way that will involve students? My hope would be that team members might read through the patterns together and decide, for them, what common language and what theory to use when constructing a program and in deciding how to work. A team might not choose to be directed by my patterns and my language, but might be inspired or provoked to develop their own and begin a conversation that will strengthen the team and the development of the program.

I don't insist that these patterns have come only or originally from my teaching experiences, but they have all worked to guide me in some way. To the extent that they have been applied by others in their teaching, they are more likely to be useful to those who are looking for planning help. They all represent some sort of solution to a problem I've encountered. But the solution is open to interpretation and it will never be the exact same solution in another program with another group of students and faculty.

I am dedicated to Christopher Alexander for the phrase "pattern language." It has helped me to reflect upon what works at Evergreen. If I were to develop this piece, I would want to give context for each pattern, then speak about the problem it addresses, and then give several examples of how the pattern has been applied. All of the patterns, it seems to me, like Alexander's patterns, are grounded in implicit understanding/theory of social/educational relationships and I would want to make those more explicit. What my writing here reflects is Alexander's level of "instruction" or a suggestion of what to do. At this point, you have to trust that I have the other bits in my head. My patterns, like Alexander's, are linked one to the other. And there is some implicit hierarchy. That is, considering seminar enhancements out of the context of a program that makes themes and questions transparent may be dead ended.

So, this is an *ad interim*, *ad hoc* list of patterns with some attached examples. I hope you'll find them helpful.

- Have a central theme and compelling questions that address the theme and guide the choice of readings, lectures, and workshops. These questions ought to be ones that are of vital interest to team members. They ought to be ones that team members really want to explore together. For example, in *Sacred Places* I was truly interested in how and whether the idea of sacred is alive in our world today and why certain buildings or features in the landscape have come to be thought of as sacred. I wanted to explore the idea of sacred with other faculty who could bring different perspectives to bear on these questions.

- Tell students (and yourselves) to keep the theme and questions before them all the time . . . paste them on their bathroom mirrors, on their dashboards, on the covers of their notebook. Tell them their work in the program is to notice the theme and how they come to understand and come to terms with it. Use the theme and the questions as a sort of "final exam" that is given out the first day of class and revisited on the last.

- Use each week of the program to deepen the investigation of the theme and further the questions.

- Use workshops to provide disciplinary tools that aid in the exploration of the theme and questions. The need to know must lead to the need for tools. Leave time for needs to emerge from the students' discoveries and urgent questions. Workshops will provide new perspectives, new angles of approach to the theme. ("Stars, Sky and Culture" was a module that was designed to do this for *Horizons*. A group contract called *Stars, Sky and Culture* featured weekly astronomy workshops.) *Sacred Places* featured a sacred geometry workshop (weekly second quarter) that also helped students review/develop skills in math/spatial thinking/design.

- Let the books build one upon the next. Always link them, remember the last one, interrogate the authors, ask critical questions, teach students to read deeply and to compare and to study. Take none of these skills for granted.

- Use lectures to prep the books and to address the theme or question. Use lectures to model your own struggle with the theme or application of a disciplinary approach to the theme. Use them to have public conversations with team members around the questions. Show your excitement and enthusiasm. Don't be afraid to make mistakes, show how you are stretching or reaching to get to a new place in your own knowledge.

- Give students a time for program governance and give them real tasks to accomplish. Let them review the covenant and help form the relationship with faculty. Ask them to plan retreats. Give them the opportunity to organize extra speakers or program sessions. Let this be a part of the program in which leadership and collaboration/participatory skills are learned/reflected upon. Provide some guidance, ask for serious reflection, but don't actually attend governance meetings or succumb to the urge to take over. Use a book or two (Freire) to help them think about liberatory education and guide them to be responsible for decisions regarding their education.

- Make a time in the program for students to work in smaller groups on some part of the question(s) you are addressing . . . one piece of the puzzle. Have these groups report back to the whole program

regularly. Meet with them weekly or biweekly with an agenda that is clearly stated. Don't leave anything to chance.

- **Old teaching tip:** Repeat everything 33 times, 33 different ways, on 33 different days. They've been saying that since I was in the 5th grade. Don't ever rely on saying a thing once or putting it on a syllabus and assuming everyone will get it. But do create networks of communication within the program so that you don't do all the repeating yourself.

- Build into the smaller groups weekly writing and peer review with faculty facilitation. Use class time. This will help to improve writing, develop editing skills for all students, develop writing skills for all students, and get you out of reading all those drafts alone at home.

- Provide weekly study questions. Help the students approach the text.

- Make your goals, objectives, etc., transparent. Don't make students guess about what you are up to and hope for. But at the same time, give them opportunities to make the connections, find the threads, etc.

- Establish study groups. These are pre-seminar study groups that help students prepare for seminars and give quieter students a place to rehearse.

- Decide what the goals of seminar are to be: to work together to understand the text? To use the text as a basis for conversation about the theme of the program? To see the text as one answer or angle of approach to the central questions of the program? To provide a basis for asking new questions? To appreciate the writing, imagery, skill of the writer? All of the above? What else? Use the decision about the goals for seminar to guide the facilitation and rules of discourse. Use a good book to help seminar groups develop ways to think about working together and establishing groundrules, especially around issues of respect, listening, disagreeing.

- Establish rituals of renewal, transition, and celebration in the program.

- "Down weeks": Return with storytelling reports of how the work accomplished during the week has furthered understanding of the theme and questions. Have everyone involved. Celebrate being back together. Be sure the goals of the down week are clear . . . be sure there is a reason to be working during the week.

- Welcome moments of disequilibrium but use them to teach. Floundering to no purpose is probably just floundering. Others might call what I call disequilibrium chaos or contradiction. Don't be afraid. Plunging into hard, significant questions isn't easy and I don't believe we should make it easy by changing course, giving in, stepping back. But I do believe we must be deliberate and thoughtful and respectful of the discomfort many feel in chaos.

- Quoting from a recent Washington Center[1] workshop: "The right guide for the right journey." Decide upon your role: guide? expert? professor? confessor? All of the above?

- Make all important decisions about the program with your team. Have deep conversations about goals and themes and questions. Agree on all the pieces and ask yourselves

1 Editor's note (June 2021): From the Washington Center for Improving Undergraduate Education website: "[T]he Washington Center, a public service center at The Evergreen State College, is a national resource to two- and four-year higher education institutions intent on creating equitable learning opportunities for all students through the strategic use of learning communities and other evidence-based practices." Through the years since its founding in 1984, in addition to much else the Washington Center has provided faculty development opportunities for Evergreen educators.

together repeatedly how they fit together, how students will engage, how students will be evaluated. Spend the time together first choosing the books that really make sense with respect to the program theme and questions. Spend the time together deciding what workshops and lectures make sense.

- Don't pick books you haven't read. Don't show films you haven't seen. Previsualize each week of the program building around the central text. Don't let a book, a film, a workshop dangle out there without context, provocative questions. Help students escape the potential terror of the free-floating signifier, i.e., a film or book or article whose meaning they are not guided to explore within the context of the program.

- Get help as you plan. Review Bloom's taxonomy [. . .]: Is there opportunity each week to move from knowledge, to comprehension, to application, to analysis, to synthesis, and to evaluation? What exercises will promote learning that goes beyond facts, definitions? How will you know if students comprehend or can apply new knowledge?

- At the end of each program (or each quarter) have an all-out program conference that challenges students to move to a new place with their knowledge. Devise a day that will require students to bring together all they've learned (new concepts, new approaches, new language) and apply this to a new phenomenon or new data. Make this a creative, energetic, synergetic final exam. Use lots of butcher paper or chalk boards. Organize students around pieces of the new puzzle and encourage them to send representatives to each of the other groups periodically during the day so that they are not working in isolation. Aim toward the end of the day to have a whole/a group understanding of the new phenomenon. We did this in *Televised Mind* at Seattle Central,[2] for example. Set up the room, offered a written problem as students came in the door, let them have at it.

- Bring the faculty team together to decide upon student requests for any exceptions (e.g., want to do a module instead of an element of the program, want to leave for a week). Have [all program] faculty meet with students who may lose credit, and agree together on standards for credit and language that should go into warnings.

- Encourage quieter students to risk participation. Give them tips for testing their ideas in seminar: e.g., pick one question to ask, rehearse it, and either read it or speak it. Work with your [study group] and decide together which questions or comments to bring forward, then speak as one of the team. Reward yourself for taking responsibility for your education, for making seminar work for you.

- Don't try to plan a program with occasional one- or two-hour team meetings. Take a day or half a day now and then away from campus. Breathe. Be relaxed. Don't make decisions in haste. Enjoy turning the theme of the program around and around. Look at it from lots of angles. Be creative. Select books you will really enjoy. Agree to do lectures and workshops that will challenge you and lead you to explore things in new ways . . . but nothing that will make you [frenzied] in terms of time required to prepare.

- Don't allow faculty to become "talking heads". Engage students to help in reviews, interpreting assignments, saying what they believe expectations to be, clarifying the work of the week.

2 Editor's note (June 2021): The Washington Center fostered faculty exchanges with Seattle Central College and other Washington community colleges, beginning in the 1980s.

- Take every opportunity to hear how students see a situation/ what they have actually learned as compared with what you are teaching and learning. Listen. Have them show you, show each other, teach each other, draw mind maps, make conceptual models. Do in-class applications or labs whenever possible. Pose problems and let the students work them out.

- Does it mean anything? Challenge people to carry dictionaries around with them and to go beyond dictionary meanings. Challenge people to challenge the language used by authors. Expect precision, excellence, close reading. Model it.

- Discuss and teach collaboration. Take nothing for granted. Talk.

- We are all bombarded by information and images. If you want students to focus on a text, a conversation, a film or a lecture, take a few minutes to help everyone settle in. Be deliberate. Don't begin with a list of assignments or reminders or more information. Begin with less information. Begin with an exercise that will help clear out the extraneous and give space for the theme and questions of the program to be foremost. Let the work enter the room. Sometimes I do some breathing exercises. Sometimes I just review what the morning must have been like for them . . . what it was like for me. And finally, position us all in the room together ready to work.

- Don't let information, schedules, deadlines, attendance, requirements, and administrative details run the program. Let talk, deep discussion, significant investigation, relationship be what you are about. Let the work that is accomplished be the basis for "evaluation". Don't succumb to the temptation to become the police rather than faculty engaged together in the enterprise of learning. If you are engaged with "co-learners" you will know who is present and who is not present and you will come to know how and in what ways others are present to the work.

- Take time to reflect regularly as a [faculty] team on what is working, on the work of the program as a whole, on how the pieces are coming together and on the way in which the significant questions of the program are being attended to.

- Be honest with and supportive of teammates. Find time to tell each other what you appreciate about each other's work, about your strengths, and about ways in which you can all stay in the work. Mentor each other. Show teammates how you do something that they especially like in your work.

- Show teammates what you do, your research or production interests. Plan creative ways to show who you are, what you think about, your "axis of categorization" and your "angle of approach."

- The full circle. Students probably ought to read, interpret, analyze texts but complete the circle by completing "text". I use that word to include visual materials.

- Try to talk about how teammates can give each other energy and about differences in work styles. Don't let differences silence you and get these differences out front.

- Resist the temptation to bring out the yellow lecture notes and the old workshops. I know it is easier. I know sometimes we don't want to take the time to develop new stuff. But what we do with students has to be with and for them, the unique group, this year. The participants are always different and the way in which you are addressing a theme in the program is always different. Think the old stuff through or revise it and update it at the least.

> Some of us have "bags of tricks". Be careful. That stuff gets as stale as a bag of old candy. Short cuts, filler, we can gag on it.

Okay. Teaching an interdisciplinary program that really works is like doing improv. I think that because I am listening to Anita O'Day singing with the Oscar Peterson quartet as I write this. Why is it like improv? We set the theme, repeat it, explore it. We set the tone in our introduction to the work. Then we ask the students to take the lead, devise solos: ". . . [A] solo begins with an organized series of pitches/rhythms consisting of only a few notes. [But] an entire solo can evolve from these small units . . ."[3] As faculty, we begin the work with an idea, an organized series of questions. We invite others to join us and yet we keep coming back to those questions, those motifs, and we keep developing the relationships between and among them and/or encouraging students to find the relationships. A major difference between doing improv and teaching interdisciplinary studies is that we also usually have to teach the students how to play the instruments at the same time we want them to make music with us.

– Llyn De Danaan Ph.D.,
Member of the Faculty

Works Cited

Alexander, Christopher, et al. *A Pattern Language*. Oxford University Press, 1977.

3 A line from Joan Dean's lectures on jazz improvisation

Emergence in Academic Programs (and during Pandemics) Vitalizes Learning and Life (2020)

A good syllabus builds an intriguing and engrossing picture of an important subject or theme. It should be so rich it impels students to undertake their own inquiries, regardless of whether, at the end of the program, there are more uncertainties than there were at the beginning. In addition, a wise syllabus has enough flexibility in the schema of class content and assignments to adjust around the actual people who sign up. If the first week of classes has enough "getting to know each other" exercises in it, the fit between students and class can be attuned from the first week onwards.

Faculty planners set out learning objectives, specifics that emerge naturally as a result of the skills and topics inherent in the subject matter. In a conventional college, course sequencing generally allows faculty to make assumptions about the skills and interests they are entitled to expect from incoming students. While this is possible to some degree at Evergreen, students who have been at the college several years will likely come in with quite varied backgrounds. Furthermore, the large number of transfers ensures that even similar course titles will actually mean quite different experiences.

Above all, Evergreen students rarely enroll in classes without an agenda of their own, without background experiences and future plans that ensure they bring with them quite detailed pictures of their hopes for the class.

Hence the suggestion: Get to know each other. Both faculty/staff to student, and student to student. Do so in the very first class session if at all possible.

Introductions

1. Ask students to say why they have signed up for the class, and make it clear that bland answers like "it fits my schedule" are fine. It is never too early to begin to factor in student agendas.

2. Staff and faculty should be ready to tell students quite explicitly why each of the resources chosen is on the syllabus. A description according to the week-by-week sequence of readings will illustrate the rationale for workshops, field trips etc. An understanding of syllabus goals deepens and extends the teaching and learning for everyone.

Things that Feel More Like Games but Share Information

1. Everyone, faculty and student, arranges themselves physically in order of birthday across the calendar (entertainingly there's often more than one shared date), in order of distance from the place they call home, by height. Simple things that get people talking and therefore also begin to reveal where the shy and reserved are in the class.

2. People in small groups talking about their place in the birth order in the family, or some place they have visited from which they would want to share a food or drink etc., etc. Students that share some attribute can be about to turn into friends, a helpful part of making a "learning community." Sandra Simon, an early faculty colleague, taught me decades ago that for young people in programs it is important not to feel alone.

3. Students can also fill in one of the many pre-existing "personality" instruments, for example, the Mennonite-inspired "conflict preferences inventory." For subsequent small groups gatherings there is material for them to share and discuss. I made groups of like sharing with like in the early days. There would be plenty of moments in the future to encounter difference. One quarter, we set up seminars around the conflict inventory. I had one made up entirely of conflict avoiders and it was a disaster. No one was willing to do the hard work of becoming visible and central to a conversation.

4. Students, in writing, make explicit the strengths and weaknesses they bring to the materials they will be studying. This can be a scaled-choice quiz or free writing.

Faculty should LISTEN hard to take in the spoken goals and hope statements. Faculty should READ carefully the statements students make about their skills. It may be clear at once that something needs to shift – more time here, less time there.

Programs over the years have quite often set aside one part of the syllabus to be largely student-organized: the planning for a field trip or a workshop series for the next quarter, for example. Building up democratic expertise intentionally also strengthens everyone, should student dissatisfactions begin to suggest later syllabus adjustments. This easily can occur over a span of several quarters. When suggestions for change begin to appear, the information from the beginning of the quarter will also become useful once again.

Regardless of whether the teaching team is heavily invested in detailed prior planning or more inclined to fill in specific topics as they arise, seeing teaching and learning as student inquiry – as opposed to mastery, for example – depends on understanding the actual inquiries that have arrived in the room. Some students thrive on active learning. Some faculty give stunning lectures. We can plan in advance to build the syllabus around both, but once the class convenes the balance may actually need to shift. Lab partnerships may need to be realigned, seminar membership modified, or even the allocation of topics in some particular student's evaluation could need adjustment.

One Last Note

Sometimes a student enrolls in one's class who depends on truly distinctive support for the teaching and learning to succeed. So be it. They are there and so are you. Working together can make this reality more fruitful than frustrating. Two examples:

1. A legally blind student enrolled in a program of mine that required work with very sharp tools. Her projects

were given the time and extra table space they needed.

2. A student prone to significant mood swings turned out to have very little control over how they dominated in seminar. I handled it poorly. My failings had an impact beyond the student in difficulties. Shifting seminar enrollments to make ME a better teacher, an adjustment I could have used but did not ask for, would have been wise.

– Helena Meyer-Knapp
Founding Faculty, Evening and Weekend Studies

Arc of an Academic Quarter (2021)

O week (before a quarter starts) – Curtain rising. Lots of adrenalin and faculty meetings. Go away for the weekend.

Week 1 – Chaos. Flurry of attendance lists, coordinating with your teaching partner(s), greeting students, memorizing names, nuts and bolts of syllabus and community agreements, icebreaking activity, and initial assignments. Decide on your policy for late work, and articulate it clearly to students.

Week 2 – Ripple of students still seeking program homes. Those showing up in your program may need extra support to catch up. Some students may leave your program for a class they believe is a better fit for them. It's probably not about you.

Week 3 – Concerns about workload by *some* students. Justify, capitulate, or negotiate. Encourage an honest accounting of hours put in and have a class discussion on time management strategies and expectations for the program and number of credits. Figure that almost all students have at least one job, and many also care for children and/or elders.

Week 4 – In the groove. Students have stopped asking what you want from any given assignment and are engaging in ways most meaningful for them. Do individual mid-quarter conferences with students this week, if not earlier. Be receptive to students who need to catch up on assignments, and come to agreement on due dates and scope of work.

Week 5 – Take stock. Assess. One idea for an activity is to have students create their own mid-term, based on popular education models, as a tool to reflect on what's been most significant to them in their learning. Other activities could be a reflective assignment, or draft self-evaluation.

Week 6 – In the flow. Lectures, workshops, labs hum along. Seminar dynamics have been established, and hopefully are productive. If not, do a seminar 101 workshop, role-play various seminar styles (conflictual, quiet, dominant, cohesive, etc.). Ask students to brainstorm what's working in seminar and strategize to address what's not.

Week 7 – This is so easy. Early quarter stress and challenges almost forgotten. Students working on iterations of their final projects, and they are well-versed in whom to turn to for support and camaraderie. Or, another scenario, students are stressed about keeping up with weekly assignments plus working on their final projects. You may likely encounter some of both.

Week 8 – More of the same, plus preparing for end-of-quarter/program evaluations by writing program description and setting up evaluation templates. Prepare academic fair flyer, work on next quarter's syllabus.

Week 9 – Calm before the storm. Begin writing evaluations of students with what you know: general level and quality of work, nature of seminar participation, next steps to address academic challenges, and projected number of credits and in which areas. Consider using the Six Expectations of an Evergreen Graduate as a framework for your evaluation of student work.

Week 10 – Crowning glory. Students' final projects and presentations. Potluck! Mountains of portfolios, hunkering down and writing student evals.

Evaluation week – Student conferences. Bunch them over 2-3 days, and at a time that's reasonable for you, e.g. don't start at 8 a.m. unless you're a morning person and your students are, too. Enjoy your conversations with students, revel in their growth and accomplishments. Invite conversations about their next steps for them and offer advising, direction, and options for students to consider.

After the flurry dies down and you've pressed "send" on the last of the student evaluations, wander over to the deans area to commune with colleagues over bagels, grapes, cheese plates, and sheet cake. Go back to your office and write your self-evaluation and evaluations of your teaching partner(s). Or, wait to write your self and collegial evaluations until you have some distance and perspective as to how the program went. In any case, celebrate the end of the quarter in your favorite fashion.

Rinse and repeat next quarter.

– Suzanne Simons, MFA
Faculty Member, Poetry & Poetics | Community Studies | Journalism

Tips for Core Faculty (1994)

Matt Smith's suggestions for 94-95 Core faculty based on his reflections on what made the *American West as Image and Reality* program work in 93-94.

Recognize that there is going to be student angst and upset. *Plan for it*. Plan retreats and field trips, for example, so that the angst gets broken up by doing something different, particularly in Fall quarter. For us in Fall quarter, we laid out the work and our expectations and our questions, but students didn't get it automatically. A field trip to the John Day fossil beds in North Central Oregon recontextualized the work and the reasons for it, vivified the questions, and as students got the point, the angst dissolved.

Respond to it. In Winter, students weren't that taken with our research paper weekly process and its apparent failure to gel with the seminar themes and texts. They also wanted their concerns about Spring quarter listened to. We listened to their concerns for an hour, one of us soliciting concerns, another writing them down. We listened, explained ourselves where appropriate, invited input about Spring quarter. Then we shared our planning ideas for feedback and critique. One change we made was offering the body of the program for 12 credits, and allowing students to sign up either for a 4-credit module elsewhere in the curriculum, or for an in-program module-photography (with the help of Steve Davis), art works, writing, or birdwatching. Our willingness to listen and to make changes kept a number of students in the program who otherwise would have dropped. They told us that clearly.

Most students in the American West program came to it as their second or third choice. *They stayed with it because we engaged their personal lives in the subject matter of the program, without giving up intellectual content*. We ended the year with more students than we had at the beginning because students talked about how interesting it was.

Source

Darney, Jin, editor. *The* Real *Faculty Handbook*, The Evergreen State College, 2006 (20).

What-Does-This-Book-Have-To-Tell-Us Seminar (1975)

Long Term Goals

- Teach students how to read, think, and discuss better.
- Teach students to work together: to learn from each other and teach each other without having to compete.
- Teach students to let books affect their lives.

Immediate Objectives of the Seminar

- Figure out the argument, thesis, meaning of the book: is it true or false? Strong or weak? Good or bad?

Editor's note for "What-Does-This-Book" (July 2021): According to Jin Darney, writing in *The* Real *Faculty Handbook* (2006), "Seminars are the heart of Evergreen teaching and learning: they gather a group of students and a faculty member, or a team of faculty members, to explore together a text, an intellectual question, or a theme. Although the "standard" of one (or two) seminars a week holds, it is by no means the requirement . . . Common to all seminars are the close analysis of textual material, collaborative learning among seminar members, and an active spirit of inquiry" (34).

Subject Matter

- A book worth struggling with and giving a part of yourself to. The center of attention and highest authority in this seminar is the book and its author. It should be as though the author were present.

- It should be a book with a thesis and argument, a position. Or if a work of art, a book with a meaning that can be wrestled with. It's no good if the book is trivial or self-evident or just has lots of interesting information in it. It's best if you can feel the book as an *expression* of the author and as though you can continually talk about and even *to* the author. Perhaps try to make the author present.

- Perhaps if it's a work of literature with no *meaning* – a purely aesthetic object – then one can wrestle with the question of "how does this thing operate?" "What is its principle of organization?" – but this will be much harder than the normal question, what is it telling us?

- The subject matter becomes the question(s) which is implicit in the book. Sometimes the question is self-evident. Sometimes the seminar begins by the teacher or a student posing the question – figured out at home. But sometimes a good part of the seminar is devoted to finding out what the real question is.

- The question doesn't want to be something that can be simply settled by looking on page 73 – or bringing in outside evidence. It wants to be some question of *value* or *choice* for which people must make their own answer. Nevertheless, one needs to be as rigorous as possible in consulting both page 73 and outside evidence in one's efforts to respond adequately to the question.

- The question, in short, becomes the interface between the two divergent focuses of this seminar: the book and our lives.

Rules for the Teacher

- Read and study the book beforehand but you don't need professional expertise in its area.

- Keep everyone's attention on the book, the task, the question. It is a task-oriented activity for which *you* are accepting much or all the responsibility. If you can't stand taking responsibility for an activity, even when you feel that most students are somewhat unwilling – if you can't stand taking that weight on your back, you will fail at this kind of seminar.

- Try to keep the presence of the author continually felt. Make it seem as though everyone is dealing with the author. Perhaps save a chair for her/him.

- Be delicate and light-footed in maintaining the dialectic between *the book* and *our lives*: "What does the book *say*" and "What does the book say *to us*." It's not, on the one hand, a graduate seminar where the only reason for reading the book is that it's part of the canon: we read it because it's important to us. Yet on the other hand, we are *not* discussing it with the immediate goal of dealing with our lives; our goal is trying to figure out the book better.

- Let your own interests and enthusiasms show. Lead by being a good learner yourself.

- Try to be a good host. Make people feel good. Help them cooperate. Try to build team spirit. Try to keep spirits high, morale high. Perhaps you are partly a coach.

- It's appropriate for the teacher frequently to start things off, to keep things going, to use questions or assertions to make things happen and keep things from dying. But not all the time. Let a silence happen sometimes, a lull: See where things are, let things sink in. Try to get

students gradually to assume more and more authority and initiative.

- But don't try to pull a double whammy: you started this game, they didn't. You can't pretend they're supposed to take *all* the responsibility.

Rules for the Student

- Read or study the book beforehand. You don't need commitment to its area.
- Bring the book; keep your eyes on the book. Look to the book for evidence and support (or refutation) of what is being said about it. Keep thinking about the book during class.
- Try to work as a team. Try for the truth, not winning points or beating people. If you don't understand, dare to admit it; if you can help someone else, try to do so (and learn thereby) without being condescending.

Dangers [Response by Faculty Brian Price]

- This seminar doesn't teach students to be self-motivated students. It allows a genuine dependence on the teacher. The teacher is allowing him or herself to be *depended* upon to provide a service. Students sometimes *do* learn to be self-motivated learners from the example of the teacher being one and sometimes by example of other students become autonomous learners. But this kind of seminar sometimes makes students believe they are more self-motivated than they are. When the teacher is gone; suddenly they aren't interested in reading or discussing or working together. Without the teacher the class falls apart.
- It is tiring to take so much responsibility, to lead so much.
- Watch out, nevertheless, for over leading. You may slip in too much of a hidden agenda, you may ask too many questions that are leading questions. You can impose the questions if you wish, but don't impose the answers.

Premises

- It is useful and justifiable for a teacher to take responsibility for making learning happen – even if the student isn't yet taking responsibility. An immature or dependent or extrinsically motivated student can be moved forward by being involved in learning that is intense and intellectually exciting. People cannot only *learn,* but even *mature,* through example.
- A good way to enhance learning is by treating a dead and absent writer as alive and present; having a *personal* relationship with a book.
- This kind of seminar assumes that the proper response to a great work is to engage in some kind of struggle with it. This seminar descends from Socrates and his student wrestling naked with greased bodies in the warm Greek air – and down through the cold baths which adjoin the playing fields of Eton and Harrow. If this troubles you – if you instinctively feel that the seminar rests on an assumption that is puritanical and debilitating to the growth of a healthy and natural love of reading for pleasure, then you will have trouble with this kind of seminar. You have to believe in the worthiness of intellectual struggle almost for its own sake.

– Merv Cadwallader

Source

Excerpted from: Cadwallader, Merv. What-Does-This-Book-Have-To-Tell-Us Seminar. Taxonomy of Teaching Activities, The Evergreen State College, 29 Jan. 1975. (Materials summarized and arranged by Peter Elbow.) Reprinted in *The* Real *Faculty Handbook* (2006).

Faculty Seminar (1997)

A good faculty seminar, that is, a vital, stimulating, and energetic faculty seminar, is a necessary ingredient to a good program. It is not a sufficient ingredient, but it *is* a necessary one. A well-chosen program theme (i.e., a question or problem in which each of the faculty members is genuinely interested . . . should allow faculty seminars to take care of themselves.

Because you are all genuinely interested in the same question, you will have much to talk about each week in faculty seminar; you will be eager to have these discussions, and finding them precious, you will be sure to banish business discussions to another time.

This last is an absolutely critical condition. It is a fatal mistake to try to accomplish program planning and to conduct a faculty seminar at the same meeting: the planning time will always drive out the seminar time. Faculty seminar and program planning ("the business meeting") should always be conducted at clearly separate meeting times, preferably on different days.

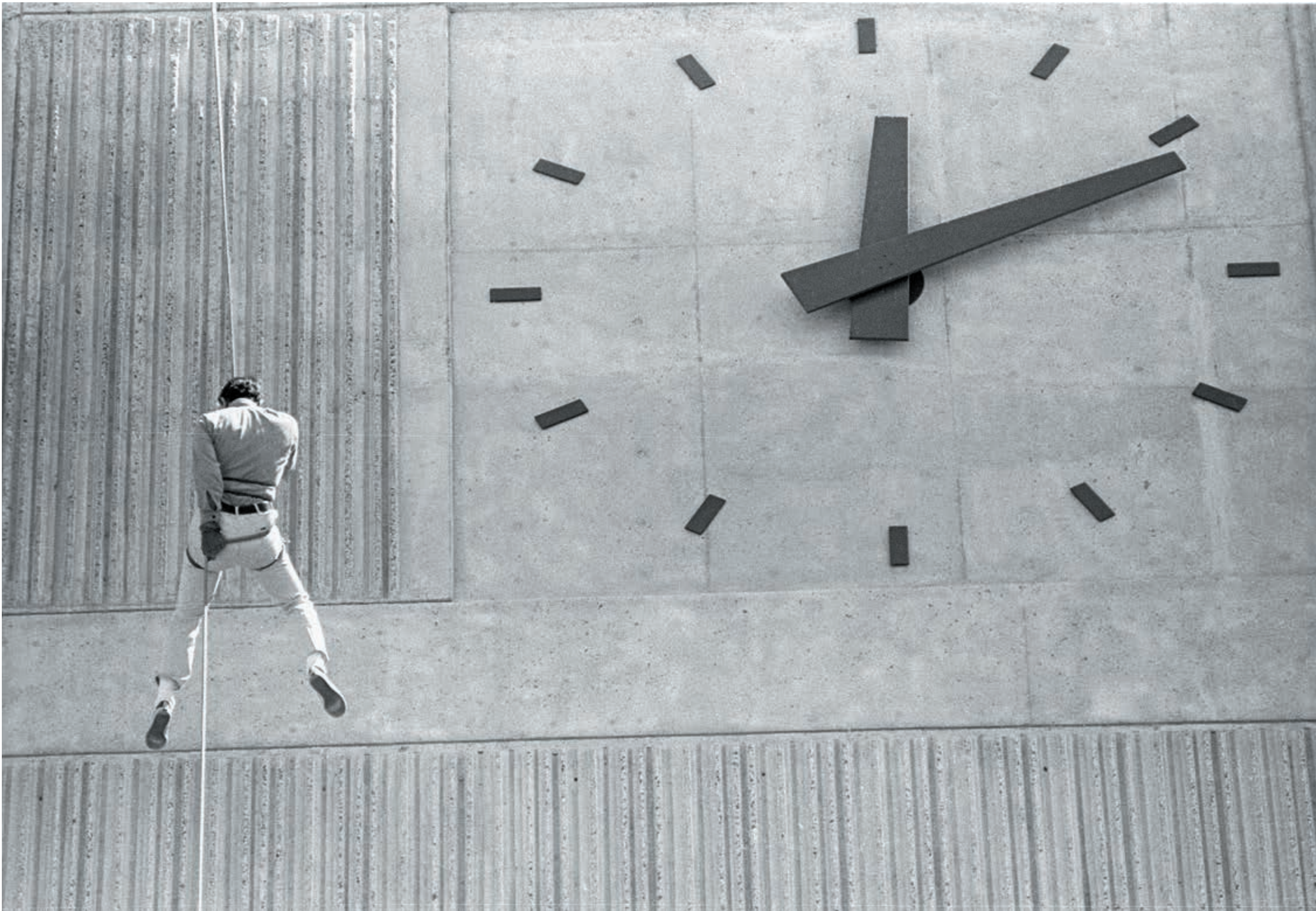
Some faculty prefer to hold faculty seminars off-campus, at a local restaurant or rotating at the houses of faculty. Such venues increase the likelihood of a good convivial atmosphere; a necessity for a good faculty seminar. There is, however, no formula for a good faculty seminar; it is just a time to talk about the intellectual issues that connect the weekly readings to the central questions of the program. Each team must invent its own best way of carrying on such conversations.

Good faculty seminars usually guarantee that the program theme will animate the rest of the program. Moreover, they are indispensable to the intellectual life of the faculty team. Ideally, they are the high point of the faculty member's week.

– Don Finkel,
Member of the Faculty

Source

Darney, Jin, editor. *The* Real *Faculty Handbook*, The Evergreen State College, 2006, Bantz, Don. "My Approach to Student Evaluations." *The* Real *Faculty Handbook*, edited by Jin Darney, The Evergreen State College, 2006. https://archives.evergreen.edu/1972/1972-09/faculty_handbooks/RealFacHandbookrev2006.pdf



11. Designing Interdisciplinary Curricular Offerings

"Interdisciplinary work of whatever kind has been central to Evergreen because it is seen to accomplish three major tasks. First, it provides an integrated understanding of the information presented so that students can begin to see how connections between various parts of their learning are made. Second, interdisciplinary work forces students to move beyond a simple model of truth or falsehood by making apparent the existence of divergent disciplinary truths about the same issue; students begin to contextualize their knowledge. Finally, we have stressed interdisciplinary work because it empowers our students by more accurately reflecting the way issues occur in the real world. Issues in the social and natural world are not often discretely separated and amenable to isolated analysis; instead, they require an analysis that draws upon a variety of perspectives, especially if analysis is seen as a step toward responsible action."

– John McCann

Source

McCann, John. "Appendix 2: The Five Foci of Evergreen Education." *General Education at Evergreen*, The Evergreen State College, 2002, pp. ii-iv.

How to Select and Then Use a Program Theme (1997)

Coordinated Studies[1] are designed not to teach *subjects* per se; they are designed to promote *inquiry*. They are an ideal teaching mode to help faculty get out from under the impossible burden of *adequate coverage* – because in a Coordinated Studies program there are, ideally, no subjects to be covered! Rather there is a *question to be addressed*, or a *problem to be investigated*. Faculty will help students learn to use whatever methods are germane to investigating the problem, and whatever background knowledge might be necessary, and this knowledge and these methods may well derive from traditional academic disciplines (though they might well not), but the disciplines are useful only in this way, only as a means to an end, not as *subjects-to-be-covered*.

To promote inquiry in this spirit, the essential ingredient is an interesting question or problem. This question or problem is what we refer to as a "program theme." The phrase "program theme" has the weight of Evergreen tradition behind it, but it is unfortunately general. We do better to think in terms of "question" or "problem" rather than "theme." For a program to promote inquiry, a *clear, single,* and *interesting* question or problem should animate the program. These adjectives apply, above all, to the faculty members teaching the program: the question should genuinely interest them; it should be clear to them, and they should hold it in common.

Faculty should therefore teach only in programs organized around questions which really interest them. There are a number of ways to make this happen: (a) Formulate a question that you are interested in, and then find colleagues to teach with who are also interested in some version of that same question; (b) join a team that has already formulated a question in which you are interested; (c) if you get stuck with a teaching assignment that involves you with a question you are not immediately interested in, find a way to connect it to your interests ("make the question your own"); or (d) find faculty you want to teach with because you think they will be stimulating colleagues, and then sit down as a group and locate a question of common interest. (My experience suggests that this last method is the one that works the best.)

Once you have your question, you must riot forget to *use* it, that is, to really let it organize your program. You should always have the question in the back of your mind when planning: it need not influence every decision you make, but it should be potentially available to influence every decision you make. Obviously it will shape reading selection and the perspective you use to organize your lectures (if you give lectures). I find the program question invaluable in helping me to craft writing assignments, to write exams, to motivate final, synthesizing papers or other such assignments, and to shape oral responses in seminar and written comments on student essays.

– Don Finkel,
Member of the Faculty

Works Cited

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Source

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1 Editor's note (July 2021): The meaning of the phrase "coordinated study" has shifted somewhat during Evergreen's history. In 2021, the Office of Institutional Research and Assessment defines a coordinated study program as "A learning community model using a team-taught, multidisciplinary program of study. Students and a team of faculty drawn from different disciplines use a block of time (from one to three quarters) to examine a central theme. Within a program, learning activities can take a variety of formats including lecture, lab, workshop, seminar, field trips, etc."

How Was it Made? *WORDS/WOODS* (2017)

Background + Planning

WORDS/WOODS was conceived in February 2016 with the writing of the program description. Our assignment was to create a repeating, team-taught coordinated studies program that gave first-year students college-level introductions to (a) environmental science and (b) critical and creative reading and writing. The program would be offered to three successive cohorts of up to thirty-six students each quarter for the 2016-17 school year.

The bulk of our initial planning occurred over the course of a weeklong workshop for Evergreen faculty in mid-June 2016 that was facilitated by Evergreen's Washington Center for Improving the Quality of Undergraduate Education. This workshop encouraged the use of the "backwards design" model as described by McTigue and Wiggins, the "integrative assignment" heuristic of Boix-Mansilla and the Washington Center, and the "transparency framework" developed by Winkelmes and colleagues at UNLV. These heuristics were enriched by data from Evergreen's Institutional Research about our students that was meant to guide our planning by offering an empirical snapshot of who our students are, why they stay at Evergreen, and (just as importantly), why some leave. The workshop's wager – its hypothesis – was that clear articulation of goals and carefully scaffolded instruction by faculty would increase the odds of student engagement, retention, and success.

This intensive week of preparatory work was one of the primary conditions of possibility for the success of *WORDS/WOODS*. It gave us the space and time to be stimulated and challenged as teachers, and to think in concrete terms both about our disciplinary commitments and about our students, which in turn made it possible for us to collaboratively create our interdisciplinary program. In looking back at the materials we generated during this workshop, we have been surprised to notice how much of what we developed then came to fruition while working with our students over the course of the last three quarters. Bottom line: Programs with this much interdisciplinary cross-pollination aren't possible unless time, space, and infrastructure are dedicated to faculty planning; this requires commitments both from the institution and from the faculty.

In retrospect for us as a team, the most generative and orienting part of the workshop was an exercise on the first day that enabled us to identify the disciplinary knowledge, practices, and skills[1] that each of us wanted our students to leave our program with. These disciplinary goals were alternately shared one at a time on differently colored post-it notes in order to highlight areas of convergence and divergence in our objectives. New ideas and goals were added as a structure began to emerge. As a consequence, this exercise also illuminated a range of emergent interdisciplinary themes we would expand on and elaborate over the week-long workshop – and indeed as we created and re-created the program each quarter during the school year. Following this initial exercise, we began the process of identifying particular assignments and activities – such as readings, lectures, labs, field trips, etc. – that would allow us to realize our disciplinary and interdisciplinary objectives.

In addition to these higher-level deliberations about the program, we were also given two tasks that gave us a chance to think concretely about how we would go about realizing our goals. The first was to create an activity for our first day that would introduce students to our learning objectives. The second was to design a culminating integrative assignment that would allow students to perform the knowledge, practices, and skills they developed over the course of the 10 weeks of *WORDS/WOODS*. This forced us to think both theatrically and improvisationally. How does the scene get set? And how does it conclude? While our disciplinary goals were clear, we were eager to cultivate lessons that would increase the odds of interdisciplinary emergent properties coming into view. That is, we were as committed to knowing where we were going as we were to not knowing all of the things that students would do with what we were trying to teach them. We wanted, in other words, to teach our students and to be taught by them in equal

1 For a description of an earlier iteration of this exercise see Gillies Malnarich and Emily Decker Lardner, *Designing Integrated Learning for Students: A Heuristic for Teaching, Assessment and Curriculum Design*. Washington Center Occasional Paper Washington Center for Improving the Quality of Undergraduate Education, Winter 2003, Number 1.

measure – and to create possibilities for them to be able to teach and learn from each other.

One of the benefits that this workshop yielded was the opportunity to see teams of our colleagues working through common design challenges in relation to their own, often completely different, interdisciplinary challenges. The week made it possible for colleagues to learn from each other – for the relatively new professors to learn from more seasoned ones, and vice versa. Such lateral exchange between peers, after all, is one of the *raisons d'etre* behind deliberately composed "learning communities" and "communities of practice" of this sort. One of us was reading an early history of Evergreen's experience in team teaching, where it was asserted that

> The program's theme should not be confused with its objectives. . . . The objectives say what the students are supposed to learn. The themes seek to insure that they will do this from a multidisciplinary point of view and with a sense of common purpose.[2]

This distinction, combined with the tasks of developing a day one plan and a culminating assignment, led to a schematic that allowed us to generate the intellectual infrastructure of *WORDS/WOODS*. (See Figure 1.) As soon as we'd completed this schematic for the first time, we realized (in the spirit of transparency) that it would be worth sharing with students on the first day of each iteration of the program, as we describe in the following section.

The following table and diagram represent our attempt to describe the themes and objectives of the program. (See Table 1 and Figure 2). This was how we introduced *WORDS/WOODS* on the first day of class for the three quarters in which we taught the class.

Our motivating questions were:

- What are our separate, disciplinary **objectives**?
- How can we link these objectives in a **theme**?
- What **assignments** (readings, labs field trips, etc.) will help us (a) achieve these objectives and (b) explore these themes?
- What **projects** will we work on that will allow us to integrate themes and objectives?

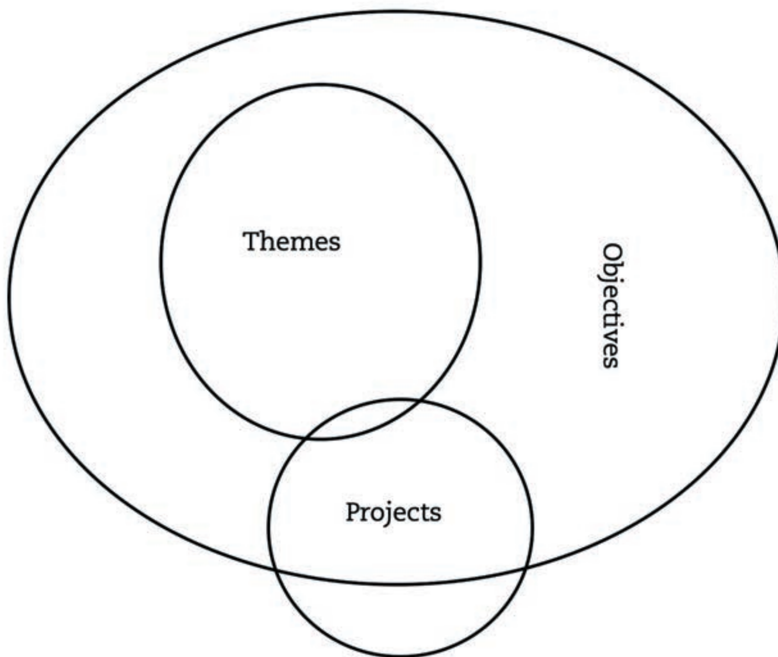
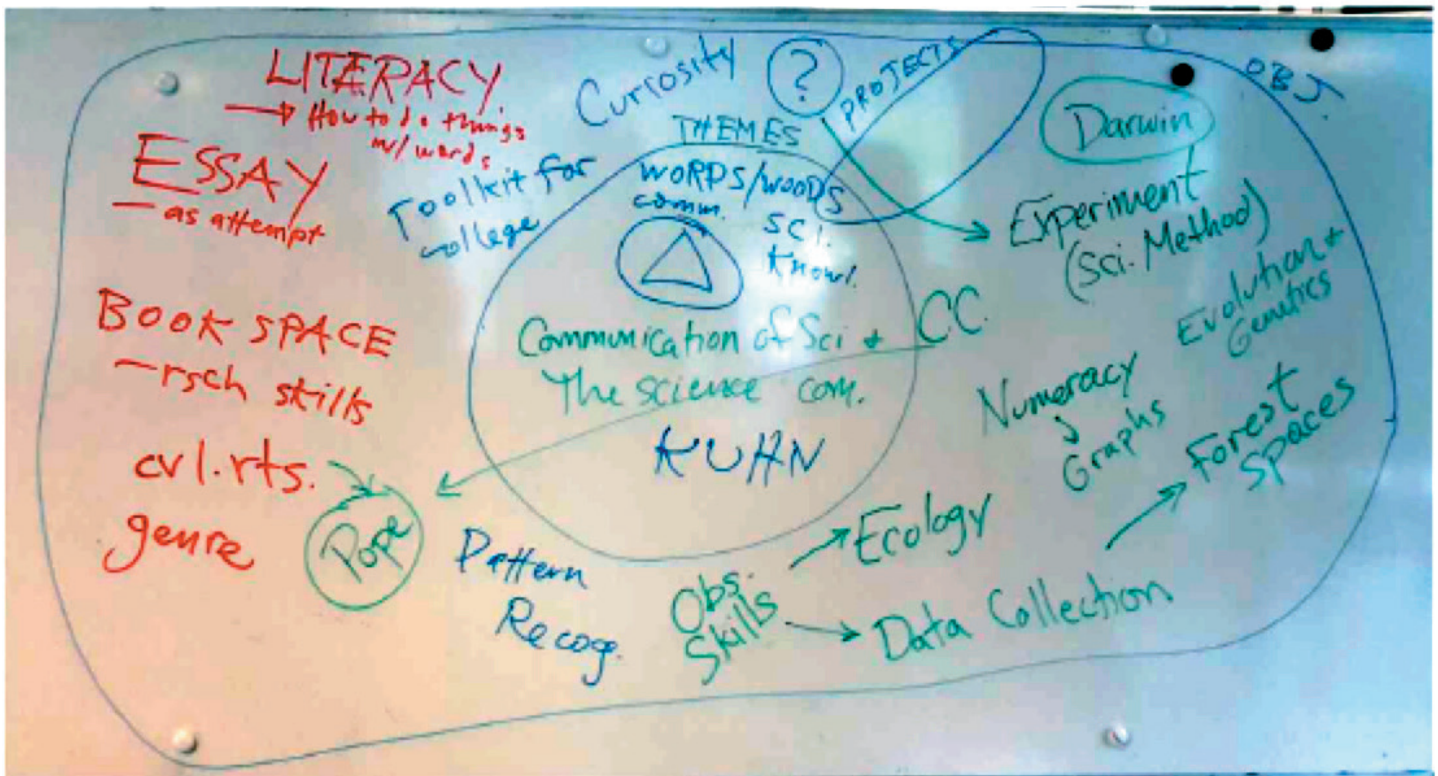


Figure 1

2 Richard M. Jones, *Experiment at Evergreen* (Shenkman Publishing 1981), 56.

Objectives		**Themes / Assignments**
WOODS	**WORDS**	
College-level NUMERACY, a.k.a. “how to do things with numbers + graphs”?	College-level LITERACY, a.k.a. “how to do things with ‘words’”?	Toolkit for college: How to study? How to take notes? What is seminar? What is lab?
What is the scientific method? What is an “experiment”? Unlearn fear of science and math.	“Essay” in the etymological sense of an “attempt;” cf. “experiment;” de-monopolize the five-paragraph essay *and* unlearn fear of reading and writing.	Asking questions, cultivating curiosity, developing disciplinary habits, developing interdisciplinary habits.
Introduction to “forest space”: recognize dominant tree species in campus forest; intro to field methods.	Introduction to “book space,” which for our purposes meant both the library and the topography of the page.	“Data” + “information”: where/how to find it, how to evaluate and interpret it? How to annotate and record your observations in both “spaces”.
Observational skills: experimental design and data analysis per ecology lessons; long-term observation of meter^2 plot	Genre: distinguish form from content; learn to read and learn to write in a range of genres.	“Observational skills” + “Genre recognition” led to starting with a 100-pp excerpt from Darwin; Theme: recognizing patterns (Darwin’s techniques both as a scientist + as a writer).
Forest ecology, evolution, genetics, climate change	Cultural transformation, revolution, civil rights, climate change denial	“Civil rights” + “climate change” led to reading: Pope Francis *Laudato Si': On Care for Our Common Home* (2015)
themes X2		
Darwin + climate change + cultural transformation, led to our first central theme: Change, a.k.a. △, a.k.a. “*What needs to be the case for things to be otherwise?*” How do we notice transformation? How do we contribute to transformation? In nature, in culture, in words, in the woods, in ourselves both as individuals and as culture?		& so we read Kuhn on the structure of scientific revolutions; our wager was that Kuhn’s model of paradigms, anomalies and transformation would enrich our appreciation of disciplinary knowledge, skills, and methods.
Our second central theme we derived from program’s name: *WORDS/WOODS*		
WOODS stands for “science”	WORDS stands for “communication”	Thus, *WORDS/WOODS* together stands for “the communication of science” and “the science of communication.”
“Science” etymologically comes from the Latin word for “knowledge,” *scientia*, while “communication” has the concept of the “common” at its root. This second theme can thus be formulated as a question: ‘*How do we make our knowledge common?*’		

Figure 2.



WORDS/WOODS in Action

Niche/Genre: A Specimen of Interdisciplinary Team Teaching

The objective of this set of lessons is for students to learn the disciplinary concepts of *niche* (ecology) and *genre* (literature) independently. Once these disciplinary frameworks are understood, participants are challenged to integrate the concepts by transferring a tool used to describe resource allocation and niches to a set of texts. This encourages participants to transpose skills between disciplines and narrows the distance between scientific thinking, on the one hand, and humanistic thinking, on the other. In a classroom setting, these lessons would likely have taken (at least) four hours to complete; in Zwolle it happened in about 45 minutes.

Part I: Ecological Niche Concept (*WOODS*)

What is an ecological niche and why is it important? In ecology, the niche concept is a foundational way of understanding biodiversity and species interactions in relation to finite resources; as such it allowed *WORDS/WOODS* students to connect our studies of evolution with our studies of forest ecology. For our workshop, a brief slide presentation was used to introduce participants to different definitions of niche and to illustrate several ways in which niche differentiation can occur. Temporal, spatial, and functional niche differentiation were described in relation to biodiversity, competition, and coexistence. Participants were then led through an active demonstration in which volunteers were given habitat requirements of plants and asked to position themselves on an environmental gradient; in this case, a grid taped out on the floor. Each axis of the grid was an environmental variable: Soil Saturation and Soil Nitrogen Content. Participants who shared a box with another person had to compare their respective habitat requirements to determine whether they were able to coexist through

niche differentiation or whether one would outcompete and exclude the other. This lesson allowed participants to immediately apply information they had just received via the slides in a dynamic and interactive way.

Part II: Genre (*WORDS*)

How can we define the genre of a text and what does that add to our understanding? Participants were provided with a set of readings before the workshop, both to give a sense of the kinds of texts we studied in *WORDS/WOODS*, and to provide raw materials for a discussion and exploration of the concept of genre. We began with an interdisciplinary analogy – genre : literature :: species : ecosystem – and then added that genre is an analytical construct that a reader can use to understand how a text communicates its message; it thus can be a valuable tool in textual analysis. For our purposes, a genre is defined by the constraints it imposes on the form, style and content of a piece of writing. Participants used this framework to inductively discuss the genre of haiku. Working with a haiku by Basho, they described the form as a short poem with 5/7/5 syllables per line. Stylistically, we observed that haiku tend to avoid metaphors and punctuation, and that their content includes something about nature. All told, a haiku may be described as, "a short poem recording the essence of a moment keenly perceived in which nature is linked to human nature."[3]

Following this example of defining and describing the genre of a haiku, participants briefly identified the genres of each of the pieces they were asked to read (or listen to) in advance. These included:

1. The *WORDS/WOODS* Program Description (see below)
2. David Haskell, *The Forest Unseen* (excerpt)
3. Ursula Le Guin, "She Unnames Them"
4. Suzanne Simard et al., "Net Transfer of carbon between ectomycorrhizal tree species in the field."
5. Thomas Kuhn, *The Structure of Scientific Revolutions* (excerpt)
6. James Baldwin, "Letter to my Nephew"
7. Rosmarie Waldrop, "Alarms and Excursions" (excerpt)
8. Radiolab (audio), "From Tree to Shining Tree"

Part III: Literary Niches — Interdisciplinary Knowledge Production (*WORDS/WOODS*)

WORDS highlighted the outcomes this type of activity can produce. Participants noted that they first had to discuss and agree with their partners what constituted "Art" and "Science," for instance, or how to determine whether something was "Abstract" or "Relatable." The "measure" needed to be standardized and calibrated, in other words, at least within pairs. Two pairs were assigned to each text, so another interesting artifact to observe on the grid was whether there was agreement between groups on the placement of a text or whether there was a different analysis that went into placement. There were also valuable observations regarding the clustering of different texts which appeared on their surface to be very different. This group discussion of the resulting patterns could have lasted a very long time and would have been an ideal way to initiate a seminar on these texts. We also might have used this activity as the basis for a reflective writing assignment that allowed participants to observe the consequences of using a scientific model for disclosing relationships between texts. However, given the time constraints of our workshop, we were unable to dive very deeply into all of the surprising patterns and observations that emerged.

We concluded this portion of the workshop by raising the question of how one goes about evaluating disciplinary and interdisciplinary activities of this sort. The disciplinary content

3 *Handbook of Poetic Forms* (Teachers and Writers 1987), 89.

delivered in parts I (niche) and II (genre) is the kind of thing that would show up on a *WORDS/WOODS* exam in one way or another. The interdisciplinary activity is more difficult to evaluate and assess. Therein lies its value, we would argue – especially if you can recruit students as fellow evaluators of the knowledge that was produced. In *WORDS/WOODS*, students grew accustomed to writing prompts in which they were invited to respond to the following reflective questions:

- Where did you experience resistance?
- Where did you experience ease?
- What surprised you?
- What did you learn?
- How did you learn?
- What do you want to do next?

Inviting students to reflect on and evaluate their own learning and understanding of concepts in this way gives them the chance to document and describe their experience of interdisciplinary knowledge production. It also makes it possible for faculty to evaluate the depth and breadth of knowledge each student attained. These observations can then be included in faculty's narrative evaluations of student work. Granular, *in situ*, qualitative feedback of this sort from students also gives faculty the chance to gauge the upshot of the lesson from the perspective of students, and to adjust their plans accordingly (increasing or decreasing the rigor, pace, volume, etc., for subsequent lessons).

One last remark: Creating autonomy between the "themes" and "objectives" of the program made it possible for us to concoct improbable lessons like "Genre/Niche." (See "background + planning" and figure 1 above). It meant, for instance, that the "words" did not have to be illustrative of the "woods," as most people hearing of this program first imagine. Rather, each disciplinary zone would have its own center(s) of gravity. *WORDS/WOODS* could not have been taught without a forest ecologist; ergo, we would not have to read *Walden* (for instance). Distinguishing "theme" and "objective" allowed us to pose the problem of interdisciplinary knowledge production as one of the things we worked on each week with our students. This felt very much in keeping with our objective of giving students a "starter kit" not just for college, but for the kind of interdisciplinary work they'd be asked to do during their time at The Evergreen State College.

– Carrie Pucko, Ph.D.

– Eirik Steinhoff,
Adjunct Member of the Faculty

Editor's note (July 2021): The contribution above documents a portion of a workshop conducted by Evergreen faculty Carrie Pucko and Eirik Steinhoff, at the International Honors Conference Windesheim held in Zwolle, The Netherlands, on 7 June 2017.

WORDS/WOODS Spring 2017 Catalog Description

Faculty

– Carrie Pucko
(Ph.D. Plant Biology) | Lab II 2266

– Eirik Steinhoff
(Ph.D. English) | Sem II D2104

Program Description

This ten-week program is designed to give students an intensive interdisciplinary introduction to critical and creative reading and writing, on the one hand, and scientific fieldwork and forest ecology, on the other. Our curriculum aims to identify parallels between the sciences and the humanities on behalf of articulating transdisciplinary theories and practices that are adequate to the urgent scientific, ethical, and political questions that confront our cultural moment.

We will explore how observation and analysis are vital to both the sciences and the humanities, and will apply these skills across a variety of fields. We will read from a wide range of authors and genres from

a wide range of time periods, and we will experiment both with writing styles and with lab equipment. We will conduct long-term ecological monitoring and embrace revision in our compositions. Our 1000-acre campus forest and our 750,000-book library will be the primary field sites of our interdisciplinary inquiry. Call these branches of our investigation “forest space” and “book space.”

We will ask, and try to answer, tough questions that challenge how we view the world.

What needs to be the case for things to be otherwise? This question, in particular, will allow us to address the fact and possibility of change – of transformation and metamorphosis – in both the human and the natural worlds, and perhaps also to understand some of the ways in which our understandings of nature and culture have come into being in the first place. What is the relationship between evolution and revolution, between photosynthesis and rhetoric? How do patterns influence processes? How can we identify, define, describe, observe, and analyze the objects of our inquiry – whether that be a 14-line sonnet on the page of a book, or a meter-squared quadrat in the forest?

This program will give you the chance to stretch your creative, analytical, logical, and critical muscles as you begin your studies at Evergreen. No experience necessary, some assembly required, all students welcome. We proceed on the premise that there’s no such thing as bad weather, only bad gear. So come prepared to write and to perambulate outdoors, and bring a good notebook and a good writing utensil, a good pair of boots, and good raingear. The only way to do this right is by writing, and going for some long walks in the woods.

Evergreen’s Interdisciplinary Pedagogy from an Animator’s Point of View (2021)

How Evergreen’s Structures Support “Interdisciplinary”

The ability to collaborate across disciplines was one of the things that originally drew me to Evergreen. During nearly 25 years of teaching here, I’ve collaborated on the design and teaching of programs that integrated animation with visual and performing arts, the social sciences and humanities, and the natural sciences. There are many similarities between art and science in terms of research, practices of observation, and strategies of communicating complex ideas, so we tend to have programs every year that combine faculty and disciplines from each.

Evergreen’s Five Foci – interdisciplinary teaching and learning, collaboration instead of competition, working across significant differences among people, integrating theory and practice, and being personally engaged with one’s education – and program structures make the planning of interdisciplinary curricula more feasible here than in traditionally structured colleges. Because our requirements for graduation are only 180 quarter-hour credits and an Academic Statement (we don’t have general education or distribution requirements in specified areas of study), we provide an array of broadly interdisciplinary programs so that students can build a good liberal arts foundation. The Six Expectations of an Evergreen Graduate address a range of skills important to the practice of most disciplines. We use these and the Five Foci as guides in program design.

One strategy to ensure that students have developed academic breadth or specific areas of knowledge before attempting more advanced work is to establish prerequisites for a specific program. In the Media Arts and Studies Path, we required an application from students interested in taking the foundation program, *Mediaworks*. This had several purposes: We wanted to make sure that students understood the program’s focus and critical stance toward mainstream

media industry and production, and we wanted to know more about individual students before the program started, in order to help us plan. The application process opened lines of communication between faculty and prospective students, and created opportunities for advising, especially in the rare cases where we thought a student needed another year of interdisciplinary program work before focusing on media.

Planning an Interdisciplinary Evergreen Program

The quintessential Evergreen programs are broadly interdisciplinary. Frederica Bowcutt and Michael Pfeiffer, a botanist and an American studies scholar respectively, taught *Jefferson's American West*. *Islands* was taught by Sally Cloninger, an experimental filmmaker with a background in visual anthropology, and Jin Darney, a literature/ humanities scholar. The team that taught *Calculated Fiction* consisted of Brian Walter, a mathematician, and Steven Hendricks, a creative writer/book artist.

One of the benefits of team teaching interdisciplinary programs is that faculty are "co-learners," constantly encountering skills and knowledge outside of our own expertise. Some days I am the expert and I teach both program members and my faculty partner. Other days I learn with the students, as my faculty partner lectures or leads a workshop on subject matter I know very little about. We commonly structure programs so that they begin with intensive instruction and guided assignments that lead to more open-ended independent project work arising from the students' particular interests. This model makes faculty work harder at the beginning of the program to bring students up to speed in our own disciplines, but it allows us to step back a bit later on as students bring their own influences to bear on program content. That's when students frequently venture into research or creative work that is beyond faculty expertise. In those times, faculty become co-learners again, but with the students as teachers.

I try to keep a few goals in mind when developing my teaching plans. One is to design programs that facilitate my own creative work and intellectual interests. Another is to explore how I can use animation to teach visual literacy skills to the majority of students who are not necessarily interested in future careers in media. These skills are necessary for an educated and engaged citizenry. In addition, many fields depend on visual media for communication purposes, so being able to explain phenomena or ideas using images is as important as being able to write clear and concise prose. A third goal: to teach students who want to become animators or media producers. They can learn animation principles and practices in a way that increases their versatility with different technologies and platforms and broadens their career opportunities. And a fourth goal is to build in aspects of the Five Foci while incorporating activities that will support students' achievement of the Six Expectations of an Evergreen Graduate.

I describe two examples of work to plan interdisciplinary programs below, followed by my observations of the value of interdisciplinary study for program members with a range of interests and preparations.

Interdisciplinary Programs at Evergreen: Two Examples

Emerging Order: What to Make of It?

During fall and winter quarters of 2005-06, I taught *Emerging Order: What to Make of* It? with David McAvity, a theoretical physics and math scholar. *Emerging Order* evolved from a program we'd taught three years earlier, *Patterns Across Space and Time*. Toward the end of *Patterns*, we studied fractals and chaos theory. That work brought to my attention the strong connection between the creative process, and the nature of chaotic systems and how they develop complexity from simplicity. I felt at that moment that we'd hit our interdisciplinary stride, and that resulted in ideas about how we should focus a repeat of the program.

We structured *Emerging Order* around the question "How do artists and scientists recognize and express order in the universe?" Our approach was in part a response to a college-wide effort to satisfy general education needs by exposing arts students to math and science, and science students to the arts. It was also a response to our own questions about what artists and scientists have in common. I wanted students to explore the relative values of realism and abstraction and understand when and how to use those approaches effectively. I also wanted to give them permission to be amazed by the physical world, and opportunities to express their amazement creatively. David was interested in exploring and developing

applied math concepts in his teaching, and in teaching students to recognize those concepts in the physical world. We tailored our syllabi to first year students, which meant that we included a focus on building college-level skills in reading, writing and research, and computer literacy.

Emerging Order was two quarters long. In the fall, we focused on applied math, animation and critical reasoning. In winter, we explored the nature of motion, sound and light waves, and chaos theory, and ways of expressing these scientifically and creatively. Students finished the program with research projects that integrated program concepts with their own individual interests.

Our weekly schedule was divided as follows: On the first day, we held lecture/screenings and seminar. On the second, we conducted math/physics workshops in the morning and art/animation workshops in the afternoon. On the third day, we ran computer labs. We wrapped up the week with a general meeting that accommodated writing workshops, extra screenings, presentations of student work, and general team building and social activities.

We began the program by practicing ways to observe order in the environment through drawing and audio and video recording, and by taking scientific measurements. Early in fall quarter we took students on a three-day field trip to the Olympic National Park beaches. This served several purposes. One was to give students a chance to bond with each other to better enable collaborative learning. Another was to use the outdoors as a lab for learning and making art. Finally, we wanted to totally immerse them in a magnificent and highly complex natural environment and then ask them to respond to it. At the coast, program members used time lapse and stop motion digital photography to document tidal fluctuations and other changes. They drew in sketchbooks and on the sand of the beach itself to document patterns and numerical sequences in natural forms, movements of the sun, and other phenomena. They created mazes and Fibonacci spirals and sculptures of drift wood and other detritus. Students also completed listening exercises in conjunction with making field recordings for winter quarter's anticipated work of analyzing frequencies and composing soundtracks.

Back on campus we made use of data and images collected on the coast in weekly applied math and animation workshops and in computer labs. Students completed exercises in Excel and NetLogo that supported their learning of number sequences, symmetry, tiling, and branching patterns. In winter quarter, they learned to create sounds in Mathematica by writing equations that resulted in specific combinations of frequencies. Students also converted field recordings to sonograms to analyze the frequencies and rhythms. To maximize their computer literacy, we had students work on PCs for scientific applications and on Macs for audio, graphics, and animation using Photoshop, iStopmotion, iMovie, Peak, and Digital Performer.

Required readings ranged from nonfiction and scientific texts to fiction, averaging a book every two weeks. Annie Dillard's *Pilgrim at Tinker Creek* provided a context for observational work, and license for students to respond with awe to the miracles of life and order they witnessed on the field trip. Richard Verdi's *Klee and Nature* traces that artist's development from scientific illustration to abstraction and served as an example of how artists adapt the forms they see according to the development of their own worldview. David Wade's *Crystal and Dragon: The Cosmic Dance of Symmetry and Chaos in Nature, Art and Consciousness* relates the physics paradox of particle and flow to cultural responses in Islam and Zen Buddhism. K.C. Cole's *First You Build a Cloud and Other Reflections on Physics as a Way of Life* introduces basic physics in lay terms while Paul Davies' *The Cosmic Blueprint: New Discoveries in Nature's Creative Ability to Order the Universe* and Richard Dawkins' *The Blind Watchmaker: Why the Evidence of Evolution Reveals a Universe Without Design* took us all through headier discussions of natural phenomena and the human need to make sense of it all. John R. Van Eenwyck's *Archetypes and Strange Attractors: The Chaotic World of Symbols* stretched that theme further by using chaos theory as an explanatory metaphor for how symbols and archetypes emerge from and operate on the mind. Edwin A. Abbott's *Flatland: A Romance of Many Dimensions* and stories from Jorge Luis Borges' *Collected Fictions* challenged program members to relate what they learned in all the workshops, both creative and scientific, to narrative works of imagination. The readings prompted wonderful weekly seminar discussions of satire, other dimensions, and the nature of time, perception, reality, chaos, and complexity.

In the middle of winter quarter, students began to work on their final projects. The criteria for

these were fairly open. Projects had to have both scientific content and some creative element, but students were free to tilt the balance toward one or the other. Naturally, with forty or so students there was a wide variety of work produced. Some were animated explanations of basic scientific concepts we'd discussed. Some were non-objective attempts using a variety of experimental animation techniques to express similar concepts. One beautiful piece incorporated drawings and puppet animation to connect biological rhythms such as the heartbeat to planetary rhythms of day and night and seasonal change. A number of students further explored sound, for example using synthesis software to play in the gray area between randomly generated tones and complex melody, exploring simple object-oriented programming to manipulate frequencies, analyzing water sounds for subtle patterns and rhythmic textures, and creating an interactive sound installation. Almost all of the projects were surprising and enlightening responses to the mix of content and ideas in which students had immersed themselves for more than twenty weeks.

Marking Time: Rituals, Gestures and Languages of Movement

Marking Time combined explorations of basic human relationships with time evident in the arts, and the study of history and religion. Students explored animation and a variety of performance modes, developed appreciation for the complexities of human cultures, and made deep connections between the arts and human religious practices.

The program began in a conversation I had with Doranne Crable, a faculty colleague in literature and performance studies. Our discussion of gesture and its function as both a temporal phenomenon and a unit of nonverbal communication led us to begin to plan together. At the same time, Lance Laird, a scholar of religious and Islamic studies, was looking for people interested in teaching a program about ritual. As dance and theater, and by extension film and animation, share historical roots in ritual practices, the three of us decided to collaborate on a yearlong program.

As we began, we didn't quite know where our work would take us. Through many discussions and brainstorming sessions, we developed a central question: "What are the relationships between, and the implications of, the various ways human beings in groups and as individuals construct and understand their experiences of time?" From that question, we contributed ideas from our different backgrounds to build a syllabus that would explore personal and religious rituals, history, performance, cinema, literature, and other art forms.

In fall quarter, we focused on the dichotomy of the sacred, cyclical ideas of time as opposed to profane, and linear or historical approaches to it. In winter, we began to deepen our explorations of creative and religious responses to time. The art and visions of Hildegard of Bingen and Black Elk combined with the poetry of Rumi brought students' attention to more personalized strategies of ritualizing, processing, or recounting temporal events and the boundaries between linear profane time and cyclical sacred time. The spring quarter syllabus focused on readings and lectures that continued our exploration of themes discussed in fall and winter.

During fall quarter, all students took workshops in movement, animation and religious studies. Each faculty faced the challenge of how to engage students in a discipline they might not have thought was very interesting. I had to come up with strategies to involve non-art students who had not drawn since grade school in making animation. Doranne's task was to devise exercises and assignments that would hook some very self-conscious students into expressing themselves through movement. And Lance's work was to engage art- and dance-oriented students in doing the reading and writing necessary for theoretical study.

By winter most students had gained basic familiarity with each of our disciplines, so we asked them to select one discipline-based workshop to be part of for the entire quarter. Doranne and Lance led workshops in movement and field study of religions. (The latter focused on developing observational and interviewing skills so students could gather information about Northwest religious communities.) I taught an animation workshop in which students expanded their basic skills to include composing soundtracks, and learning how to break them down and animate to them.

To bring the different workshops together, all students worked in the "Exploration Lab," collaborating and experimenting with different ways

to integrate their learning about time, movement, and ritual. We asked them to use Grimes' *Deeply Into the Bone: Re-inventing Rites of Passage* as a core text from which to investigate personal rituals or ritualized activities. They then used that experience to develop a ten-minute presentation in response to a global or community concern. Students from different workshops composed groups of four or five so that presentations would benefit from what all our disciplines could offer. Students presented their works at the end of winter quarter. These ranged from simple theatrical skits to more conceptually and technically complex multimedia performance artworks. A comedic performance about the cultural significance of hair, a multimedia piece showing personal resistance to a barrage of television images, and a highly symbolic theater piece illustrating how an individual's personal ritual process enriches her community were examples of these works that engaged students in exercises of timing, performance, teamwork, and conceptual design skills.

In spring, students spent about half their time on independent projects. These ranged from anthropological and religious studies research to creation of performance works and animated video.

It frequently happens in Evergreen programs that are as broadly interdisciplinary as this one was that faculty and students discover larger themes and questions arising out of their initial inquiries. In *Marking Time*, a theme that came to dominate – one that we only partially anticipated – was the nature of self-discipline. That theme coupled with ways different practices in the arts and in religion require us to put aside our immediate impulses or desires, to follow a schedule or routine designed by someone else, or that we've inherited from a particular tradition.

Value of Interdisciplinarity to Program Members with a Range of Interests

Since I began teaching at Evergreen, I've observed the benefits of embedding animation education in interdisciplinary courses. Rooting animation practice and study in the context of thematic lines of inquiry and making animation training available to a diverse group of students that includes both arts- and non-arts concentrators opens up the possibilities of the discipline to all.

For those who want to go into animation, media, or the arts as a career, interdisciplinary study can sharpen their critical thinking skills as well as their senses of ethics and responsibility. Issues of representation, stereotyping, appropriation, exploitation, or general lack of cultural awareness can be addressed more easily in animation if course syllabi are structured to include wider perspectives that question them in the first place. Learning about animation as they learn about other arts such as poetry or performance can strengthen program members' abilities to structure time and pace their own animated pieces. It can introduce them to additional ways to present animation besides the traditional single channels of television and film. This investment in students' intellectual and creative development pays off in the breadth and depth of the work they produce in the future.

As platforms for and purposes of animation increase globally, producers need to develop versatility and an ability to design for the limits of specific formats and for the goals of different projects. Students who have engaged with animation in this way may follow other career paths, but they carry with them an educated appreciation of animation as an art form arising from practical experience with it, as well as strong visual literacy skills that will help them navigate our increasingly image-oriented culture. They also can use experimental animation to raise alarm, provoke citizen response, shine a light on underrepresented experiences, and begin to heal themselves and their communities.

For those students headed into non-arts fields, the opportunity to gain animation skills in the context of various humanities, social sciences, or science studies deepens their interpretive abilities, increases their visual and media literacy, opens their eyes to the possibilities of animation as an art form, and widens their knowledge of culture at large. It also frequently helps them better learn and retain the broad sweep of knowledge they engage with.

For all members of interdisciplinary programs, access to animation learning as part of their liberal arts education gives them another communication tool, along with writing, public speaking, and critical thinking, so they can more effectively contribute to the wide variety of public discourses necessary to a functioning democracy.

Concluding Thoughts

There are distinct costs and benefits – challenges and rewards – that come with the interdisciplinary teaching we do at Evergreen. The challenges add to our workload. The rewards make it lighter. This work is demanding and labor intensive and requires constant reinvention. It can be stressful to rewrite the curriculum every year; on the other hand, rewriting allows us to adapt to current research interests of faculty and students, and to respond to national and global issues fairly soon after they arise. We taught *Marking Time* during the 2001-02 academic year, starting the program just two weeks after 9/11. Lance's workshops on ritual, particularly Islamic prayer, helped address the Islamophobia that erupted in the aftermath of the attacks. Doranne's movement workshops and insistence on beginning each class session with five minutes of meditation, helped students ground themselves and become conscious of how they were reacting to the crisis. In another example, in the 2007-08 edition of *Mediaworks*, my co-teacher Beatriz Flores-Guiterrez and I planned a part of the syllabus around the Focus the Nation initiative (a nationwide effort among colleges and other organizations to bring climate change issues to the forefront in the 2008 presidential campaign). Introducing a theme as part of students' learning of media can give them a content focus to produce work about, challenge them to attempt persuasive media in alternative platforms, and in general emphasize media as a part of the public discourse in which students have rights and responsibilities to participate.

Teaching animation in an interdisciplinary context means I have to develop teaching materials that speak to whatever disciplinary mix I'm involved with at the time. That can be a stretch and may mean that I spend a significant part of my unpaid time reading and researching those connections. But inevitably the new content arising from this cross-pollination refreshes the way I approach animation as a teacher and scholar – and as a producer. A reward of teaching *Emerging Order* was new insights into how aspects of chaos theory such as complexity and iteration relate to my own artistic practice, as well as that of other artists and animators. Movement exercises I learned from Doranne in *Marking Time* have helped me teach about expressing character through posture and walk cycles, and feel more comfortable integrating performance elements into my programs.

Team teaching can be logistically cumbersome, but it also reduces the amount of work I am responsible for. In a three-faculty program, I only need prepare one of every three lectures. While I may not be able to go into the same depth as if I were teaching alone, shifting students' attention to content and away from a sometimes-myopic concern for technology and technique is much easier when working across disciplines. The humanities, science, and social science approaches that my faculty colleagues offer make it easier for me to incorporate issues of ethics and responsibility into teaching about animation. The ability to include these concerns creates a different sort of depth that enriches students' appreciation and understanding of the works they view and create. I hope they carry this broadened perspective into the animation field if that is the career path they choose.

– Ruth Hayes,
Member of the Faculty (Animation)

Weekend: Take 20 minutes (or more) to
through your notebooks & all That you have
annotate - Continue to compose your indexes
T.O.C. RETRIEVE important moments of writing
latter will form raw material towards Self Evals & academ
In addition to writing exegeticals)
read silently & aloud - take notes)
pose questions; Freewrite responses)
Consider
preface seem to promise in terms of
forms?
Ideas, discourses,
do you expect
to explore?
MAP
MAP
SCORE
RESCORE
X2
Rescores + Gener

12. Cultivating Collegiality: Team Teaching

"You don't have to know everything your teaching partner knows."

– Advice given to Marla Beth Elliott by Marilyn Frasca, during new faculty orientation

Collegial Team Teaching (2020)

Your colleagues are your partners during the quarter(s); gaining and giving support is a gift like no other. Some of my most effective teaching moments have happened when my teaching colleagues have commented in class in such a way that supports what I have just said but in a different way so that students can understand it better, or offered an alternative explanation that acknowledges what I have said as one of several possibilities.

Students love to see faculty disagree in effective, forward-thinking ways. I have been the joyful recipient of colleagues starting a lecture by saying "I'd like to amplify something Sean said in her lecture," or "Let's use Sean's final point as a springboard for this next piece." I always, always do the same. Students learn when they see an intellectual, artistic, or philosophical thread being carried across lectures by different professors. And when I make a comment or ask a question of a colleague, I phrase it either as "I'd like to support what you just said by adding . . ." or "I'd like to offer a slightly different angle by adding . . ." Sometimes I'll state upfront that I am a relative newcomer to my colleague's field: "As someone who last studied geometry in high school, I have a fairly basic question." I know that if I have a question, someone among the students has the same question. If I have a serious disagreement, I wouldn't dream of acting it out in front of students.

The times that I have been startled by team members have happened when they announced a decision to the students – "You will call us all by our professional titles: Dr. So-and-So, no exceptions" – without having discussed it with me first. So as you're seeking out future team members, consider asking them these questions, and answering them for yourself:

- What subjects are you comfortable teaching?
- What is your hill to die on, regarding what you either must do or refuse to do?
- Are you willing to explore and respect my field, even if you are a beginner in it?
- What is your expectation regarding student writing (three essays a week, or three essays in a quarter)?
- Are you willing to show up for every event, including the ones where you aren't lecturing?
- What is your expectation regarding student reading (one book a week, four books a quarter)?
- Are you willing to have a faculty seminar?
- What managerial tasks are you willing to take on?
- What do you wish the students to call you?
- Are you willing for me to be a beginner in your field?
- Are you interested in field trips (single-day or overnight)?
- How many hours of contact time do you expect?

It has taken me many years to learn to ask these questions, and I have been burned by colleagues who have said "And now Sean's going to sing a song or something" (disrespect of me and my field), or point-blank refused to have a faculty seminar because they're "boring," or assumed that I would do every task (photocopying, syllabus, tracking attendance, counseling students) simply because I am female. I have found it easy to find good teaching teams by watching people interact at faculty meetings and committee meetings. It is also especially revealing to watch a faculty member interact with a staff member or an adjunct faculty. A courteous greeting as they walk down the hall, using a staff member's name, treating an adjunct colleague as the full and valued member of the campus that they are . . . all of these are clues as to how your situation could play out.

When a team is good, students won't want to miss a thing! If I can take over for a colleague with an emergency at a moment's notice, I want my colleagues to be able to do the same thing. That strong, healthy ability to be knowledgeable, mutually trustworthy, and sometimes vulnerable can make for a dream team. And that can change students' lives.

– Sean Williams

Some Thoughts on Team Teaching at Evergreen (2010)

Prologue

I taught on 22 teams at Evergreen in my 32 years, and had uniformly good experiences – with only one exception. I'm trying to think about that experience, and, at the same time, identify the qualities of a good team experience for new and nearly new faculty. My graduate training was in interdisciplinary studies, and I had observed what passes for team teaching at most universities: a set of professors moving in and out of a class and a static set of students – more like tag team teaching. Learning to think about American Social History *and* American Women's History *and* American Literature *and* American Women's Literature all at the same time and in an integrated way convinced me that the intellectual issues in teaching were questions rather than answers, approaches rather than definitive answers.

When I came to Evergreen, I had taught on one other team, at Pine Manor in Chestnut Hill, MA, with my friend Vera. Just after the birth of my second child, we taught a course on the history of child raising, and Vera was much more familiar with the material than I, particularly the mothers' manuals from the American Colonial Period. As I was consumed by issues in my growing family, I was grateful for her leadership in the program; I was an important part of the team, however, and feel that I pulled my weight, contributing some reading suggestions and writing assignments, discussion topics, and exam questions. The topic was a rich one, with lots of historical documents, mothers' advice works, fiction, and essays.

We didn't sit down and talk about team teaching, but we did have many discussions about the nature of the course, and what we wanted students to accomplish. We just assumed, I now realize, that we could easily teach together and make it work. We did. Vera and I planned together, and were in the classroom together, trading responsibility for discussions, writing assignments, and exams. The partnership was almost effortless, with no hitches or disputes. I learned from her to write provocative exam questions, to listen carefully to what students *meant* rather than to what they were actually saying, and to assign material that we knew was too difficult for the students, knowing that they would rise to the occasion.

The most difficult part for most faculty in team teaching, giving up expertise, was not hard at all for me, as I felt that I had so much to learn from Vera and from the material. The second most difficult part for faculty, the public nature of teaching in teams, was never an issue, as I learned so much by watching Vera teach, and did not feel that exposing my ignorance demeaned me in any way.

Coming to Evergreen in 1978, I stepped into an established culture of collaborative teaching and learning, and taught on teams until my retirement in 2004. The best teaching experiences were based on a strong team, a provocative "big question," and a willingness to give up the role of expert and become a co-learner. I taught primarily with other folks in the humanities, but also with an architect, several anthropologists, a nutritionist, a psychologist, a business faculty, and a documentary filmmaker.

I learned about team teaching by doing it, by paying attention to my colleagues' contributions to the team, and their ways of planning and teaching. I also learned, of course, what *not* to do by watching colleagues. I learned to be the structured team member when teaching with a loosely organized team, and to be the slightly wacky one when teaching with a really organized team. I came to value the chance to be different on each team, to be the hard ass one time, and the softie another, to be the program mother sometimes, and to let others do that, as well. I learned to lecture better by watching colleagues, and I learned to be more attentive to students by the same method. I learned to lecture by combining material and facts with questions and musings that I have about the material and the subject. I came to see a lecture as a snapshot of my thinking at the time, rather than a definitive presentation. Along the way, I gained some expertise in Film Studies and the memoir (enough to teach them alone), in Visual Anthropology, in Statistics; learned to design creative projects in which students could demonstrate understanding; and got much better at helping students with writing and seminar skills.

I was particularly good at taking notes of our planning meetings, summarizing them, and turning them into a record of our decisions and the tasks to be completed. I easily took on several tasks that my colleagues despised:

asking colleagues to guest lecture, writing those thank you notes to those same guest lecturers, organizing field trips, ordering films. In exchange, my colleagues took on other tasks in program planning and teaching: securing classroom space, creating the program budget, supervising the program aides, creating the program web page, etc. I found that my tolerance for ambiguity and indecision in the planning process was greater than many of my colleagues, so that when I was ready to move, to decide, they were relieved.

The best teams focused on student learning and development, as seen through a challenging question or topic: What are the big questions in philosophy? (It turns out there are four.) What's going on in the Middle East? (This, in 1988.) What makes a good community? What is the relationship between Shakespeare's plays and life of Elizabethan England? What does food teach us about our lives? What is it about islands? What makes a museum? What happens when you turn history into fiction? What is friendship?

I chose my teammates carefully, attending to both their intellectual interests and their pedagogical strengths. I asked around about colleagues with unsavory or questionable reputations, I talked with their former colleagues, I interviewed them, I checked with the student underground reports. But I also taught with several unknown quantities – brand-new faculty, a perennial adjunct faculty, and faculty about whom I knew nothing. All of these were good experiences.

In my Evergreen teaching experience, I had only one difficult experience on a team, and the experience made me think in a more systematic way about the elements of team teaching. As a dean, I had heard horror stories of teams gone wrong, of teams that had to get a divorce, of new faculty intimidated by more senior faculty. But I had not had the experience myself. When as Curriculum Dean I designed *The* Real *Faculty Handbook* – intended to be actually advice as opposed to the rather legalistic *Faculty Handbook* that is part of the Washington Administrative Code – I discussed team teaching in a section on program planning, but it was not particularly expansive. So, I've been thinking about ways to help new faculty think about being on faculty teams. What follows is the beginning of that thinking.

Further thoughts

The Real *Faculty Handbook* (an adjunct to the official *Faculty Handbook*, created with faculty when I was Curriculum Dean in 1997) and *Teaching Practices at Evergreen*, a 2003 update, introduced the topic this way:

> Team teaching is part of the tradition established by the founding faculty. There are at least two ways of creating a team: generating ideas for programs with people you know, or approaching people you may not know well or at all with a question, theme, or problem you would like to work on. The size of the college makes it hard to know the entire faculty, so it is important to chat with colleagues in your building, in faculty meetings, at retreats; and to engage in the work of DTFs [disappearing task forces]. The latter will provide you with a collaborative setting that continues over time to solve a problem – much the same function of a faculty team.
>
> Faculty contribution by Don Finkel: Coordinated Studies are designed not to teach subjects per se; they are designed to promote inquiry. They are an ideal teaching mode to help faculty get out from under the impossible burden of adequate coverage – because in a Coordinated Studies program there are, ideally, no subjects to be covered! Rather there is a question to be addressed or a problem to be investigated. Faculty will help students learn to use whatever methods are germane to investigating the problem and whatever background knowledge might be necessary, and this knowledge and these methods may well derive from traditional academic disciplines (though they might well not) but the disciplines are useful only in this way, only as a means to an end, not as subjects-to-be-covered.

What follows are my observations of some of the characteristics of a successful team teaching experience.

- The most important characteristic of a successful team is the respect the team members show each other. This sounds trivial, but it is crucial. You must respect each other as colleagues, and as academics; you must respect their disciplines and learn about them from your teaching partners. You needn't be fast friends, but you must respect each other, and feel respect from your colleagues. From the beginning of the college, Evergreen faculty chose to go without rank, reflecting the shared nature of the teaching process. The "senior" faculty on the team may have been at the college longer than you have, but they come to the program theme with the same sorts of questions that the newer faculty have, and they don't "own" the program.

- Begin with a rich, complex question or theme. Set aside questions of coverage until you have explored the questions that you want to think about. The best faculty teams work in areas where they themselves are asking the same questions that they pose to the students. Creating a rich question ensures that your faculty seminar will be equally rich and creative.

- Good topics lend themselves to exploration from a wide range of academic disciplines. A program called *Islands*, for example, could be explored through botany, biology, astronomy, ecology, history, anthropology, drawing, photography, film, literature, mythology, and economics, depending on the strengths and interests of the faculty. A program called *Water* could explore geology, chemistry, environmental studies, public policy, literature, film, philosophy, and political economy. There is no single way to address the question, so you are not worried about "covering" all that ["]needs["] to be covered in the program.

- Begin exploring the questions as a prospective faculty team *before* you commit to working together. Think about the question in the largest, most global terms, at least at first. Think about the parts of the question that you don't understand, or that you resist. Be open and clear with each other about your teaching styles, your interests in the topic, your needs from your teammates. This part of team building is important, so spend time talking together about the ideas you have for the program, and don't rush to form a reading list and syllabus.

- Be prepared to be astonished by your colleagues' interest in and ideas about the program materials. Be prepared to be delighted with your team's discussions.

- Only after you have explored the topic together, think about what sorts of skills students will need to be able to participate in the exploration: Will you need to teach them chemistry? Mathematical analysis? Filmmaking? Web design? Botany? – and think together about ways to help students gain the skills they need. Because you teach those skills in the context of the larger theme or question, they'll be relevant to students' learning and much more likely to take hold. Begin to think, also, about ways students will be able to demonstrate their learning of those skills.

- As you begin to explore teaching together, take the time to talk with each other about your strengths and what you can bring to the team. Each program has a bunch of tasks to be divided among the team members (book ordering, ordering films or other media, tracking registration data, room scheduling, creating the final version of the syllabus, preparing workshops or

labs, inviting guest lecturers, writing thank you notes to them.) Be honest – if you hate calling colleagues to ask them to guest lecture, say so, and let a teammate take on that role. Be clear about what you can contribute to the team.

- Be sure that you design the program as a whole: Students will see the integrity of the program if all members of the team participate in all aspects of the program. Typically, one of you will assume responsibility for a segment of the program, writing workshops, for example. It is important, however, that you counter the tendency to self-isolate and not carry out that segment alone – your colleagues will be reading the essays, after all. If your colleague is presenting material that is quite foreign to you, so much the better: The students will see you learning alongside them. It is also important to participate in any workshops that you ask staff to help you with, in the computer lab, for example. You can help staff trouble shoot and answer students' questions, and model learning.

- It is crucial that all members of the team "own" the entire program. Students will try to figure out who designed which part of the program, and each member of the teaching team has particular interest in particular parts, but each of you planned the program as a whole, and you want to make that clear – to each other, to the students.

- Just as students have diverse ways of learning, faculty have equally diverse ways of teaching. Learn from methods that are alien to you; learn from ways your colleagues go about this fascinating business of teaching and learning.

- The *Faculty Handbook*[1] explains the faculty seminar, and business meeting requirements for each team. Take these seriously: The faculty seminar is your chance to explore the program ideas with peers. Of course, such a discussion helps you prepare for seminars with your seminar group, but that's not a faculty seminar's primary function. Instead, it's your time for intellectual stretching and challenge. Treat the faculty seminar time as sacred; come prepared with questions to ask your colleagues, and with observations about the material. Keep the business meeting separate – on a different day, ideally. That's the time to go over syllabus changes, administrative details, and discussions of particular student issues. If you don't keep them separate, the business meeting will bleed into the faculty seminar and eventually gobble it up.

- After your discussions planning the program, writing a faculty covenant[2] will be easy. The language of the covenant itself is less important than the discussions that go into its creation. You will see from the sample covenants . . . that the form and content vary widely. Because it's important to maintain faculty consistency you'll need to consider a variety of issues and tasks in your agreement: Which faculty will do which tasks? How will you handle student disputes? How will you manage attendance? Will you award partial credit? And if something comes up that you haven't anticipated (believe me, it will) don't hesitate to tell the student or whomever that you'll have to talk with the team about it.

- When the program is up and running, check in as a team at least once a week, to be sure that

1 Editor's note (July 2021): The official *Faculty Handbook*, which presents policies, differs from *The* Real *Faculty Handbook* – the predecessor of *Real Evergreen: An Educator's Handbook*. Both of the latter contain information about learning and teaching at Evergreen. The Collective Bargaining Agreement (CBA) between Evergreen and the United Faculty of Evergreen lists requirements for Evergreen faculty.

2 Editor's note: In 2021, "covenants" are generally referred to as "agreements." Written faculty agreements are not required in 2021, but they are a collaboration tool that can add to the planning process and support conflict management if needed, throughout the life of a team-taught course or program.

everything is running smoothly. You might want to eat lunch together, for example, when you're not doing business, just to chat and check in. Be sure to raise any concerns before they become big issues.

- As you teach together, be sure that you are all on the same page – of the syllabus, of the agreements you have made together. Nothing undermines a team more (or confuses the students more) than one member changing the syllabus or an assignment without notice.

- And if you are on an impossible team? First, of course, talk with your team. Try to make clear the parts of the teamwork that aren't working for you, to remind your teammates of the commitments you all made at the beginning of your planning and teaching. If that doesn't resolve things, ask your dean for a mediator to help your team talk together and try to resolve your difficulties. If that doesn't resolve things, talk with your faculty buddy, with your dean, with other colleagues who have taught with those colleagues. A team that is in conflict impedes student learning in addition to the stress on the teammates. The students know that something is wrong, that the team isn't working. The very last resort is to "get a divorce." [In that eventuality,] working with your dean, your team will decide how to divide things up so that the students are least harmed.

I hesitate to say this for fear of sounding sappy, but team teaching has a lot in common with other intense relationships in which we participate: You need to trust your colleagues, respect them, share a commitment to student learning. And you need to find colleagues interesting and challenging.

– Jin Darney
Member of the Faculty, Emerita

Writing a Collegial Evaluation (2020)

After 30 years of teaching at Evergreen, I still love writing evaluations of my colleagues. Here is what I do. Keeping a close eye on the syllabus, I note my colleague's lectures. On the evaluation I have set up for them, I make a short list of particularly good lectures and moments within lectures that made a difference in my learning or in the students' grasp of the information. For example, one colleague did a brilliant lecture about whale biology that taught me that whales have a huge organ with the sole function of detecting sound; since my lecture was about whale song, it was a brilliant dovetail. Another time a colleague in physics had students using ropes to create soundwaves; you could see the intellectual lights go on all over the class. When colleagues have dealt with field trips I like to celebrate their specific contributions in arranging for lodging or food or lectures (or driving a student to the hospital!). If a colleague has been intellectually vulnerable (saying "I don't know yet" and promising to look up a fact, then delivering it the next day, for example), I support it and mention it.

If a colleague has handled a particular task (creating a syllabus, arranging a field trip, writing the covenant, managing attendance, ordering books, arranging rooms, etc.) I always mention that. If a colleague was particularly kind to a student (helping the student get access to resources on campus, for example), I mention that. I thank colleagues for their support of my own work both in class/in front of students and outside of class. Lastly, if I want to teach with that person again, I say so right there in print, with a full and open statement of welcome!

But how do you criticize a colleague who fell short of your expectations? It can be tough. I start with the good things first, and then I tend to be brief but clear. Here are reasons to criticize: Your colleague didn't come to any lecture but their own; they never turned back student essays; they were chronically late or unprepared; they disrespected your work in front of the students; they didn't contribute to the managerial tasks of running a program; they kept their work entirely separate from yours (instead of making it a genuinely interdisciplinary program). There are other reasons, but notice that these issues – even the public disrespect – are professional. I use

the Indonesian proverb, *There is no ivory without a crack*. "I was disappointed that you never attended any lectures besides your own, and that even after we talked about it, you refused to join me in a faculty seminar. If we were to teach again, I would need for us to have a serious discussion." This statement explains what you feel went awry without going on and on or being disrespectful yourself. You've also made it clear that you are unwilling to let that happen again in any of your programs.

In my first years of teaching at Evergreen, I was told over and over to "cover your ass" and never be critical or even mildly negative of a colleague. Well, sometimes people just weren't doing their jobs. When one colleague left 100% of the planning and administrative duties up to me and showed up (late) on the first day of the program joking about "what program is this, again?" I simply described what had happened in my evaluation of her. She was shocked to see it in print. But that (thankfully rare!) behavior doesn't have to be something you put up with; she and I did actually teach together, later, and it was a fantastic program.

– Sean Williams

Team Teaching Meander (2021)

Author's note: Bill Arney graduated high school in 1968 and attended the University of Colorado, Boulder, intending to major in mathematics while taking a pre-med curriculum. But it was 1968, and sociologists were more on point for the times than mathematicians. Six years later he received a Ph.D. in Mathematical Sociology and started his first job at Dartmouth College.

I stumbled into team teaching at Dartmouth College. The Department of Sociology assigned their new Assistant Professor to teach *Population* in the fall, 1974. Four students showed up. I sniffed around to figure out why so few. Turned out that a course on population had been offered in the preceding summer by one Donella H. Meadows,[1] the relatively new Professor of Environmental Studies. I walked down the road to say hello. She concluded that first meeting by saying that we should teach *Population* together the following fall. I returned to "my" department and announced the invitation and the co-teaching plan. The chair of Sociology rather sheepishly told me that the department had recently refused to award Professor Meadows an adjunct position in Sociology. But they did let me teach with Dana for the next two years.[2]

I joined Evergreen in the fall, 1981, the first of a line of people hired to teach statistics in the Masters in Public Administration (MPA) program. Dean Barbara Smith wrote to say I'd start the MPA assignment the following year and asked me to look through a college catalog to find something to do in academic year (AY) 1981-82. I was welcomed onto an existing team for *Health and Human Behavior*, teaching with biologist Burt Guttman, nurse Barbara Cooley, and architect Jim Gulden. Between the all-program lectures, the weekly faculty seminar, all of us doing Burt's biology labs along with the students and sharing the rest of the work, my introduction to "team teaching" in a "coordinated studies program" worked nicely for those first three quarters. Memory Gem: With 70 or so people in the room a student asks Burt, "This thing, Life, you keep talking about . . . What is that?" Burt screwed up his face, thought for a moment, and said, "To a biologist, life is not a helpful concept." And he explained why not. Burt later wrote a biology textbook and I've hung on to that entry into interdisciplinary inquiry and teaching at Evergreen ever since.

Recently I've seen notes encouraging us to think carefully about choosing our teaching partners. There are criteria to consider and learning objectives and outcomes to cook up,[3] it seems. A few times at Evergreen, I didn't choose

1 Dana, as I came to know her, was the co-author of *The Limits to Growth* (Universe Books, 1972) and *Thinking in Systems: A Primer* (Chelsea Green Publishing, 2008), and other groundbreaking books. She had not been hired into any department at the college. Instead, she was hired as a Distinguished Professor and allowed to name her position. That's how "Environmental Studies" came to Dartmouth.

2 My time at Dartmouth concluded with my co-teaching, in two summer sessions, a class on the political history of medicine with Bernie Bergen, a Professor of Sociology and, in the Medical School, a Professor of Psychiatry. Our lectures became *Medicine and the Management of Living: Taming the Last Great Beast* (University of Chicago Press, 1984).

3 One of my jobs in graduate school was working for Sid Micek on "The Outcomes of Higher Education" project at the National Center for Higher Education Management Systems (NCHEMS) at the Western Interstate Commission for Higher Education (WICHE). To jump to the end: We wrote a couple of reports that

anything; I was just chosen. After a year away on leave I was walking through Lab I when David Whitener, the head of the Native American Studies Program, approached me. A big man with a bigger grin, David came over to me and said, "We'd like you to join the team in our program next year. The title – we chose it a few years ago – is *Respect: A Mutually Shared Authority*. You can think about it." I muttered something about thinking my way to "Yes!" David smiled and said, "You'll be with Marilyn Frasca and York Wong." (Carol Minugh joined the team in the spring.) About a week later I saw David again and said, "I'm not sure you know what I do . . ." David folded his arms, seemed to think for a moment, released a literally stunning smile and said, "We know you'll do your best." I said, "I will." I thanked him later. "Respect," eh?

The easiest ask-and-answer regarding team teaching was with Kabby Mitchell, a master ballet dancer. I had sort of wanted to teach with him for a long time, mostly because he was so easy to admire, but what could we do together? One day, in the spring of AY 2012-13, I spotted Kabby at Batdorf's and said, "Kabby, you and I should try teaching together." His response: "How about spring of '15?" Me: "Fine." That was it. We did. Neither of us worried about whether "the other" was "right" or whether we could make a good "match" or get the students down paths, theirs or ours; heck, we didn't even ever talk "topics." He told me to send a title. *Movement/Thought*, I wrote. "That's fine," he said. Our planning mostly consisted of me enjoying his stories over coffee. In class, Kabby coached us through our warm-up – for me, sweat-extracting – exercises, got us all to dance, showed us ballet films, of him and other stars. I talked when I had something to say. Perfect.

Sometimes teams need a magic moment to come together around their shared work. When [then Evergreen President] Joe Olander got state approval for the Teacher Education Program, he or some other administrator asked Stephanie Kozick, Gail Tremblay, Rita Pougiales, and me to be the teaching team for the program's first iteration. We met often as a team to figure out what to do, what was important for students to learn, how to organize ourselves, the usual problems of team-taught academic programs. But in this case, there was an elephant (perhaps a large "anti-Geoduck") in the room: namely, Washington state's requirements regarding what teacher education students must be taught in order to become licensed [to teach in K-12 schools].[4] We got stuck thinking that if we had to teach all of *that* – there were pages and bullet points and sub-paragraphs, and . . . – there would be no time left for something more interesting. Someone, probably Rita, got the administration to pay for a "faculty team planning retreat," four days at a hotel in the U-district in Seattle. We got there and fussed even more about standards and requirements and . . . until Gail broke one of those smiles that brings everything to a halt, perhaps a coda. She laughed and said, "Okay, I think I've got it. I've got us a way to cover all of these requirements in eight days. Eight days! The rest of the time is ours." We listened, took notes, and we all started to smile along with Gail. And we had a great time, and the students learned everything we were told they needed to know. They also learned how Gail could sometimes break log jams and get groups moving toward where they wanted to go, and that they could do that, too. And that there was a lot of learning to do beyond requirements, which seems something useful for teachers to know.[5]

Of course, there are ways teaching teams can fracture, sometimes even suffer a "break up." Don Finkel, Kirk Thompson, Sandie Nisbet, Nancy Taylor, and I offered a year-long, one-hundred student program, *Classical and Modern: An Integrated Approach to Education* in AY 1988-89. Don put Plato's *Meno* early on the fall agenda and, in the second week, gave a lecture on it. My innards started rumbling almost from the start, and I was probably fussing and grimacing while furiously taking notes. All I could think was, "This can't be right!" At our faculty seminar I asked if I could talk on *Meno* the following week. I did and, long story cut very short, those two lectures became the heart of our book, *Educating for Freedom: The Paradox of Pedagogy*, which was

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concluded, in effect, that "outcomes" isn't a good way to think about "higher education." I think the funders took their project to the American College Testing Service which, apparently, thought otherwise.

4 Editor's note (June 2021): Evergreen now offers a Master in Teaching degree, with focus on social justice and a community-responsive curriculum. MiT graduates teach throughout the region. See the MiT webpage for more. https://www.evergreen.edu/mit/master-teaching

5 One outcome of that program was a book of essays, some contributed by students in the program and by other faculty members: William Ray Arney, *Thoughts Out of School* (Peter Lang Publishing, 2000).

mostly about what we called "collegial teaching." Ironically, that particular team didn't feel very collegial and the reason, of course, was that Don and I paid more attention to one another than we did to our teammates.[6] Kirk, Nancy, and Sandie gave it all they could, of course, but we, Don and I, had in a sense broken up the team.

But there are so many ways to come together with others. Nancy Koppelman, a student in AY 1983-84's *Health and Human Behavior*, with Don Finkel and Willie Parson, joined me as a faculty member in *The Good Life* for two quarters in AY 2002-03. Then she concocted *What Are Children For?* to fill out the rest of her academic year and asked if I wanted to join her. (Of course!) After the Teacher Education Program, Rita and I taught three more programs including *Coming to Our Senses: Blessing the Space Between Us* in AY 2016-17 and *Learning, Education, Schooling* in AY 2019-20. Just good, from way back, friends! Sarah Williams asked in 2005 if I wanted to teach *Awareness* together. (Yes!) And that went on for five quarters, after which Sara Huntington and I taught two more quarters of *Awareness: Writing and Renunciation*.

In retrospect I think I crossed an institutional watershed while teaching with Mike Paros in *Can Science Help Me? . . . to be Better?* in AY 2013-14. We had agreed to teach together during a brief chat in the parking lot, but we almost got a "late-term divorce" when Mike insisted on having time in the weekly schedule for a neurobiology lecture accompanied by neurobiology tests and all. Once started, the whole thing went splendidly. He exaggerated a little to tell the class that I was the best neurobiology student in the group based on test scores.[7] During a conversation with colleagues after the program ended, I began to think that we, not just Mike and I, but the College at large, had moved into a new era. As the discussion moved to Mike's science offerings, a couple of people wondered about trust: "Students use the word. You say that you and Mike trusted your students and each other, and the students trusted you. It just made me wonder. What's trust got to do with teaching?" Some questions are not beginnings; they mark an end.

It was the following year that I taught with Kabby – who trusted himself and trusted me and trusted the students to do the work. Shortly after that, with the creeping, eventually strangulating, institutionalization of "the curriculum," and having to fit my work onto a PATH, I walked away from the place, on *Caminos* (which are sort of like paths) across Spain, taught a couple of classes with long-time friends Rita Pougiales and Sara Huntington, and, more recently, have learned to enjoy the company, sometimes the collegiality, of however many sub-screens show up on Zoom.

– William Ray Arney
Member of the Faculty (Sociology)

A Teaching Team Checklist (2017)

Authors' note: The intent of the list is not to make sure every action on it is performed in one particular way, but to provide opportunity so that the items may be surfaced and discussed. We intend the list to be considered, amended, and particularized for teams. It is a tool to help foster thoughtful collaboration, and also can be seen as a preventive measure or a tool to make use of as needed.

Before starting to plan, have you:

- Cultivated collegiality, making time to introduce each other to your work, your discipline, your sub-discipline, and your practices, research, skills, talents, projects, background, and aspirations . . . as well as your approaches to teaching, and your preferred pedagogical philosophies and modalities? Made time to get acquainted as people? Talked about aspirations for each other, past teaching experiences, and how you can support each other's best teaching?

6 While writing our book two years later, Don came into my office, dropped a copy of that first lecture on my desk, and said, "You make it better." I fished out a copy of my lecture and said, "Reciprocate, please." We called it collegial teaching.

7 And that he was a wonderful colleague is illustrated best by what happened after Mike gave a talk on his recovery from a cancer. That lecture was brilliant. Somewhat inevitably, a student asked Mike, "After getting over the cancer, did you change your life?" Mike carried on for a while before asking for the next question. I raised my hand and asked, "What took you so long?" Quizzical look from Mike. "To change your life?" Mike thought for a bit and then gave the best answer possible to our program's title question, "Can Science Help Me? . . . to be Better?"

- Explored how and why the heterogeneous disciplines entailed in your course/program might be framed and taught together?
- Made sure that the course/program focus, big questions, and reading choices have been evenly and equally divided among faculty members?
- Developed a plan for conflict resolution/how to work with conflict should it arise, either on the teaching team or in the course or program?
- Discussed equitable teaching practices as well as power dynamics within the teaching team?
- Divided faculty lecture time, and other pedagogical "real estate," evenly and equally among all faculty members on the team?
- Discussed how course labor (intellectual, administrative, emotional, and affective) can be defined, clarified, and distributed fairly and equally?
- Agreed to be present for each other's lectures, to model engagement for students and to support and respect one another's work? If not, why not? (This may be part of dividing up the labor.)
- Made mutual agreements and commitments about timeliness (such as responding to student work and emails, class start times)?
- Discussed any relevant rubrics external to the course or program, such as the institution's mission statement or existing learning goals?

– Shangrila Joshi,
Member of the Faculty (Climate Justice)
– Miranda Mellis

Faculty Statements of Mutual Expectations

From the Bottom UP! Telling Workers' Stories (1998-1999)

We agree to:

Share equally the work and responsibility for the success of *From the Bottom UP*.

Afford each other the dignity and professional courtesy inherent in the assumption of equal competence and expertise.

Remain open to each other – talk directly to each other and with honesty about problems and tensions. As part of our commitment on this point, we will not talk to students about the other faculty, and students who surface an issue with the other faculty will be advised to speak to her directly. (We agree to advise the student that s/he may request to meet with both of us together, and to attend such a meeting.)

Give each other honest feedback on teaching matters, when one of us specifically requests it.

Meet regularly (minimum of an hour a week) to discuss program content, planning, and how things are going, and an additional hour weekly to seminar on readings.

Meet during Week 10 or eval week each quarter to assess how things are going according to this list.

Maintain a mutual understanding that this is a 20-25 hour a week job, and that we each have additional projects and lives away from the college. We will evaluate curriculum-related ideas in this light.

Joli is looking forward to learning from Sarah about labor issues and history, and the political economy of the Pacific Northwest especially as it affects people. Sarah is looking forward to learning from Joli about creating and evaluating historical writing, and planning and research skills.

We both are glad to be teaching with another person who can help with the planning, implementation, and evaluation of a challenging year-long task.

Joli Sandoz has agreed to be Program Coordinator, with the understanding that Sarah Ryan will share equally in program administration tasks. These tasks as we expect them now include:

> Budget; student records; liaison with deans; faculty business meeting agenda;, faculty seminar agenda; advising of students; approval of seminar group switches; enrollment of new students; equipment and supplies; book orders; changes in planned curriculum; liaison with computer center; academic advising; writing center; space and scheduling; supervision of student aides; visiting speakers; field trip arrangements; communications to students; keeper of program history.

**– Sarah Ryan,
Member of the Faculty**

**– Joli Sandoz,
Member of the Faculty**

Where No One Has Gone Before (Fall and Winter 1994–1995)

Faculty are expected to:

- Attend on time all program activities, including lectures, seminars, workshops, module sessions, and screenings, when not ill or absent for professional or religious reasons;
- Be prepared for class sessions;
- Provide carefully considered and timely feedback on all student work;
- Hold one office hour per week, and be available other times by appointment;
- Evaluate student performance in a written evaluation and meet with each student in a final evaluation conference;
- Respect differences of opinion and interpretation;
- Provide students with help, advice, and encouragement;
- Be open to new ideas, suggestions, and methods, that is, be willing to learn;
- Abide by the principles of the Social Contract and the Sexual Harassment Policy;
- Attend a faculty business meeting and faculty seminar each week as scheduled;
- Notify in writing any student who is having academic trouble by the end of the 5th week of each quarter.

Individual Duties:

As program coordinator, Carrie Margolin is responsible for dealing with administrative business or delegating it to the other faculty person of the team. These responsibilities include the maintaining the budget and serving as liaison with Registration and Records. She will oversee the Program Aide. Carrie is responsible for room scheduling and for organizing field trips, including transportation. She will serve as liaison with the Library.

Argentina Daley will schedule projectionists. She is responsible for the scheduling of speakers and coordinating their travel plans and other needs, as required. She will also serve as the Bookstore liaison for ordering books and reading packets, and as the Computer Center liaison.

Editor's note (July 2021): Written faculty agreements are not required in 2021, but they are a collaboration tool that can add to the planning process and support conflict management if needed, throughout the life of a team-taught course or program.

Joint Duties:

Both faculty are responsible to ordering films and procuring audiovisual equipment as necessary. We will write the program covenant, syllabus, and the program description together. We will both be responsible for writing letters of thanks to guest speakers. We will revise the responsibilities of the faculty members each quarter, as necessary.

General Guidelines:

1. We will respect each other's choice to live where we please such that commuting schedules and distances will be considered during program planning and scheduling and during inclement weather. The noncommuting member of the team who lives in Olympia will not be expected to do more than her fair share of program work simply because she may be on campus more.

2. Students will be evaluated by their own seminar leader, but contributions from the other faculty member will be welcomed and solicited. Module evaluations will be written by the students' module faculty and will be given to the students' seminar leader (if different from the module faculty) in sufficient time to be incorporated into the full evaluation. The final evaluation, written at the end of Winter quarter or when the student leaves the program, will incorporate evaluations from Fall quarter. No faculty member is authorized to change the wording of an evaluation written by another faculty member without the express consent of that faculty member.

3. It is expected that faculty will award full credit based upon students' satisfactory completion of course requirements. Any partial credit situations (extraordinary circumstances) will be discussed among ourselves and decisions regarding credit reduction will be arrived at by consensus of the faculty team.

4. We will schedule a joint evaluation conference in sufficient time for portfolio preparation and/or dean's conferences. At this time each faculty will prepare drafts of a self-evaluation and evaluation of the other faculty member of the team in accordance with faculty handbook requirements. A final version of the peer evaluation will be conveyed to each other within a reasonable time after the conference.

5. In conflict resolution, decisions will be made by consensus of the faculty team. If a student has a problem that is perceived to be personal in nature, it should be discussed with the relevant seminar leader first before going to the team as a whole.

6. Changes in the covenant can be made by unanimous consent of the faculty team.

7. The faculty members agree to have a good time, learn a lot, and enjoy their work. We will strive for a supportive atmosphere wherein we can learn from each other. We cheerfully agree that the preservation of our individual and joint sanity, sense of humor, and general good spirit is of the highest priority, and any aspect of the program which must be adjusted to accommodate or further this priority shall be adjusted.

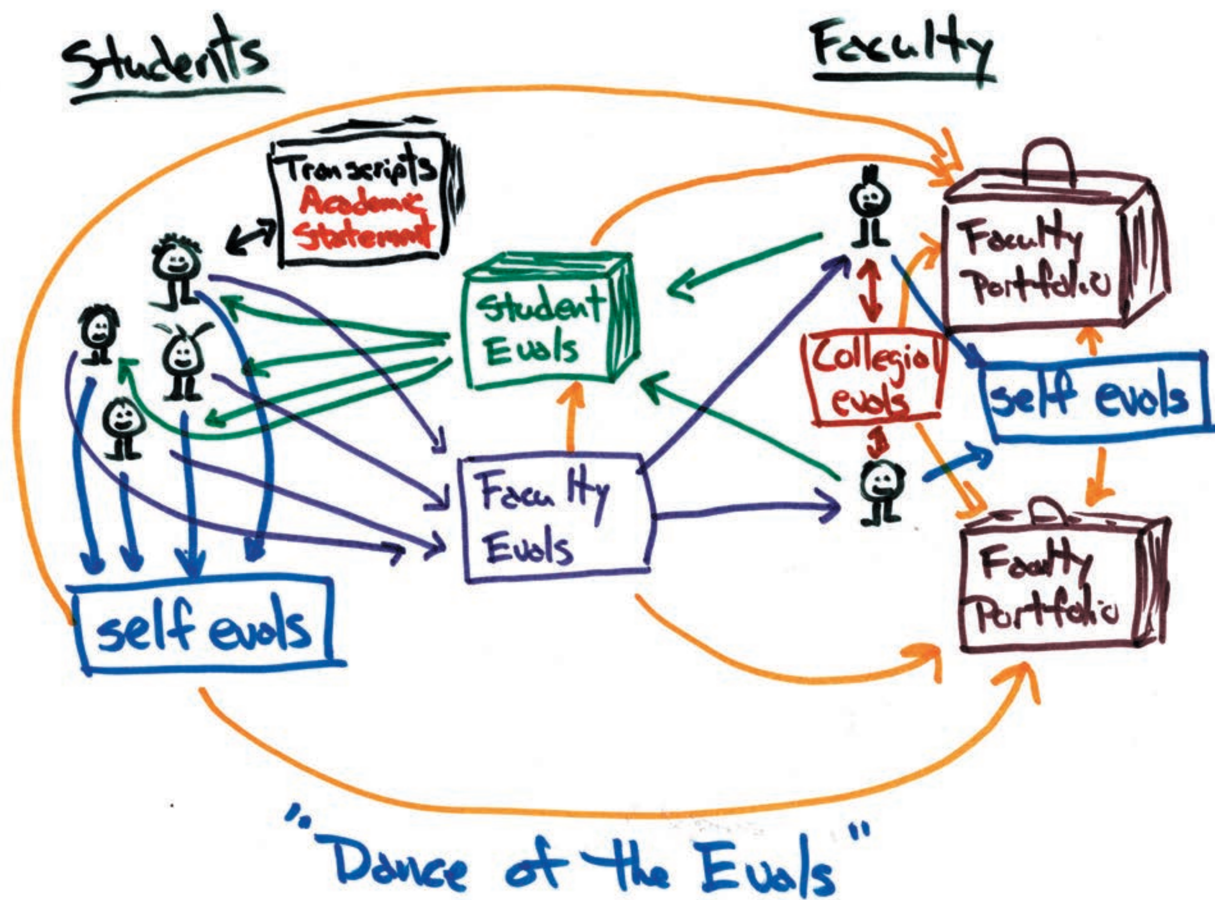
– Carrie M. Margolin

– Argentina Daley

Source

Darney, Jin, editor. *The Real Faculty Handbook*, The Evergreen State College, 2006, pp.68-69, https://archives.evergreen.edu/1972/1972-09/faculty_handbooks/RealFacHandbookrev2006.pdf

13. Narrative Evaluations



– Paul Przybylowicz

Writing Evals of Student Achievement

Introduction

Two Things I Love about Evaluations

1. You can accurately document student progress (where they started vs. where they ended up) rather than merely comparing them to each other.

2. You can identify both areas of strength and areas that need development, rather than flattening everything they learned and accomplished into a single letter grade.

Opposite Poles to Avoid

1. You are basically writing the recommendation letter already: You focus mainly on praising the student, and the document is way too long.

2. You are treating the students like widgets: All the language is boilerplate and you're just swapping out names.

– Elizabeth Williamson, 2020

From the Narrative Evaluation DTF (Disappearing Task Force):

To: Faculty and Provost
From: Narrative Evaluation DTF
[Disappearing Task Force]
April 18, 2000

The pedagogic rationale for narrative evaluations bears repeating: Narrative evaluations are rooted in the founding structures of the college. Structurally, the narrative evaluation plays two important roles. First, the student is challenged to struggle with ways to find and integrate the parts of an interdisciplinary program with a diverse faculty team, multiple perspectives and a variety of activities. . . . Consequently, writing a self-evaluation can help students work toward some understanding of the integration of their work, even when the self-evaluation is not perfect. Second, the college has no requirements for graduation and challenges the student to assemble the pieces of work he/she undertakes as "higher learning."

Narrative evaluations force students and faculty to begin a process of assessment and reflection both in terms of the knowledge the student has acquired and the skills she has obtained which can provide a basis for informed choices about future study. We noted the Advising DTF had looked closely at the linkage between evaluation and educational planning. Clear, frank advice from faculty plays a crucial role in helping students make good choices about their learning and their future direction. Such advice is dependent upon serious reflection on a student's goals and a clear-eyed evaluation of their accomplishments and abilities.

In terms of the five foci of an Evergreen education, narrative evaluations are central to issues of interdisciplinary study, personal engagement with learning, and cooperative learning. When structured carefully the process of writing evaluations can offer a crucial opportunity to articulate explicit links between theory and practice. It can provide a coherent forum for assessing collaborative and cooperative work and offer an opportunity to deal with learning across significant differences. For students, narrative evaluations provide an opportunity to identify how their growing understanding has changed their perspectives and their plans. Evaluations, because they speak to the full range of student achievement, are an important element in encouraging student cooperation and preventing invidious comparison. Both the rationale for evaluation in terms of structure and the rationale in terms of the five foci are importantly true of both internal and external evaluations.

Beyond these internal rationales, narrative evaluations *can* be helpful for an external audience. The full-time nature of most of the work we undertake at the institution is often difficult to translate directly into the equivalent of traditional course titles, and the achievements of a student may not correspond directly with graded learning. Narrative evaluations supported by program descriptions do provide a way to explain our work and our learning to the outside world. Further,

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Editor's note (June 2021): Student-written narrative self-evaluations are no longer required as part of the official transcript. Many faculty continue to ask that students write and share them with course or program faculty. Students can choose to include their course or program self-eval in their transcript, if they wish.

narrative evaluations when written well can convey the distinct capacities and qualities of the students to an external reader.

– Excerpted from the 2006 Real *Faculty Handbook* 80-81

Program Planning and Narrative Evaluations

Learning Objectives

Develop a set of learning objectives for the program with the teaching team; refine them; publish them in the syllabus.

– Don Bantz, 2006 Real *Faculty Handbook* 113

Credit Equivalents, Learning Objectives, Assessments

I start thinking about writing evaluations at the very beginning when I'm planning the program. After defining the main program themes, the conversation gets around to credit equivalents and learning objectives. Working backwards from learning objectives, I (we) arrive at assessment and what the students are going to do to demonstrate their learning. For each chunk of credit, there will be a series of activities that will culminate in a synthesis of learning. For example, one of the credit equivalents for a program was four credits of technical writing. The final synthesis was a paper that explained a particular disease and the various treatments. Students would have submitted an annotated bibliography, summary of disease pathophysiology, draft of paper, and final draft of paper. Thus, I had four pieces of data to use in the paragraph about technical writing. This is how I plan what I'm going to write about in the evaluation for each credit equivalent.

– Paul Przybylowicz, 2020

Preparing to Write Accurate/ Effective/Useful Evals

Inviting Students In

Assign an early written piece of an autobiographical nature; ask the student to think about, wrestle with, and state their own individual learning objectives for the program. This self-appraisal serves as a baseline for both student and faculty to evaluate the student's work at the end of the quarter and ideally, it gets them bought into the process early on.

– Don Bantz, 2006 Real *Faculty Handbook* 113

Spend Time to Save Time!

Establish a blank document for each student at the start of the quarter. Copy and paste every piece of information you have about the student into that document as you go (including, if possible, comments on papers, labs, etc., as well as any crucial information about a student's learning challenges, as a reminder to yourself). You can then re-organize and winnow down when you start writing the evaluation itself. Do be aware that everything you write about students is a matter of public record.

– Elizabeth Williamson, 2020

Talk with Students

I collect notes about students throughout the quarter. I print out a list of all the students in my seminar with space for notes. I use this list to track and check in with students (usually during labs) so that I check in with each student every two weeks. I'll jot a few notes that I draw on for evaluations.

– Paul Przybylowicz, 2020

Start with a Frame for Gathering Information

Set up a framework for evaluation. I employ three main components: academic content, process skills, and skill development areas relevant to the specific program. I've found that these three allow room to accommodate any specific individual learning objectives that the student may propose. As the quarter progresses, I'm taking all of the disparate pieces of evidence (vignettes, seminar statements, field notes, etc.) and transferring them into my computer file on each student (which I've already formatted using the three component areas above) and around which I will structure my final narrative evaluation. I evaluate each written assignment by preparing written comments, to extract pieces of them to use in my final narrative evaluation. (The goal here is to only write it once).

– Don Bantz, 2006 Real *Faculty Handbook* 113

Inform Students along the Way

Draft Eval at Mid-Quarter

At mid-quarter, I prepare an interim evaluation. This forces me to compile all the pieces of evidence and draft an interim letter (a mini-eval). Yes, it takes a bit of time, but it saves ample time and stress during eval week: I give them specific feedback on each of the learning objectives in the syllabus and note any deficiencies in their work that may result in a) loss of credit or b) potentially negative comments in their final evaluation. (The key here is "no surprises at the end of the quarter.") This gives me a chance to outline exactly what I expect from them in the next five weeks if they wish to obtain full credit and/or receive a positive evaluation at the end. It also provides written documentation which comes in handy if the student contests the eval later on.

I schedule a brief mid-quarter conference with each student, and present my written interim eval in draft form and talk to them about their work.

– Don Bantz, 2006 Real *Faculty Handbook* 113

Say It First, Earlier in the Quarter

I won't write in an eval something that I haven't said first. This makes me open my mouth when I would rather keep it closed, but it saves surprises in evals later, which are way worse to deal with. I generally write into my [community agreements] that we will avoid surprises. In my 10 years of writing evals, I have had only three students and one faculty disagree with what I wrote in terms of assessment. And yes, they were strong arguments, but at least they heard what was needed. And several who got the feedback throughout the quarter and were stunned at the first several comments, came back with the statement that they wished that they'd have had someone who cared that much before. I think honesty goes along with good teaching.

– Jan Ott, 2006 Real *Faculty Handbook* 98

Audience: For Whom Is a Faculty Eval of Student Achievement Written?

Honesty in Evaluations

[W]e do the student no favors by not pointing out exactly what they need to work on. When they get passed on year after year with adequate evals and then suddenly get a truly honest one, they go (justifiably) [angry]. "No one ever said I can't write," they say. "No one ever told me I need to work on my math," I hear. Well, then, somebody's been dishonest all this time. Isn't it better to have a freshman or sophomore hear what they need to work on, and strongly encourage them (while they are still somewhat pliable in that direction) to get the help they need, than to say everything is fine, or have an eval that just lists what was handed in without any critique at all, good or bad . . . [?]

– Jan Ott, 2006 Real *Faculty Handbook* 98

A Note on Audience

Technically speaking, the audience for your evaluation is the reader of the student's transcript, typically an employer or a graduate program. A very assiduous colleague who is teaching your student in the future may also read your evaluation. The only person you can count on to read the document, however, is the student . . . . If it's a good evaluation, they may show it to family members. This means that it's very tempting to write everything you want to say to the student, because functionally, you will experience the student as your primary audience.

In practice, however, it's a kindness to the student's future self to write something shorter and more transparent, something that does not presume much knowledge of the student or of Evergreen. In recent years, I have worked on shortening my evals as much as possible (to keep the overall length of the transcript manageable) and including additional feedback for the student (usually very specific praise or critique) in italics, to remind myself to cut it out after I share it with them. A wise senior colleague once said to me something along the lines of: "both you and the student should have a shared understanding of the quality of their work well before the eval conference – the evaluation itself is a snapshot, for an external

audience, of the conversation you and the student have already had." You can have that conversation via written feedback (which will take time to compose but will save you time later) or via the traditional 5th week conference (which will cost you class time and/or free time and is always, in my experience, worth it).

– Elizabeth Williamson, 2020

Writing for External Readers

I spent six years as a dean during which time I read over a thousand evaluations as part of faculty review and transcript reviews. I also formalized the process of estimating a GPA from an Evergreen transcript (for those graduate schools that require a GPA of applicants), so I've read evaluations from the outside perspective. I've noticed that faculty often write the evaluation with the student as the primary audience. Evaluations written in this style contain lots of specifics about the student's work and may even contain the faculty's reaction/response to particular aspects of the student's work. Often these types of evaluations that describe what the student did in detail don't contain any evaluative adjectives. To an outside reader, this mostly reads as code since they don't know the particulars. My suggestion and strategy to avoid this style is to give the student all that feedback and validation during the quarter instead of saving it for the final evaluation.

I'm a big fan of using clear evaluative adjectives that are well understood by the rest of the world. Words like "solid" and "strong" are not as clear as "outstanding," "excellent," and "good." Since I've written a clear program description, I don't describe what the student did in their evaluation unless it is about their particular research/synthesis project, when I'll describe the topic/focus. I keep the evaluation as short as possible. It's a condensation of the detailed conversations I've already had with the student. My evaluations look pretty similar because they're for an outside audience.

– Paul Przybylowicz, 2020

Organizing and Writing the Eval: Schemas

Organizing Using Credit Equivalents

I also use a very structured approach to writing both the program description and the evaluations. Once the credit equivalents are defined, I use them to organize the program description and evaluation. My program description begins with a general overview of the program, followed by one paragraph for each credit equivalent. My evaluations of students have a parallel structure with a general overview paragraph and then a paragraph for each credit equivalent, in the same order as they're listed at the end of the evaluation.

– Paul Przybylowicz, 2020

Organizing via Course/Program Outline

. . . have a sort of outline - a list of everything you want to cover for everyone. Attendance, seminar participation, workshop participation, exams, papers, projects, studio work, whatever. This way, you can make sure you don't leave anything out.

Once you get cranking, it's easy to forget bits and pieces and then you realize it later. Or the student does, and that's even more embarrassing.

. . . I pick the best student and do theirs first. I know some "save the best for last" and that's another way, but I find that it sets a tone for my writing the rest of the students' evals if I get one really good one done.

– Jan Ott, 2006 Real *Faculty Handbook* 99

Two [More] Recommendations for Organizing Evaluations

1. Organize paragraphs around the learning objectives for your program/course.
2. Organize paragraphs around the Six Expectations.

– Elizabeth Williamson, 2020

Tips

Advice Received and Passed Along

Don't describe, evaluate.

– Drew Buchman, 2020

A Few Ideas for Organizing/Simplifying Evaluation Writing

- When you come to write the eval itself, instead of noting every smart thing the student did or said, provide one piece of evidence for each statement you make about a student's learning.
- When evaluating group projects, use the same language for each member of a group (though if a student has done particularly outstanding work or shown real growth you may want to add a unique sentence at the end of the shared language).

– Elizabeth Williamson, 2020

Coordinating Two People's Work on the Same Set of Evals: From the Faculty Agreement for *Where No One Has Gone Before* (Fall and Winter 1994-1995)

Students will be evaluated by their own seminar leader, but contributions from the other faculty member will be welcomed and solicited. Module evaluations will be written by the student's module-faculty and will be given to the student's seminar leader (if different from evaluation. The final evaluation, written at the end of winter quarter or when the student leaves the program, will incorporate evaluations from fall quarter). No faculty member is authorized to change the wording of an evaluation written by another faculty member without the express consent of that faculty member.

It is expected that faculty will award full credit based upon students' satisfactory completion of course requirements. Any partial credit situations (extraordinary circumstances) will be discussed among ourselves and decisions regarding credit reduction will be arrived at by consensus of the faculty team.

– Carrie Margolin and Argentina Daley, 2006
***Real Faculty Handbook* 68-69**

Awarding Credit

The Narrative and the Credit Equivalencies

As a faculty member, you have two "levers" to pull in creating a representation of the student's learning. There are some common practices here, but no standard formula.

Some faculty (myself included) assign credit equivalencies based on whether or not college level work was minimally completed (i.e., you give full credit for any work to which you would assign a "D" or above at a traditional institution). I then use the narrative evaluation to note areas where the student is continuing to struggle or needs more practice, or, on the other hand, areas where they excelled. This helps distinguish between exceptional and merely passable work. The principle here is that if a student earned a "D" at another college, they would still earn the credits they paid for. This is an equity issue, given that many of our students are low-income and first-generation. One of our very smart colleagues recently suggested that I think of credits in terms of labor hours: If 16 credits is 40 hours' worth of work per week, how much time should a student be spending in order to earn 1 credit? This presumes that you will essentially be evaluating a student's effort (as well as your own estimation of how long the assignment should take to successfully complete) via the credit equivalency, and the outcome of the assignment, via the narrative.

At the same time, it's important to support students in meeting your expectations, rather than merely pretending that they actually have. I often use my learning objectives as my bar and consider offering multiple ways for students to meet that bar . . . . Truly outstanding pedagogy would require that I build those multiple routes into each assignment and into the structure of the offering – this is a tall order given our workload.

There are also different schools of thought on whether you should include anything negative in your evaluation of the student. The general principle of the evaluation is that you are assessing work they did, not work they failed to

do – thus we only list the credit equivalencies earned, not the credits attempted. Where a student has not fully met my expectations, I tend to use developmental language to indicate areas that need further attention and support, focusing more on what the student could do to improve, rather than on negative characterizations of the work itself.

– Elizabeth Williamson, 2020

Naming Credit Equivalencies

These are one of the first things an employer will see when they read a student's transcript, and in some cases the only part that gets read. Try to make them as legible to an external audience as possible, and relatively broad without being meaningless. For example, "British Literature" may be more useful than "Shakespeare" and certainly more useful than "Applying critical theory to Shakespeare." Consider dividing up your credits into chunks of at least 3 credits, so that those credits are more easily transferable.

– Elizabeth Williamson, 2020

Eval Conferences

The Evaluation and the Conference

The evaluation conference is based on the idea that you and your student can sit down and comfortably evaluate each other: You hand them your eval of them, and they hand you their eval of you. Sometimes this equal exchange isn't possible, however, either because the student is not fully prepared, or not fully comfortable handing you their feedback. They have the option of submitting their eval of you online and having it be visible to you only after you have posted their credits, to prevent retaliation.

My understanding is that some faculty used to co-author evaluations with their students. In practice, it takes a lot of maturity for students to be able to evaluate themselves accurately, much less to work collaboratively with you on that project. That said, I do treat every evaluation as a draft until after I've conferenced with the student. I will ask them: "Did I create an accurate portrait of your work? Is there anything you wish I'd talked about that I didn't? Did you find any typos?" When I'm feeling well-organized, I send students their evaluation before the conference, because it's hard for some folks to answer these questions on the spot, but this is not standard practice.

– Elizabeth Williamson, 2020

When Students Disagree with You

Inevitably, some students want to change something in their eval. They might think it's fair and reasonable, but they don't like a word or phrase for whatever reason (and they have some amazing ones – the best I heard was that the Army didn't like a phrase I used – it was a buzz word for them), or they don't like the style. I've given up arguing from my eval. What I now do is have them write what they want to change, and we work from their draft. It puts the onus on them rather than me, and usually, they do a reasonable job, even if they rewrite the entire thing.

– Jan Ott, 2006 *Real Faculty Handbook* 99

Contributors

Members of the Faculty:

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– Drew Buchman

– Argentina Daley

– Carrie Margolin

– Jan Ott

– Paul Przybylowicz

– Elizabeth Williamson

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Teaching Self-Assessment (1997)

If the point of evaluating our students' work were only to rank them, or to give us a lever for encouraging their efforts, or even to describe the strengths and weaknesses of what they had produced, then it would seem clear that we should do it by ourselves. After all, we generally know more about the subject and how to deal with it than students do. We have seen lots of similar work, and can draw on wider experience to establish comparative standards. We hope we are more objective and less personally involved in the outcome than each student is.

However, the deepest reasons for asking students to formally assess their own work have little to do with that particular work. They have to do with our students' development over the long run. If we want to emphasize not just what each student did, but what each student learned, how his or her capacity for work in the future has been affected by this particular stretch of work, then the situation changes. For one thing, the student may well now know some things which are relevant to this new focus of assessment which we do not know, and have no way of learning unless the student says something about them. If they have learned how to write a paper without agonizing over the first paragraph for hours, or pay a new kind of attention to the clouds when they go for a walk, or think about the late Roman Republic when they read the papers, these changes may say more about their education in literature or physics or history than their essays or exams do, yet be invisible to us. To make it clear that they do matter, assessment should contain a space devoted to them.

Of course, we expect pleasure, enduring interest, and the ongoing illumination of experience by ideas to affect the quality of students' academic work as well. We would be dubious about claims of such gains which were not reflected in products in some way, sooner or later. And in fact, students need to practice self-assessment for the sake of the eventual quality of their objective work as well as to remind everyone involved of the importance of relatively subjective gains like those I just listed. The practice of self-assessment is a central way for students to acquire the reflective habits of mind which are essential to their ongoing capacities to do good work, and to progressively improve their work over time. Growth in intelligence, or thinking, is precisely growth in the capacity for ongoing reflective self-assessment. This point is the center of Dewey's analysis of the difference between mere activity and educational experience in *Democracy and Education*:

> Change is meaningless transition unless it is consciously connected with the return wave of consequences which flow from it. . . . Being burned is a mere physical change, like the burning of a stick of wood, if it is not perceived as a consequence of some other action. (140)
>
> Thinking . . . is the intentional endeavor to discover specific connections between something which we do and the consequences which result, so that the two become continuous. (146)

Things would be simpler if students really were clear about what their work was like, and the problems with self-assessment were simply that they lied about what they had produced, or conversely, were insufficiently willing to blow their own horns. Not so. Many students beginning college are simply not in the habit of reflecting on their own work. In the program for freshmen I taught this fall, we asked students to write short cover letters to accompany the work they turned in to us. They wrote four or more short pieces a week about their field observations and the readings for seminar discussion; their first letter was supposed to

select what were, in their judgement, the two best entries in their accumulated work for five weeks, and to explain their reasons for selecting those pieces as the best ones, in a couple of sentences each. The striking thing about these first cover letters was how many of the students didn't or couldn't do the second half of this assignment. Very often, those who did say something about why they had picked the pieces they did seemed incapable of separating their experience in producing the work from some judgment about the results. They said things like, "I picked this as my best reflections entry because I had a good time writing it." (Readers who are interested in emotional and cognitive development can no doubt produce various explanations for why the reflective distance and decentering this assignment calls for should be difficult or incomprehensible for many 19-year-olds. Those of you who are more interested in the sociological and political functions of the American high school will probably simply note that most American students are never asked to judge their own work; only to submit it to somebody else and to accept that authority's grade as settling the question of how good it is.)

How can teachers support the development of students' capacities to assess their own work? First, through ongoing practice, beginning with small exercises like our cover letter, and progressing to more demanding ones. Second, through creating a context where alternative or even conflicting assessments are offered. In our program, students frequently participated in small group sessions in which the group looked at and discussed some sample of each student's work in turn; in the informal evaluation conferences at the end of each quarter, and the formal conference at the end of the program, there were always two assessments to be compared – one by the student and one by the faculty. In anticipating such a conference, one tends to wonder, "What will the other evaluation say about that?" That question leads to asking, "How would my work look to someone else, as something independent from me, on its own in the world?" Through experiences like these students gradually learn that there are variances in judgment, for which reasons can and should be given, that they themselves have to sort through those, and that their own view of their own work may be habitually inflated or severe.

The third important feature of teaching self-assessment, in my view, is mutuality. Everybody should judge, everybody should be judged. When a small group looked at its members' work, it looked at everybody's in turn; and at least some of the time it looked at the teacher's version of the assignment, too. In evaluation conferences, students were not just asked to assess their own work and then subject that judgment to a superior review and critique. Evergreen faculty write self-evaluations of their own work each quarter; students write assessments of the faculty's work and of the program each quarter; faculty write evaluations of each other. This certainly is not a perfectly symmetrical process. Many faculty do not trade their self-evaluations with students at final conferences, though I think they should. In most conferences much more time goes to discussing the student's work than the faculty's. Nonetheless, in my view, the structure of this process is valuable even when nothing exciting emerges from a particular exchange. The fact that the faculty are engaged in a similar process is important, and often surprising, to the students. The opportunity to read the teacher's own view of the strengths and weaknesses of a program and of his or her own quarter's work makes the process of assessment a mutual one, and locates the teacher as a finite figure, engaged in furthering his own education. At the center of this process, for both teacher and student, both in understanding the subject matter and in improving the process of teaching and learning it, is thinking in Dewey's sense – the growth of the capacity for the self-reflective assessment of one's activity.

– Thad Curtz, Ph.D.
Member of the Faculty,
The Evergreen State College

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Author's note: This article is copyrighted by the author, but may be freely reproduced in whole or in part in any medium, provided that the author, his institution, and the original publication are cited. (I'd also appreciate a copy of the reprint.) *In a nearly identical form, it first appeared in the* Washington Center News, *a quarterly publication of The Washington Center for Improving the Quality of Undergraduate Education* http://wacenter.evergreen.edu/sites/wacenter.evergreen.edu/files/fall1991.pdf *(Fall 1991, Volume 6, Number 1, pp. 23-25).*

14. Faculty Governance

Academic Policy is the major concern of the faculty. The scope of faculty interest is the curriculum and matters that impact it; faculty working conditions; and the quality of our intellectual lives.

– Academic Policy 2.200 Academic Organization, Policies and Procedures, The Evergreen State College, 11 Feb, 2013. https://www.evergreen.edu/policy/academicorganization

Faculty Governance at Evergreen: A Guide for the Perplexed (2021)

What is Governance at Evergreen?

Evergreen has its own vocabulary, for better or worse, and the word "governance" as used on campus has at least two meanings.

Often the word "governance" is accompanied by a possessive adjective: "What will *my governance* be this year?" And sometimes it means something closer to what the term signifies elsewhere in U.S. higher education: the structure and processes associated with furthering an institution's work. In other words, over the years faculty service to Evergreen more broadly, and service in furthering college governance specifically, have come to gather under the same umbrella. And we've given that umbrella the name "governance."

There are some positive aspects to this Evergreen conflation: It acknowledges that there's more to a regular faculty member's job than what happens in the classroom and the preparations needed to support that. (And more than those plus other forms of engagement with students enrolled in one's courses and programs.) The conflation also affirms that even if the "more" takes the form of say, community outreach, the work should be recognized as having value comparable to institution-directed work. Finally, broad definition of "governance" recognizes workload equity considerations; a faculty member already employing their skills and talents in substantial service to the college apart from what might more traditionally be considered "governance" work should not be expected to do yet more simply to tick off a "governance" box for their portfolio.

Faculty Role in Decision-Making

I will only briefly refer to "governance" in this broader sense again once, however, when I discuss expectations for service and who is responsible for what as a faculty member considers what roles to take outside the classroom. I focus here instead on "governance" in terms of how decisions are made at Evergreen and the role of faculty in those decisions.

In short, the Trustees delegate to the president, who in turn delegates authority to the provost and deans, and when it comes to academic policy all are supposed to take very seriously the recommendations of faculty. John Carmichael, Vice President for Finance and Operations, tells the story:

> Viewing the college through a legal lens, Evergreen was created by an act of the Legislature, which invested the Board of Trustees with all authority to operate the college within the law, including all decision-making authority. That authority is now codified in several statutes, most notably RCW 28B.40.120.
>
> You'll note that the RCW says that the Board may prescribe courses of study and publish catalogues "with the assistance of faculty." The law carves out a role for faculty in a few other places, e.g., awarding honorary degrees (RCW 28B.40.206). But in general, from a legal point-of-view, any authority that the faculty holds for decision-making is authority delegated by the Board of Trustees.
>
> At Evergreen, the Board's policy is to delegate authority to the President and, through the President, to faculty and staff. The Board's standing delegation is contained in a resolution (Resolution No. 2007-04). What decision-making authority has the Board, through the President, delegated to the faculty? The Faculty Handbook should answer that question.
>
> The Handbook says that the faculty "has both the right and the responsibility to be involved in establishing academic policy and in decision-making which affects instruction" (2.210 Faculty Meeting) and that "academic policy is the major concern of the faculty" (2.200 Academic Organization). The Agenda Committee is tasked with distinguishing major questions from minor questions (2.200 Academic Organization), and the decision-making standards

> are different for major and minor issues (2.210 Faculty Meeting). What exactly "be involved" means here is not fully defined. (Carmichael)

Faculty power is largely "soft" power, yet it matters. The trustees are exceedingly unlikely to pursue a major initiative that does not have significant faculty support. According to the formal Evergreen Faculty Handbook,

> Ultimately the trustees are the makers of college policy; but given that the faculty is responsible for the academic quality and reputation of the college, it expects its collective recommendations concerning academic policy to be heard, considered, and taken with great seriousness by the deans, the provost, the president and the trustees. (2.200 Academic Organization)

Faculty communication with the Board occurs on a variety of formal and informal levels, including faculty votes, reports from the faculty representative to the Board, public comments at Board meetings, and individual correspondence with the Board.

Faculty Agenda Committee

The Faculty Agenda Committee is the hub for faculty governance work. As its name suggests, one of its chief functions is to work in collaboration with the provost and deans to set the agenda for faculty meetings. The faculty meeting itself is supposed to focus on policy discussion and on decision-making which affects instruction; however, as one of the few regular occasions when faculty at large gather as a body, there is a strong tendency for groups to request faculty meeting time for (often laudable) purposes other than discussion.

The main thing to know about the Agenda Committee is that it is your Agenda Committee, always open to suggestions and ideas for faculty meeting agenda items. Simply share these with any Agenda Committee member or with all via the Agenda Committee DL (AgendaCommitteeDL@evergreen.edu). Joining the Agenda Committee is a great way to see how all of this works and to help foster faculty discussion. Four new members are elected to two-year terms each spring, and self-nominations are very welcome.

Beyond planning the faculty meeting, the Agenda Committee has several other enumerated duties. These include reviewing charges and membership of College committees, deciding whether a discussion should be held in groups smaller than the faculty as a whole, helping to plan the academic retreat, and being available to act on behalf of the faculty when it is not possible to bring the full faculty together. (This mainly occurs during the summer; the expectation is that a subset of the Agenda Committee will always be "on call" for such work).

The academic retreat (still called the faculty retreat in the official Faculty Handbook) is currently a two-day event held during the first week faculty are back on contract in September. Like the faculty meeting itself, participants in the academic retreat typically include staff (hence the name change). This event has evolved substantially over the years. Historically the faculty retreat was planned as a true off-campus retreat, an opportunity for faculty to bond and build friendships; it served as the birthplace of many of Evergreen's signature interdisciplinary programs. Over the years the timing, attendance, and available budget for this event have changed substantially, partly in response to diminished resources and partly because the lives of faculty have changed. (One significant concern about the off-campus retreat is the effect of location on faculty parents and their childcare constraints.) Planning the retreat in recent years has focused on trying to strike the right balance between programming focused on the current challenges facing the college, and providing opportunities for informal interactions among attendees.

Faculty Meetings

Who is expected to participate in faculty meeting discussions, and in what capacity, is often unclear. In particular, there is currently significant attendance by non-faculty Evergreen staff. Sometimes staff attend to share the information or expertise they contribute to a particular discussion; often staff come to faculty meetings to get the lowdown on what is happening at the college. Some faculty argue that this inhibits frank and open discussion among faculty, who may find it difficult to disagree publicly with staff because of differences in position power. These faculty claim we have a community meeting rather than a faculty

meeting. When it comes to voting, though, only faculty on contract for a given quarter (as well as some administrative faculty) are eligible.

How "open" a faculty meeting is, or must be, falls under expectations different from the legalities that guide some other meetings on campus. For instance, the Geoduck Student Union – Evergreen's student organization – is considered a governance body. Because the GSU has a budget, and hiring and additional decision-making authority, it must meet the requirements of Washington State's Open Public Meetings Act. The faculty as a body, including the Agenda Committee, do not have formal decision-making authority or budget, and so are not required to meet the Act's requirements for open meetings. As a result, who has been invited to Evergreen's faculty and Agenda Committee meetings has varied historically; I'm told there was a time when students attended Agenda Committee meetings, for example.

Setting aside the issue of who gets to vote (or even be in the room), participation in faculty meetings can be inconsistent. The health of the faculty meeting, measured quantitatively, has varied substantially. Since I arrived at Evergreen in 2017, attendance at meetings has ranged from a few dozen to more than 150 at some meetings held remotely. (Many attendees were not faculty!) Reasons for low attendance may include lack of time, cynicism (belief that the Agenda Committee and faculty meeting serve as rubber stamps for administration), and negative experiences of past faculty meetings. Some faculty say they feel unheard and so elect not to attend, a problem the Agenda Committee works actively to ameliorate.

The bottom line on all of this is that faculty governance at Evergreen is as faculty-driven as the faculty who drive it. The Agenda Committee annually invites faculty to sign up for service opportunities – examples might be helping with new student recruitment, serving on a time-limited or standing committee, joining a workgroup focused on a new academic initiative, etc., the administration has prioritized. (In recent years it has been mainly a self-sign-up in early Fall, but before that Spring quarter surveys were used to make assignments.) You also can serve as a United Faculty of Evergreen (faculty union) steward. Or if you have a unique way to meet a significant college need, you can create your own service option, provided you can show you meet the obligations outlined in the CBA. Ask your dean if you're not sure whether your plans qualify. There are many opportunities to make a difference in areas of the College you care about!

– John Caraher

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On Taking a Major Faculty Governance Assignment (2020)

Speak to people who've done the job (or something like it) before. Consider the people you'll get to know via the assignment. If you would be most comfortable working with an ally or allies on the project, seek them out. Keep in mind that an ally could be someone OUTSIDE the group with whom you confer. Remember that you don't have to be an expert on everything – you're there to provide another perspective on the issue or task at hand.

Think about work/life balance. The year you're teaching a new first-year program may not the best time to take on a major governance assignment.

A term on the Agenda Committee can be a key to understanding how the college actually functions, and often will help to put common campus opinions about administrators, staff, and colleagues into a new light.

–Drew Buchman,
Member of the Faculty

On Postponing Taking a Major Faculty Governance Assignment (2020)

If you have a situation outside of school, including having a child, getting a divorce, moving, or struggling with a family member, it really is okay to keep a lower profile for a bit until you have things resolved. Each of us participates in waves of greater and lesser influence over time.

– Sean Williams

Evergreen's Faculty Union: The United Faculty of Evergreen (2020)

The Evergreen faculty voted to form a union and negotiate the terms and conditions of our work at the college on Halloween, 2006. Make of that what you will! The union was initiated by a large "organizing committee" of faculty who talked with colleagues; heard, debated, and deliberated their concerns; and requested a union election conducted by the state's Public Employment Relations Commission.

Unions create a system of peer representation – your coworkers are empowered to bargain with the institution on your behalf and to represent you individually in any dispute with the college.

Evergreen's faculty union, United Faculty of Evergreen (UFE), explains in its Statement of Purpose, https://www.ufevergreen.org/about-us/:

> The purpose of the UFE is to represent all eligible faculty members in bargaining, grievances, and in all matters relating to terms and conditions of employment with The Evergreen State College, to protect and enhance Evergreen's unique traditions that have earned it prominence among the nation's public colleges and liberal arts colleges, to encourage mutual understanding and cooperation among union members, to engage in legislative, political, civic, welfare and other actions which further the interests of the membership, public education and the labor movement; and to bring about a world where justice and equality are a reality, not just empty words.

The UFE is part of a state-wide organization, the United Faculty of Washington State (UFWS). In addition to Evergreen, faculty have unionized at Central Washington University, Eastern Washington University, and Western Washington University. In addition to representing faculty at each of these colleges, the unions also lobby in the interest of faculty and higher education in the legislature. Unions can legally participate in many forms of political action that are otherwise off-limits to "on-the-clock" public employees. The UFWS is affiliated

with the American Federation of Teachers and with the National Education Association, the nation's two large education unions.

The UFE represents all faculty members, whether they are union members or not. It includes adjunct and regular faculty members alike. You are not required to join as part of your employment; membership is voluntary, and a majority of Evergreen faculty are members.

The union's statement of purpose (above) says that the union represents faculty members in bargaining. The union negotiates a Collective Bargaining Agreement, or contract, periodically between the UFE and the college administration. This contract lays out many of the terms and conditions of your work. You can and should read the current contract either on the UFE's web site or the provost's web site. So it's a bit jargon-y and legalese. You're a faculty member; you can handle it.

You can read it here:

- **United Faculty of Evergreen website:** https://www.ufevergreen.org/cba-ta-mou-docs/

- **Evergreen's Provost website:** evergreen.edu/provost/faculty-collective-bargaining-agreement

In addition to the Collective Bargaining Agreement, the union negotiates, or bargains, any changes that the college administration wants to make in your working terms and conditions, or the effects of any new state or federal legislation or rule changes.

The statement of purpose also refers to grievances. A grievance is a dispute between an individual faculty member and the college administration or a dispute between the union and the college administration. If you feel you are being treated unfairly, or a rule is being misinterpreted, or the college has failed to abide by the Collective Bargaining Agreement or provide just cause for any sanction, you contact a union steward or officer, and the union will provide a peer to represent you. The purpose of the grievance process is to resolve conflict efficiently; the purpose of the steward is to advocate for the member's individual or collective rights. Stewards are volunteers who are not compensated for their work on the members' behalf.

When union activists say "you ARE the union," they're not kidding. The union's work is carried on largely by colleagues who volunteer to serve as officers, stewards, and contract negotiators. United Faculty officers are elected every two years. It's wise to think of the union as a "who" and not as an "it" – because it's a living, evolving organization of your peers. There are quarterly membership meetings; the union's coordinating committee (officers) and steward's council act for the membership between general meetings.

You will quite likely be contacted by one of those peer volunteers – or "stewards" – and be asked to join and also asked for your ideas, opinions, and knowledge. You can become a member and learn about the benefits, dues, officers, staff, and volunteers on the UFE web site.

– Sarah Ryan,
Member of the Faculty

15. Resources: A List

This list is not comprehensive! Evergreen students, staff, and faculty have written extensively about Evergreen education/s. The college also has been studied by others. Entries below are limited primarily to books and monographs that contain significant content about Evergreen learning and teaching, and that are easily on hand through the Evergreen Library's collections or via Summit. Consult the Malcom Stilson Archives and Special Collections located in the Evergreen Library for much more, including workshops, syllabi, dissertations, and faculty-written histories of specific academic programs.

Written by Evergreen Students, Staff, Faculty, and Administrators

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