The Geoduck Cookbook

or

Program Planning Among the Evergreens
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THE GEDUCK COOKBOOK
OR
PROGRAM PLANNING AMONG THE EVERGREENS

Introduction:

This booklet is designed to help clarify and to aid the process of academic program planning. It describes the primary functions community members perform in that process and it shows the relationships among the people who carry it out. In addition it includes various kinds of data i.e. schedules, guidelines, criteria and other general aids pertinent to the planning of the coming years' academic work.

It seems likely that some forms of program planning will take place all year round. The dean charged with supervising the Curriculum Desk will accept academic proposals whenever people wish to submit them, but planners should understand that proposals submitted will relate to the next year's curriculum, not for the year in which they are turned in. In addition, TESC now seems to have enough experience with rewarding academic offerings to begin repeating certain ones that were especially rewarding the first time through. Whether one is proposing a brand new program or the repetition of one done before, whether the proposal gets submitted in the summer or in the fall and winter quarters (the period of greatest curricular planning activity), we hope community members find the information in this booklet useful.

Program Planning Roles:

President:

1. Give counsel to the Academic Deans on the shape, scope, and content of the coming year's total curricular program, including suggestions for modules and for offerings it seems wise to repeat.

2. Give counsel to faculty members, students, and staff members in initiating and developing coordinated study, group contract, and module proposals.

3. Review and approve the academic program developed by the Provost, the Deans and the rest of the community.

Vice-President and Provost:

1. Give counsel to the Academic Deans on the shape, scope, and content of the coming year's total curricular program, including suggestions for modules and for offerings it seems wise to repeat.

2. Give counsel to faculty members, students, and staff members in initiating and developing coordinated study, group contract, and module proposals.

3. Review and approve the academic program developed by the Deans, the Faculty and the rest of the community.

Deans:

1. Take counsel among themselves and with others on campus to determine and announce the general shape, scope and content of the total curricular program for the coming year, including offerings it seems wise to repeat and modules needed.
2. Publish their decisions campus-wide as early as possible.
3. Announce the start of the main portion of the year-round program planning process.
4. Publish guidelines for the submitting of coordinated study program, group contract and module proposals.
5. Develop and publish a year-long planning schedule.
6. Work with planners in developing proposals.
7. Publish budget constraints planners should observe, including how many big budget programs seem feasible and the areas in which they seem to be justified.
8. Develop, circulate, collect and tabulate the curriculum planning survey and use its results in selecting academic offerings for the coming year.
9. Inform the campus community of the criteria which will be used in selecting offerings.
10. Arrange and monitor planning bulletin boards and publication of other planning information.
11. Set dates for and arrange Academic Information Faires and other public planning meetings.
12. Select and inform the campus community about offerings chosen for the coming year, along with written reasons for rejecting those proposals not selected. This should aid in further development of rejected proposals for future consideration.
13. Choose for offering only those programs conforming to the regulations and the spirit of TESC's Affirmative Action/Equal Opportunity plan.
14. Assign faculty members to teaching assignments after a period during which faculty have tried to negotiate their own assignments.
15. Edit and publish a yearly catalog supplement.
16. Update the spring catalog supplement to reflect new academic policies and to show what will be offered in the fall of the coming year.
17. Constitute long-range planning groups as the need emerges.
18. Call for a yearly review of the planned curriculum and the process of its development.

Faculty:

1. Give counsel to the Academic Deans on the shape, scope, and content of the coming year's total curricular program, including suggestions for modules and offerings it seems wise to repeat.
2. With community input, generate academic program proposals as one of their primary responsibilities. Each full-time faculty member is expected to propose at least one or two ideas capable of being developed into coordinated studies or group contracts.
3. Seek counsel from and give counsel to other faculty members, students, and staff members in initiating and developing coordinated study, group contract and module proposals.
4. Submit proposals to the Deans according to the timetable and following the guidelines put out by the Deans.

5. As far as possible, assemble themselves into planning and/or teaching teams, or rotate themselves into other teaching roles in accordance with faculty handbook regulations.

6. Prepare program copy for publication in the catalog supplement.

7. Continually review accepted proposals and generate new ones when the Deans request them.

Students:

1. Give counsel to the Academic Deans on the shape, scope, and content of the coming year's total curricular program, including suggestions for modules and for offerings it seems wise to repeat.

2. Complete the Curriculum Planning Survey and turn it into the Deans.

3. Work directly with faculty members in initiating and developing coordinated study, group contract, and module proposals.

4. Submit proposals to the Deans according to the published timetable and guidelines, fully recognizing that such proposals cannot be selected for offering unless members of the current faculty are willing to work in them. Students should negotiate faculty support for proposals.

College Staff:

1. Give counsel to the Academic Deans on the shape, scope, and content of the coming year's total curricular program, including suggestions for modules and for offerings it seems wise to repeat.

2. Give counsel to faculty members and students in initiating and developing coordinated study, group contract, and module proposals.

Some Helpful "Cooking" Hints

1. Those who wish to plan proposals should carefully study the planning manual and the guidelines for submitting proposals.

2. Non-faculty staff should be given released time to participate in program planning.

3. The curriculum dean, the Affirmative Action Resource Group, and the Non-White Coalition will help planners develop programs which meet the unique needs of non-white people and women. They will provide counsel, editorial help, and resource material information to program planners who come to them.

4. Staff and students with helpful resource information or skills they could teach should inform the Academic Deans as early as possible.

5. Unless the Deans call for additional proposals, those eliminated in the first cut cannot be resubmitted for consideration that year.

6. Contract faculty will be assigned to provide continuity and balance of coverage in various areas.
GUIDELINES FOR USE IN SUBMITTING PROGRAM PROPOSALS TO THE DEANS

Here is some information to use in getting proposals for coordinated studies and group contracts into final form before submitting them to the academic deans. Following these guidelines does not in itself guarantee your proposal's being selected for the coming year, but failure to follow them assures its not being selected. This list of points is to help you provide the deans with enough specific data for them to be able to make reasonable selections.

1. The concept, theme, topic. Be sure to describe the idea in enough detail to make it clear. One-line proposals will not be considered by the deans.

2. Academic area, or areas, of emphasis (e.g., humanities, arts, etc.)

3. Goals/purposes of the program.

4. Audience for the program. Level of the program. Which skills, backgrounds, if any, should students bring to the program? Which ones will you develop? Will it accommodate part-time students? How will it serve students from 1974-75 programs and group contracts?

5. Describe in detail how this proposal, both in the planning process and in the resulting design, responds to the needs/concerns of non-white people and women.

6. Duration of the program. The amount of credit offered.

7. The number of faculty and students the program is to require and serve.

8. The best faculty team composition (list in priority the faculty backgrounds desired).

9. Desired resources, i.e., physical space, equipment, facilities, library materials, technical assistance, outside resource people, films, SPLU's, etc.

10. Budget estimate. Include estimates of travel, personal services contract, and goods and services costs. A rule of thumb is that the deans can provide about $10 per student per quarter. If this amount is too small (or too large?) contact the deans immediately to request and justify a larger (or smaller) budget allocation. What will it cost students?

11. What modules, if any, does it need? Will it allow students to take modules outside itself? What modules others can use will it generate? Will it offer an open lecture or film series? Please provide enough information here to make your intentions clear.
12. Will it contain off-campus components? Will it build in internship possibilities? If the answer to either of these questions is yes, please explain.

13. Could many, or even a majority, of its activities be scheduled in the late afternoon or evening to accommodate townspeople?

14. Who are the proposers? When and where can they be contacted?
MODEL PROPOSAL

Here is a program proposed during 1973-74 for 1974-75. It is now in operation. We're including it here to demonstrate the kinds of information that should be written into program proposals submitted to the deans for consideration. There are other possible models, but we think this is a good one to follow.

PROPOSED COORDINATED STUDIES PROGRAM 1974-75

1. Title:  
   LIFE AND HEALTH

PROGRAM DESCRIPTION

Health is a sense of well being, of vigor and effectiveness, of purpose and fulfillment, of maximum utilization and expression of oneself in interaction with others and one's environment.

The coordinated studies program entitled LIFE AND HEALTH is designed to involve its participants directly in healthful living as well as to examine the bases for life and health in a changing society and a sometimes threatening environment.

Each person in the program will develop some understanding of the inner workings of the multifarious components and processes that comprise the living stuff of all of us. Basic biological and chemical knowledge is essential to this understanding. In addition, for those who plan careers in the Health Sciences the biology and chemistry studied will meet equivalency requirements.

A second goal will be the development of a fuller sense of self. Thus the science in this program will be in many ways very personal, the philosophy personal philosophy, the physical fitness designed to fulfill personal and aesthetic needs. Indeed to fully realize one's sense of self is to be healthy.

We do not exist as single selves however, for we are social beings. A third component of the program will emphasize healthful aspects of social living. "No man is an island" but Spaceship Earth is. We must learn to live together with each other and in the habitats provided by this planet we inhabit if any long term life and health are to prevail.

More specifically, LIFE AND HEALTH will weave threads of biology, chemistry, philosophy, history, physical fitness, health practice, nutrition, drug uses, sex roles, family patterns, pollution studies, health delivery systems together into a fabric of understanding designed to enhance not only our knowledge of but also our practice of healthful living.
3. Duration: 1 academic year

   Level: Basic

   Size: 100 students, 5 faculty

   Intensity: 100% 75%

4. Space: 3 laboratories - all wet, faculty offices, some use of recreational facilities (exercise room, pool, jogging area, etc.), use of lecture halls once or twice a week, 2 seminar rooms, preferably in Laboratory Building.

5. Equipment: Standard biology and chemistry laboratory equipment, some human physiology lab equipment -- no highly specialized or expensive equipment needed.


7. Basic Requisite Skills: All requisite skills will be developed within the program. No prerequisites.

8. Non-white culture aspects will be integrated into the program at all pertinent points, e.g., health problems, family patterns, biological bases of race, health care systems, life styles, philosophy, nutrition, etc.

9. Male, female roles, etc. will be integrated into all aspects of program. e.g., the biological basis of sex differences, hereditary mechanisms, sex and health, family life, philosophy, physical fitness, etc.

10. Faculty - 5

The program faculty should include one biologist and one chemist (organic or biochem). It would be nice to have a psychologist, a philosopher, and someone from the humanities or arts. It is also important that at least two faculty be female and that at least one be from a minority group.

Despite the guidelines' having been modified since its writing, this is still a very fine proposal presented by Don Humphrey. It includes most of the necessary information, but there are a few significant gaps which should be filled. They are:

1. It should say a bit more about audience--part-time students, continuing students--guideline #2.

2. It should include more specific data about how the design process and its results reflect the needs/concerns of non-whites and women (guideline #5).
3. It gives too little budget information. What are the anticipated costs of a "laboratory-centered" program? See guideline #10.

4. The information about "intensity" suggests something about modules, but what it suggests is not clear. It should respond more fully to guideline #11.

5. It contains no information about off-campus or internship components, which leaves those questions unanswered--guideline #12.

6. It does not speak to scheduling options--guideline #13.

The proposal as written, plus the additional information contained in these points, would give the deans a firm basis for deciding whether or not offering this program again would be feasible.
Following are the considerations the deans will take into account when they review proposals received by them. In any given year, some of them will outweigh others (depending on available people, resources, etc.), but the dean's main effort will be to balance all of the criteria against each other and to select the best set of program offerings they can.

1. **Quality of the proposal.** Is the conception on which the proposal is built inherently interdisciplinary? Does it seem likely to interest faculty and students? Is it well thought out? Well planned? Does it seem to be a good contribution to our overall program?

2. **The proposal's impact on available resources, i.e., faculty and other resources, people, facilities, funds.** Can we teach it with the faculty, in the spaces, on the dollars we now have? Are we likely to get the resources needed to make the offering by the time it is scheduled to begin?

3. **Use of History.** Has it, or anything like it, ever been offered at Evergreen before? If so, was it highly successful or does it seem especially fruitful as a basis for further study? Does the need it was designed to meet still seem to be apparent or does it meet newly perceived needs of students?

4. **Level of interest in it.** Does it respond to interests expressed by students? By faculty? How does it mesh with the results of the Curriculum Planning Survey? Does it show the effects of community input in its conception and/or planning?

5. **The proposed program's effect on the continuity, the balance and the depth of our overall curriculum.** Does it give students the option of continuing on a track begun in the past? Does it open some interesting future possibilities? Does its level, content, or emphasis place too much or too little stress on one level or area of the whole curriculum? Does it overlap other proposals in undesirable ways? Does it contribute to or prevent our having enough depth of offerings in a particular area or at a certain level of work?

6. **Relationship to long-range plans.** Does it suggest different directions from those agreed on in the planning year, contained in the Quinault Report, from those developed since (e.g., Ft. Worden Papers)? Is there broad consensus about stated or implied new directions for our academic program?

7. **The proposal's accordance with published guidelines.** Does the proposal follow the guidelines for submitting proposals? Does it provide all information necessary to the dean's giving it full consideration?
ANNOUNCEMENT

There will be a series of workshops which have been organized by students for students on November 6, 13, and 20th. The main aim of these sessions is to familiarize students, especially new students, with the curriculum planning process. The first meeting on November 6, will center on a presentation by students who have been involved in this process during the past four years. At the next session, one of the deans will present their thoughts on what a "good" program would look like, as well as, their rationale for selecting one program over another. The last workshop will allow people who have ideas for group contracts or coordinated studies to present their plans or dreams and the group to critique them and make suggestions. Faculty and staff are invited to attend these sessions which will occur each Wednesday at noon in CAB 110.
Fac/Stu/Staff
"Prime Mover" has an idea

"Prime Mover" posts idea on "The Wall" for others to see and consider.

Fac/Stu/Staff
"Prime Mover" discusses the idea with others who indicate interest in it.
Fac/Stu/Staff • Prime Mover submits formal proposal to the Deans after discussion and consultation.

Deans review all proposals submitted and make first cut. They publish results of first cut and advise proposers of rejected proposals how they should be revised for future consideration.

"Prime Mover" et al. Develop proposal further, providing additional data that may be needed by the deans to help them make a final decision.
Fac/Stu/Staff^1 "Prime Mover" resubmits proposal to the Deans

Dean make second cut, publish results and call for catalog supplement copy.

Fac/Stu/Staff^2 Fac/Stu/Staff^3 Fac/Stu/Staff^4

"Prime Mover" et al.
Prepare supplement copy.
EDITION OF
CATALOG
SUPPLEMENT

NEW
SUPPLEMENT

FALL
1975

Deans (Martin and Teske)
edit copy and publish
new supplement
Here's a collection (and condensation) of some teaching and learning tips we've shared and developed over our years of separate history and our brief time together. It includes Task Force Reports, suggestions from deans, faculty, etc. It may help you plan your program for next year. Use it as you see fit. If you'd like complete copies of any of it, your dean-of-group can make them available to you.

I. Report of Curricular Models Task Force

A. Introduction

1. Evergreen programs are like marriage: they must provide all the participant's moral and intellectual and emotional sustenance. But not every program can provide everything. Therefore let's be more self-conscious and explicit about the diversity of models of programs.

2. We have drawn up the following catalogue of program models to help faculty in planning new ones for next year. We would like to emphasize the special goals of each type in order to emphasize our conviction that not every program should try to do everything.

B. Merv's Classic Model

1. The seminar and the text are the center of this program: a small group of people committed to working over a long period to try to figure out what a text and a past event mean in their own context in order to learn what they mean to us here and now. The basic concern is with critical examination, moral reflection, and political action. Lectures, movies, outings, etc. are all ancillary to that main task. But that task can't be done without a nurturative context or climate: there need to be more than 10 or 20 people and more than 1 or 2 terms. It should be 2 years long. And there must be community. But the model of community is not the T-group but the "polis" as in 5th century Athens: a largish group united over moral, political, and intellectual concerns held in common.

C. Hang-loose Model

1. No planning in advance at all. All decisions made by the whole as it goes along. Students involved in all decisions. Lots of chaos, lots of frustration, but also lots of involvement. It would be more feasible for all parties if it only lasted one term: for that short period, people would dare give organic processes their head. Ideal for self-exploration or other themes requiring high personal intensity, since the lack of structure brings out lots of feelings. This sort of program probably works best when there is a strong leader figure or figures: people are not willing to take a chance on relinquishing planning and control unless they feel someone is there whom they can trust to handle the disaster they are apt to fantasize happening.

D. Introductory

1. Basic Orientation:
   a. Develop sense of self, maturity, responsibility
   b. Develop intellectual interests

2. Basic Idea:
   a. First quarter provides wide range of alternatives not necessarily academic in tone. Lots of participatory hand-on activities. Basic concept is to reduce anxiety level with respect to formal requirements and to provide choice for students.
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<tr>
<th>Date</th>
<th>Event Description</th>
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<tr>
<td>November 8, 1974</td>
<td>Deans publish Geoduck Cookbook</td>
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<td>November 13</td>
<td>Deans publish their planning report</td>
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<td>November 15</td>
<td>Community Day (open discussion of Deans' planning report and Cookbook)</td>
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<tr>
<td>November 15</td>
<td>Deans put out revised Curriculum Planning Survey (for approximately two weeks)</td>
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<td>November 27</td>
<td>Deans collect and tabulate Curriculum Planning Survey</td>
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<td>December 13</td>
<td>All proposals to be considered in first cut due in Curriculum Dean's office</td>
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<td>December 16-20</td>
<td>Deans make first cut selections and appoint acting coordinators</td>
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<td>January 2, 1975</td>
<td>Deans publish first cut selections</td>
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<td>January 16-17</td>
<td>CAB curriculum display (for approximately two weeks)</td>
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<td>January 20</td>
<td>Deans make final selections and appoint coordinators</td>
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<td>January 22-24</td>
<td>First Faculty Work Week (prepare and MTST catalog supplement copy)</td>
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<td>January 24-February 12</td>
<td>Faculty self-grouping into teaching teams and tentative teaching assignments</td>
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<td>February 12</td>
<td>Deans edit supplement copy</td>
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<td>February 14</td>
<td>Community Day (Review supplement copy)</td>
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<td>February 19-21</td>
<td>Supplement goes to printer</td>
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<td>April 11</td>
<td>Long-range planning group work (a possible period)</td>
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<td>April 16-18</td>
<td>Supplement due back from printer</td>
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<td>April 28</td>
<td>Long-range planning group work (a possible period)</td>
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<td>April 28-30</td>
<td>Publish long-range planning report</td>
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<td>May 5-9</td>
<td>Second Faculty Work Week (review supplement, final assignments for continuing faculty, fine tune programs in preparation for spring registration)</td>
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<td>May 19-29</td>
<td>Review curriculum and planning process</td>
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<td>Spring registration</td>
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b. Second quarter will have less emphasis on security, choice-making, and touchy-feely aspects of program. Major emphasis on developing skills in research and continuing some of the seminar topics from the previous quarter. Exposure to new subject areas through lectures and films.

c. Third quarter there will be many independent projects, internships, etc., plus some hard intensive seminars for remaining students.

3. Schedule: First quarter borders on chaos. Weekly schedule should become less cluttered as program develops.

4. Necessary Ingredients: Variety of faculty members willing to tolerate high levels of ambiguity. Student facilitators make the variety of offerings possible and high levels of contact.

5. Advantages:
   a. Looks to individual students for much initiative in developing their own interests, skills, etc. Major attempt to put burden of decision making, etc., on students.
   b. Utilizes facilitators, thus able to offer high contact level.
   c. When successful for individual student it will provide a very firm basis for making decisions about education.

6. Disadvantages:
   a. High level of ambiguity difficult for faculty, facilitators, and students.
   b. Some students get lost.

E. The Little Red Schoolhouse

1. A community of mixed academic levels and maturities, from instructor(s) through experienced students to rank beginners. All are committed to mutual help in making progress on the subject. The instructor helps the advanced and the beginners; the advanced pursue independent projects and help the beginners; the beginners work on guided projects, learn skills, and eavesdrop.

2. For success, this model probably requires a smallish group and a strong physical focus -- a lab or studio or an inspiring seminar location such as the ESP structure. There are no restrictions on subject matter, except that some of the relevant operations should be highly visible, so that passive observation is productive.

F. Professionals at Work

1. This could be a group contract or small coordinated study (or component of a full-sized coordinated study). The transaction can be illustrated by taking paradigmatic words spoken by the professional: "Here's what I'm doing. Let me do all I can to share and explain, to let you look over my shoulder and into my head. Let me help you see what I'm thinking about, how my mind works, what the nature of my commitment is, why I engage in this way of life. Please help me in the following ways... They may not be very interesting to you, but it will help you understand what I'm up to, and besides I'd like to get my work done as quickly as possible. But this helping won't take up much of your time anyway. For the rest, figure out what your commitment is that might be related to mine, and get on with your own work. I'll kibbitz a bit if you like. Not much really. But let's get together regularly to discuss our work. But remember, my prime interest is in getting on with my own work, not in teaching you."
G. Lab/Studio Pro

1. A program designed for 40-50 advanced students, aiming at professional-level development in art medium or science technique. In the first two quarters, emphasis is on studio/lab work in small groups ("modules"), whose content includes study of books or films on module topics and a lot of time in tutoring and practice of skills. In the last three weeks of each module, there are meetings for critique in small groups. The last week of the module is devoted to large group critique and display of work. In the third quarter, students work intensively in one medium or technique.

2. The faculty should include an Evergreen "old hand" as coordinator. It must include a Visiting Professional, who holds a one-year contract obligating him to 1) 15 hours per week of small group instruction for the program only, and 2) 20 hours per week of work in his own specialty on campus.

H. Oxford Tutorials

1. Students write a short paper each week on a topic specified by the instructor, who also recommends resources. The subjects are not usually chosen ad hoc; they are part of a sequence the instructor has carefully prepared. In the tutorial itself, the student reads his paper. The instructor questions, probes, comments, but does not lecture. The student does most of the talking. It is best if a group of students all do the same assignments, because they can then work together discussing the current material, enlightening each other, socializing. At first, this collaboration might usefully be required.

2. Occupational hazards: instructor's weariness brought on by repetition of tutorials; difficulties in being interdisciplinary.

I. Modules and Common Core

1. Students divide their time between 1) a core seminar series, the same for all which explores the history, philosophy, and methodology of the Disciplines represented in the program, and 2) a set of short modules (six weeks?). These may be topic-oriented or skill-oriented, book-based or experience-based. They may repeat or not. Some could be long-term (e.g. for mathematics).

J. 123-Go

1. Students in this program can expect to acquire the skills and knowledge needed to do independent research in a given problem area. They would spend the first quarter absorbing a general introduction in the area presented in a straightforward book-lecture-seminar format. The second quarter's goal would be formulation of specific group and individual research proposals for the third quarter: to do this, the program would concentrate on problem formulation, problem solving, and research skills. Faculty members would also lead a discipline-based seminar on the problem area. The third quarter would be essentially individual and group contracts as students conducted their proposed research. The program would reassemble for a final two-week information exchange.
K. Force-Fit

1. In this model, everyone decides to see what several disciplines have in common by focusing on attitudes, techniques, knowledge of mutual interest and by setting aside obvious differences for the duration. This mind-set will be especially productive with disciplines which superficially appear to have little in common. Obviously very careful planning is needed, and a very compatible faculty team. An example of such a program is one joining music, physics, and psychology, perhaps with three lectures a week on music theory, physics of sound and vibration, and psychological wave processes; two lab periods in music and physics; and one seminar where information from these fields is tied together.

L. Real World Problems

1. The power of this kind of study is two-fold: 1) the emphasis is on cognitive dissonance, a problem, tension. It's like playing a V chord at bedtime: you can't go to sleep till you play a tonic chord and resolve it—hitting the student over the head with something that cries out for action. 2) Not just any problem (such as "what is virtue?") but a real world problem, e.g. how can we structure elections so as to improve the virtue of elected officials?

2. In certain ways the real world (elective) question is more trivial than the practical (virtue) question, but because it represents a concrete problem it is more involving to many students than the virtue question—and in fact it can lead many students to the virtue question.

II. Appendix 1

A. Use of Time

1. Before starting, be clear that one can choose to be out of breath. Some curricular ambitions, some curricular problems really require program designs that keep all the faculty on the run. There is no moral superiority in working in a program that allows lots of relaxation. But there is no intrinsic virtue in exhaustion, either.

B. What we Have Already Learned

1. We must not promise to meet all needs or wants, and we must be realistic about what will take a lot and what only a little of our time. If a student wants to read some philosophy of science instead of any of the workshops I'm already offering, I should think before promising to put together a book list for him and discuss it with him once a week.

C. "Doing More"

1. A serious problem seems to be the tendency to invest more time, add more activities when things aren't going well, instead of thinking to see what the problem really is.

2. Often the difficulty can be handled best by redirecting existing activities instead of adding a new, hastily conceived layer of them. But somehow it seems easiest to try to do more.

3. The essence of responsiveness is to do different, not necessarily to do more.
4. Students do most learning when they are not in the presence of faculty members.

5. Faculty-student contact is absolutely indispensable; but its quantity is much less significant than its quality. Time should be used to improve quality, through planning, preparation, and so on, rather than simply to multiply contacts.

6. On the purely practical plane, here are some suggestions for easing the rush:

   a. Try meeting sometimes in groups larger than 15. We often assume that a large meeting is not a real meeting, but for some purposes it may work.

   b. Try meeting sometimes for less than two hours. There are good reasons for keeping two-hour blocks open for an activity, but if a meeting is highly focused, that much time may not be needed. Shorter sessions might enable you to see two groups of students in a half day rather than just one.

   c. Consolidate the open times. Two separated half-hours add up to much less than one full hour.

   d. Try for single program models, with a few good activities rather than many not-so-good ones.

   e. An hour of planning now is worth many hours of resuscitation later.

III. Appendix 2: Essential Attributes of a Well-Designed Coordinated Studies Program

A. A common, integrating theme, problem or project.

B. A common, coherent book list that develops the theme. The books must be required, and they must be read on schedule. There must be a thread.

C. A holistic approach to the theme that is interdisciplinary or non-disciplinary.

D. Some seminars that undertake the explication of the books; some analysis of group process and progress.

E. Faculty seminars that explicate the text and work on the improvement of teaching.

F. All program activities such as assemblies, lectures, films, debates and retreats; these build program esprit.

G. Willingness to make changes, to take advantage of the unforeseen, to back off from mistakes, and to bite the bullet, if necessary.

IV. Appendix 3: Memorandum of March 8, 1973, to New Coordinator from Old Coordinators

A. Subject: Some Big and Little Wheels Which Probably Don't Need to be Rediscovered

1. Don't expect a jazzy title to hold the program together. There must be a challenging theme or workable problem or project which ties the various disciplines together.

2. Do keep the program theme, problem or project prominent in everything you do. Otherwise, the students will start to think they are taking a bunch of courses. They aren't, are they?
3. Do state the program's educational objectives clearly in the program description; and if they change, record the changes in writing.

4. Be sure every faculty member understands that teaching in the coordinated studies mode entails a considerable reduction in the usual amount of academic freedom vis-a-vis selling his or her particular disciplinary wares. The theme, problem or project predetermines how much of what gets included.

5. Don't trust in the early days of designing and fine tuning the program. Especially, don't trust verbal agreements concerning matters of educational philosophy, program structure, pedagogical strategy, or governance. Assume the worst. Put every agreement in writing.

6. Greet your student with a written handout describing what you've agreed on as program policy regarding credit, portfolio keeping, program structure, evaluation procedures, deadlines, requirements, etc. These can always be changed, whereas ambiguity in these matters is irreversible. And make a couple hundred dated extra copies, as you'll want to pass them out at various later moments of truth in evidence of your farsightedness and integrity.

7. Do schedule from a half to a full day for faculty seminars.

8. Do schedule a weekly faculty down day for reading, writing, preparing doing favors in other programs, correspondence, etc. Students should claim time on faculty down day in emergencies only.

9. This leaves three and a half week days for everything else--seminars, lectures, films, workshops, trips, projects, meetings, conferences, counseling sessions, etc.

10. Do plan into the program lots of variety and changes of pace, especially if it is a year long program. And let this be anticipated.

11. Do, if at all possible, schedule book seminars to meet at the same times. This makes two seemingly trivial, but actually very important things possible:
   a. Random, generative, social encounters in the halls between students in different seminars.
   b. Five-minute rump faculty meetings for making necessary quick decisions about all sorts of unforeseeable problems.

12. Do try to bring the students into contact with as many of the faculty team as possible.

13. Do consider ways of exposing the students to scholarly interchange between the faculty - panels, joint seminar leadership, post-film or lecture discussions and so forth.

14. Do consider ways of exploiting particularly strong faculty talents--lecturing, counseling, remedial reading and writing, etc.--while allowing for other faculty to develop these talents.

15. If you plan to involve students in curricular planning or program modification, do be sure they are cognizant of whatever limitations, imperatives and constraints may apply, such as relevance to theme or problem, program unity, prior commitments or community relations.

16. Do make someone responsible for regularly informing the college Information Center of program activities that could be open.
17. Plan for all portfolios and transcripts to be complete before students leave. Especially students who leave before the termination of the program. Once a student's body resides elsewhere, it is hell getting his or her transcript together.

18. Remember that there are other than single book seminars. For example, topic or project seminars in which people read different books about a common topic.

19. Don't use seminars to convey information or to develop skills. There are better formats for these purposes.

20. Community doesn't get built; it grows.
FACULTY PROFILES

These profiles are designed to give students information on how they may use faculty as academic resources. Included are subjects individual faculty members are proficient in. Generally the subjects are listed from greatest skill to least. Each faculty member's biography (mostly in terms of graduate studies) is listed to offer students resources for particular graduate schools in their subject interest areas. Through the listing of programs and office numbers, the faculty members should be locatable. Program assignments may change during the year.

--ALDRIDGE, BILL (Sociology/Education)

Education (K-12), Academic Administration, Counseling, Social Psychology, History of Sociology, Group Dynamics, Interpersonal Relationships, Mathematics, Group Therapy Techniques, Organizational Development, Video Production.

BIography: B.A. (Mathematics) Oregon State U
M.Ed. (Guidance) Oregon State U
D.Ed. (Educational Administration) U of Oregon

Program: DEVELOPMENTAL LEARNING (Fall)
EDUCATION FOR SERENDIPITY (Winter, Spring)
Office: LIB 3406

--ALEXANDER, RICHARD (English/Literature)

Dramatic Literature (English, Comparative), Prose Fiction (English, Comparative), Verse Study (English, Comparative), Film History and Criticism, Expository Reading and Writing (Basic, Advanced), Philosophy of History, Aesthetics, Music History, History of Science, Anthropology, Linguistics.

BIography: B.A. (English) Emory U
M.A. (English) Tulane U
Ph.D. (English) U of Illinois

Program: TOWARD HUMANE TECNOSPHERES
Office: LAB 3024

--ALLEN, NANCY (Literature/Spanish)

Spanish, French (reading), Women's Studies, Dramatic Literature (English, Comparative), Prose Fiction (English, Comparative), Verse Study (English, Comparative), Expository Reading and Writing (Basic, Advanced), Creative Writing (Drama, Prose Fiction), Latin American Studies.

BIography: B.A. (Language) Occidental College
M.A. (Comparative Literature) Columbia U
Ph.D. (Comparative Literature) Columbia

Program: INDIVIDUAL CONTRACTS
Office: LAB 3018

--ANDERSON, LEE (Physical Science)


BIography: B.S. (Physics) Stanford U
M.A. (Physics) U of Oregon
M.S. (General Science) Oregon State U
Ph.D. (Physical Science) Oregon State U

Program: INDIVIDUAL CONTRACTS
Office: LAB 2020

--BARNARD, BOB (Chemistry)

Video Production, Mixed Media, Photography, Film Making, Communications Theory, Audio Production, Electronics, Computer Science, History and Criticism of Film, Journalism (Print, Broadcast), Chemistry (Analytical, Inorganic), History of Science.

BIography: B.S. (Education/Chemistry) Mont. State Coll.
Ph.D. (Audio-Visual Communications) Ohio State U

Program: SPLU
Office: LAB 2014

- 23 -
--BARRY, DAVID (Biology)


BIOGRAPHY:  
B.S. (Zoology) U of Northern Iowa  
M.S. (Biology) U of Iowa  
Ph.D. (Biological Science) U of Iowa

PROGRAM: SCIENCE/SOCIAL SCIENCE  
COORDINATED STUDIES  
(F, W, S)  
Office: LIB 2601

--BECK, GORDON (Cinema Arts)

Film (History and Criticism, Film Making), Photography, Expository Reading and Writing (Basic, Advanced), Mixed Media, Creative Writing (Drama), Dramatic Literature (English, Comparative), Theatre Arts (Acting, Directing, History, Scene Design and Technique), Oral Interpretation, Audio Production, Communications Theory, Broadcast Journalism, Italian, Forensics, Library Science, Speech, Video Production, History of Printing and Bibliology, Aesthetics, Art (Comparative, Western History, Three Dimensional, Two Dimensional), Creative Writing (Prose Fiction, Verse), History of Dance, Botany, Biology, Zoology, History of Science, History of Technology, History and Principle of Games, Print Journalism, German, French, Linguistics, Speech Therapy, Architecture, Dance Choreography, Verse Study (English, Comparative), International Relations, European Studies, History (American, British, Comparative, European).

BIOGRAPHY:  
A.B. (Speech) Bowling Green University  
M.A. (Drama) Western Reserve University  
Ph.D. (Theatre) University of Illinois

PROGRAM: HUMAN EXPRESSION (F, W)  
INDIVIDUAL CONTRACTS (S)  
Office: SEM 3867

--BEUG, MICHAEL (Chemistry)


BIOGRAPHY:  
B.S. (Chemistry) Harvey Mudd College  
Ph.D. (Chemistry) University of Michigan

PROGRAM: ECOLOGY AND CHEMISTRY OF POLLUTION (F, W, S)  
Office: LAB 2010

--OWERMAN, PRISCILLA (Economics)


BIOGRAPHY:  
B.A. (Economics) Vassar College  
M.A. (Economics) Yale University  
M. Phil. (Philosophy) Yale University  
5 years experience: Oregon State University; U.S. Joint Committee on Economics, U.S. Congress

PROGRAM: STUDIES IN CAPITALISM (F, W)  
INDIVIDUAL CONTRACTS (S)  
Office: LIB 1415

--BRIAN, RICHARD (Mathematics)

Logic, Mathematics, Statistics.

BIOGRAPHY:  
B.S. (Physics) Grove City College  
M.A. (Mathematics) University of Maryland  
Ph.D. (Mathematics Education), U. of Maryland

PROGRAM: LEARNING SERVICES  
Office: LIB 3405

BIOGRAPHY: B.A. (History) U of Nebraska  
M.A. (History) U of Nebraska  
Ph.D. (Sociology) U of Oregon  

PROGRAM: TWO CITIES OF DESTINY  
Office: LIB 2106


BIOGRAPHY: B.A. (English) College of William and Mary  
Ph.D. (English) U of Exeter (England)  

PROGRAM: COMMUNICATIONS: INSIDE AND OUT  
Office: LIB 2121


BIOGRAPHY: B.A. (Physics) Reed College  
Ph.D. (Life Sciences) Rockefeller U  

PROGRAM: OUR NORTHEASTERN FORESTS (F)  
PHYSIOLOGY (W)  
PHOTOSYNTHESIS (S)  
Office: LAB 3009

Music (Composition, History, Theory), Music Theatre, Jazz Improvisation, Piano, Oriental Studies.

BIOGRAPHY: B.A. (Music) San Jose State College  
M.S. (Music) Julliard School of Music  
Eleven years experience: Earlham College, various professional positions as conductor and concert pianist for Broadway and off-Broadway productions

Art (Two Dimensional, Western History, Three Dimensional, Mixed Media), Women's Studies, Basic Expository Reading and Writing, Aesthetics.

BIOGRAPHY: B.F.A. (Painting/Printmaking) Cranbrook Academy of Art  

PROGRAM: INDIVIDUAL ART CONTRACTS (F, W, S)  
Office: SEM 3156


BIOGRAPHY: B.A. (Political Science) San Francisco State College  
M.A.  
M.S.  
U of California - Berkeley

PROGRAM: MARINE HISTORY AND CRAFTS (F, W, S)  
Office: LAB 3012
--CURTZ, THAD (Literature)

History of Science, Film History and Criticism, Print Journalism, French, Linguistics, Writing (Basic, Advanced), Aesthetics, History of Architecture, History of Western Art, Dramatic Literature (English, Comparative), Prose Fiction (English, Comparative), Theater Arts (Acting, Directing, History), Verse Study (English, Comparative), Social Psychology, Theory of Psychology, Theory of Sociology, Anthropology, European Studies, Women's Studies, Women's Studies, American History, British History, Comparative History, European History, Philosophy. (Ethics, Contemporary Problems, History, of Science), Theology.

BIOGRAPHY: B.A. (Literature/Philosophy) Yale University  
M.A. (Literature) U of California at Santa Cruz

PROGRAM: LEARNING SERVICES (F & W)  
INDIVIDUAL CONTRACTS (W, S)

--DAUGHERTY, FRANCIS LEO (English Language and Literature)

History and Criticism of Film, Linguistics, Expository Writing (Basic, Advanced), Aesthetics, Creative Writing (Drama, Prose Fiction, Verse), Dramatic Literature (English, Comparative), Prose Fiction (English, Comparative), Verse Study (English, Comparative), Painting, Higher Education, General Psychology, Community Organization/Development, History (American, British, Comparative, European), Philosophy of Contemporary Problems, Religion (Theology, Comparative).

BIOGRAPHY: A.B. (English/Art) Western Kentucky U  
M.A. (English) U of Arkansas  
Ph.D. (English) East Texas U

PROGRAM: HUMAN RESPONSE TO HUMAN DOCUMENTS  
Office: LIB 2220

--DAUM, IDA (Physical Anthropology)

BIOGRAPHY: B.A. (Anthropology) State U of New York at Buffalo

PROGRAM: ON LEAVE ALL YEAR

--DELGADO, MELDARDO (Psychology and Minority Ethnic Studies)


BIOGRAPHY: B.A. (Education/Spanish) Central Wash. State College

Four years experience: Various positions in education, farm management, language

--DICKINSON, PEGGY (Arts)

Aesthetics, Arts (Ceramics, Comparative, History, Mixed Media, Three Dimensional, Two Dimensional, Printmaking, Weaving, Sculpture), Anthropology, Archaeology, Ecology, Geography, Interpersonal Relations, Social Work, American Indian Studies, Chicano Studies, Women's Studies, Philosophy (History, of Science).

BIOGRAPHY: B.A. (Geography) Stanford U  
M.A. (Education) Stanford U  
M.A. (Art/Ceramics) Humboldt State College

PROGRAM: INTERPLAY OF THE ARTS (F)  
FORMS: A, B (N, S)  
Office: LAB 2026

--DIMITROFF, GEORGE (Mathematics)

Mathematics, Statistics, Russian (Reading), Actuarial Science, Oboe, German (Reading), Bulgarian (Reading), Logic, Photography, Basic Reading and Writing (Expository), Music (Composition, Theory), Education (K-12), Local and State Government, Techniques of Sociology.

BIOGRAPHY: B.A. (Mathematics) Reed College  
M.A. (Mathematics) U of Oregon  
Ph.D. (Mathematics) U of Oregon

PROGRAM: DEVELOPMENTAL LEARNING  
Office LIB 3401

--DOBBS, CAROLYN (Urban Planning)


BIOGRAPHY: B.A. (History/Political Science) Memphis State U  
M.A. (Political Science) U of Kentucky  
Master of Urban Planning U of Washington  
Ph.d. (Urban Planning) U of Washington

PROGRAM: APPLIED ENVIRONMENTAL STUDIES  
Office: LIB 1410

- 26 -
--EICKSTAEDT, LARRY (Biology)

Biology, Zoology, Microbiology, Ecology, Marine Biology, Biochemistry, Fisheries and Wildlife Management, Oceanography, Genetics, Botany, Entomology, Chemistry (Analytic, Inorganic, Organic), Forestry, Geology, Parasitology, Range Management, Reading and Writing-Expository (Basic), Architecture, Urban Planning, Women's Studies.

BIOGRAPHY: B.S. (Biology) Buena Vista College
M.S. (Zoology/Ecology) State U of Iowa
Ph.D. (Marine Biology/Ecological Physiology) Stanford U

--ELBOW, PETER (Literature)

Reading and Writing-Expository (Basic), Dramatic Literature (English, Comparative), Prose Fiction (English, Comparative), Creative Writing (Drama, Prose Fiction, Verse), Playing Chamber Music, Theater Arts (History, Acting, Directing), Education (Higher, History of), Group Therapy Techniques, Law Psychology (Clinical, Experimental), Philosophy (Ethics, History, of Science), Improvements of Taxonomies, Communications Theory, History of Science, Games - History and Principle, Group Dynamics, Interpersonal Relations, Linguistics, Aesthetics.

BIOGRAPHY: B.A. Williams College
M.A. Emory College
M.A. Oxford University
Ph.D. Brandeis University

--ESQUIVEL, CRUZ (Philosophy)

Spanish, Italian, Greek, Latin, French, Music (Composition, History, Theory), Academic Administration, Counseling, Higher Education, American Indian Studies, Chicano Studies, Philosophy (Ethics, Contemporary Problems, History, of Science), Religion (Theology, Comparative, Judaeo-Christian), Minority Public Affairs, Public Health, Social Work.

BIOGRAPHY: A.B. (Music) Los Angeles Conservatory
B.A. (Classical Studies) Catholic U
M. Phil (Philosophy) U of San Francisco

--ESTES, BETTY (History of Science)


BIOGRAPHY: B.A. (Mathematics) U of Oklahoma
M.A. ( " ) U of Pennsylvania
Ph.D. (History of Science) U of Oklahoma

--FIKSDAL, SUSAN (French)

French, Spanish, Linguistics, Comparative Dramatic Literature (French - 20th Century), Chinese, Geology, Comparative World Art, European Studies, Women's Studies, Political Science-History.

BIOGRAPHY: Diplome de langue, U. de Toulouse-Bordeaux
Diplomes de langue et lettres francises,
U. d' Aix Marseille
B.A. (French, Political Science) Western Washington State College
M.A. (French) Middlebury College

--FILMER, BOB (Applied Science and Technology)


BIOGRAPHY: B.S. (Agriculture) Cornell U
S.S. (Structures, Power and Machinery) Cornell U
M.S. (Hydraulic Engineering) Colorado State U
Ph.D. (Fluid Mechanics) Colorado State U

--EICKSTAEDT, LARRY (Biology)

Biology, Zoology, Microbiology, Ecology, Marine Biology, Biochemistry, Fisheries and Wildlife Management, Oceanography, Genetics, Botany, Entomology, Chemistry (Analytic, Inorganic, Organic), Forestry, Geology, Parasitology, Range Management, Reading and Writing-Expository (Basic), Architecture, Urban Planning, Women's Studies.

BIOGRAPHY: B.S. (Biology) Buena Vista College
M.S. (Zoology/Ecology) State U of Iowa
Ph.D. (Marine Biology/Ecological Physiology) Stanford U

--ELBOW, PETER (Literature)

Reading and Writing-Expository (Basic), Dramatic Literature (English, Comparative), Prose Fiction (English, Comparative), Creative Writing (Drama, Prose Fiction, Verse), Playing Chamber Music, Theater Arts (History, Acting, Directing), Education (Higher, History of), Group Therapy Techniques, Law Psychology (Clinical, Experimental), Philosophy (Ethics, History, of Science), Improvements of Taxonomies, Communications Theory, History of Science, Games - History and Principle, Group Dynamics, Interpersonal Relations, Linguistics, Aesthetics.

BIOGRAPHY: B.A. Williams College
M.A. Emory College
M.A. Oxford University
Ph.D. Brandeis University

--ESQUIVEL, CRUZ (Philosophy)

Spanish, Italian, Greek, Latin, French, Music (Composition, History, Theory), Academic Administration, Counseling, Higher Education, American Indian Studies, Chicano Studies, Philosophy (Ethics, Contemporary Problems, History, of Science), Religion (Theology, Comparative, Judaeo-Christian), Minority Public Affairs, Public Health, Social Work.

BIOGRAPHY: A.B. (Music) Los Angeles Conservatory
B.A. (Classical Studies) Catholic U
M. Phil (Philosophy) U of San Francisco

--ESTES, BETTY (History of Science)


BIOGRAPHY: B.A. (Mathematics) U of Oklahoma
M.A. ( " ) U of Pennsylvania
Ph.D. (History of Science) U of Oklahoma

--FIKSDAL, SUSAN (French)

French, Spanish, Linguistics, Comparative Dramatic Literature (French - 20th Century), Chinese, Geology, Comparative World Art, European Studies, Women's Studies, Political Science-History.

BIOGRAPHY: Diplome de langue, U. de Toulouse-Bordeaux
Diplomes de langue et lettres francises,
U. d' Aix Marseille
B.A. (French, Political Science) Western Washington State College
M.A. (French) Middlebury College

--FILMER, BOB (Applied Science and Technology)


BIOGRAPHY: B.S. (Agriculture) Cornell U
S.S. (Structures, Power and Machinery) Cornell U
M.S. (Hydraulic Engineering) Colorado State U
Ph.D. (Fluid Mechanics) Colorado State U
FOOTE, TOM (Education-and Journalism)

Broadcast Journalism, Print Journalism, Basic and Advanced Reading and Writing (Expository), Public Relations, Music (Theory, Composition, History, Appalachian Mt. Bluegrass, Country Western), Higher Education, History of Higher Education, French, Linguistics, Photography, Psychological Warfare, Propaganda, Creative Writing (Prose Fiction, Verse), Prose Fiction (English), Verse Study (English), Counseling, Education (K-12, Physical), Psychology (Applied, Clinical, Social, Experimental), Social Work, Sociological Interview and Survey Techniques, Anthropology, Philosophy (Ethics, Contemporary Problems, History), Audio Production, Communications Theory, Greek, Systems Analysis.

BIOGRAPHY: B.A. (Journalism) U of Tulsa
M.S. ed. (Humanities) Oregon College of Education
Ph.D. (Education) Oregon State U

PROGRAM: HUMAN EXPRESSION (F and W)
COUNTRY MUSIC (Spring)
Office: SEM 3161

FOX, RUSS (Urban Planning)


BIOGRAPHY: B.A. (Mathematics) U of California at Santa Barbara
M.S. (Urban Planning) U of Washington
Five years experience: instructor, Peace Corps
Training Center, Puerto Rico; Consultant, Puget Sound Governmental Conference; Peace Corps Volunteer in Peru, Chile; Staff Urban Planner, Cooper Point Association.

FRASCA, MARYLYN (Art)

Women's Studies, Art (Western History, Mixed Media, 3-Dimensional, 2-Dimensional), Creative Writing (Drama, Prose Fiction, Verse), Aesthetics, Architecture.

BIOGRAPHY: B.A. (Fine Arts) San Francisco Art Institute
M.A. (Art) Bennington College

GERSTL, TED (Applied Behavioral Science)


BIOGRAPHY: B.A. (Psychology) California State U
Ph.D (Organizational Behavior) Case Western Reserve U

GOTTLIEB, ROBERT (Music)

Photography, Music (Composition, History, Theory, Performance Ensembles, Classical Music, Violin, Viola), Oriental Studies, Biochemistry, German.

BIOGRAPHY: B.A. (Music) Yale University
M.A. (Composition) University of California at Berkeley
D.M.A. (Music) University of Southern California

- 28 -
--GREENHUT, NAOMI (Psychology)

BIOGRAPHY: B.A. (Psychology) Brooklyn College
M.A. (Psychology) U of California at Riverside
PHD. (Comparative Psychology) U of California at Riverside

PROGRAM: BASIC SCIENCE/SOCIAL SCIENCE COORDINATED STUDY
Office: LIB 2440

--GRIBSKOV, MARGARET (Journalism)

Communications Theory, Print Journalism, Expository Reading and Writing (Basic and Advanced), Education (K-12), Minority Public Affairs, American Indian Studies, Women's Studies, Black Studies, American History, Contemporary Problems, American Cultural Anthropology, Urban Planning, Sociological Theory, History of Economics, Public Administration, English Dramatic Literature, Interpersonal Relations, Broadcast Journalism, Film Making, History and Criticism of Film.

BIOGRAPHY: Ph.D. (Education) Oregon State U

PROGRAM: ENCOUNTERING AMERICA
Office: LIB 1602

--GULDEN, JIM (Education)


BIOGRAPHY: B.A. (Biology/Education) Central Washington State College
M.S. (Counseling Psychology) California State College at Los Angeles

PROGRAM: INDIVIDUAL CONTRACTS
Office: SEM 4117

--GUTTMAN, BURT (Biology)

Biology, Microbiology, Zoology, Biochemistry, Entomology, Organic Chemistry, Ecology, Logic, Mathematics, Expository Reading and Writing (Basic and Advanced), Philosophy of Science, Physical Chemistry, Parasitology, Geology, Improvement of Taxonomies, Egyptology.

BIOGRAPHY: B.A. U of Minnesota
Ph.D. (Biology) U of Oregon

PROGRAM: ON KNOWING (Fall, Winter and Spring)
Office: SEM 4131

--HAHN, JEANNE (Political Science)

Political Science (History, Theory), Law, Sociology (History, Theory), Judicial Politics, Environment Law, International Relations, Minority Public Affairs, Public Policy Making, History (American, British, Comparative), Women's Studies.

BIOGRAPHY: B.A. (Political Science) U of Oregon
M.A. (Political Science) U of Chicago

PROGRAM: ENVIRONMENTAL LAW (Fall)
ETHICS AND SOCIETY (Winter)
INDIVIDUAL CONTRACTS (Spring)
Office: LIB 1408

--HANFMAN, ANDREW (Language Studies: Russian/Soviet Area Studies)

Russian, German, Italian, French, Swedish, Norwegian, Comparative Dramatic Literature, Comparative Prose Fiction, Comparative Verse Studies, International Relations, European Studies, History of Theatre, Political Science Theory, European History, Archaeology, Creative Writing (Drama, Prose Fiction, Verse).

BIOGRAPHY: Ph.D. (Modern Languages/Comparative Literature) U of Turin

PROGRAM: INTERPLAY OF THE ARTS (Fall, Winter and Spring)
Office: LIB 2606

HARDING, PHIL (Architecture)


BIOGRAPHY: B of Architecture U of Oregon
M of Architecture U of California at Berkeley

PROGRAM: INDIVIDUAL CONTRACTS (Fall, Winter and Spring)
Office: LIB 2109
--HERMAN, STEVE (Biology)

Zoology, Ecology, Fisheries and Wildlife Management, Entomology, Biology, Forestry

BIOGRAPHY: B.S. (Zoology) U of California at Davis
Ph.D. (Zoology) U of California Davis

PROGRAM: ECOLOGY AND CHEMISTRY OF POLLUTION
(Fall, Winter, Spring and Summer)

--HILLAIRE, MARY ELLEN (Sociology, Social Work)

Communication Theory, Lummi Language, Group Dynamics, Interpersonal Relations, Native American (Dance, Music, Carving, Folklore), Counseling, Public Health, Social Work, Sociology (History, Interview and Survey Techniques, Theory), Urban Planning, Tribal Government, TALK, Anthropology, Archaeology, Women's Studies, Native American Studies, Fisheries and Wildlife Management, Audio Production, Photography, Basic Expository Reading and Writing, Speech, Speech Therapy, Audio Instruction, Aesthetics, Group Therapy Techniques, International Relations, Psychology (Applied, Clinical, Experimental, Social), Minority Public Affairs, Religion (Theology, Comparative), Biochemistry, Ecology, Forestry, Oceanography, Indian Medicine, Aquaculture, Data Storage and Retrieval, History and Criticism of Film, History and Principle of Games, Broadcast Journalism, French, Spanish, Library Science, Linguistics, Logic, Art (Comparative, Western History, Ceramics, Mixed Media, 3-Dimensional, 2-Dimensional), Creative Writing (Drama, Prose Fiction, Verse), Music (Composition, History, Theory), Economics (History, Measurement, Theory), Area Studies (Black, Chicano, European, Latin American, Near Mid-East, Oriental), History (American, British, Comparative, European), Philosophy (Ethics, Contemporary Problems, History, of Science), Judaeo-Christian Religion, Improvement of Taxonomies.

BIOGRAPHY: B.A. (Sociology) Western Washington State College
M.S.W. (Social Work) U of British Columbia
M.Ed. (Education) Western Washington State College

--HITCHENS, DAVE (History)

History (American, European, British, Comparative), 2-Dimensional Art, Prose Fiction Writing, English Dramatic Literature, Prose Fiction (English, Comparative), Acting, International Relations, Political Science History and Theory, American Indian Studies, Black Studies, European Studies, Contemporary Problems, Expository Reading and Writing (Basic, Advanced), Print Journalism, History of Theatre, Counseling, History of Economics, Law, Local and State Government, Minority Public Affairs, Chicano Studies, Women's Studies, Philosophy (Ethics, History), Religion (Theology, Comparative, Judaeo-Christian).

BIOGRAPHY: B.A. (History) U of Wyoming
M.A. (History) U of Wyoming
Ph.D. (History) U of Georgia

PROGRAM: HUMAN RESPONSE TO KNOWING
Office: LAB 3006

--HUMPHREY, DON (Biology)


BIOGRAPHY: B.S. (Physical Education) U of Iowa
M.S. (Physical Education) U of Washington
Ph.D. (Microbiology) Oregon State U

PROGRAM: LIFE AND HEALTH
(Fall, Winter, Spring)
Office: LAB 3006

--HUMPHREYS, WILL (Philosophy)

History of Science, Logic, Mathematics, Philosophy (Contemporary Problems, History, of Science, Ethics), Improvement of Taxonomies, Music (Composition, Theory, Drums, History), History of Technology, Physics, Astronomy, Print Journalism, Aesthetics.

BIOGRAPHY: A.B. (Mathematics) Allegheny College
M.A. (History/Philosophy of Science) Indiana U
M.A. (Philosophy) Yale U
Ph.D. (Philosophy) Yale U

PROGRAM: ON KNOWING
(F,W,S) Office: SEM 4128
--INGRAM, WINI (Psychology)


--JOHANSEN, BUD (Dance)

Dance (Choreography, History, Comparative), Physics, Audio Production, Mathematics, Speech, Video Production, Aesthetics, 3-Dimensional Art, Theatre Arts (Acting, Directing, History, Scene-design and Technique), Music Interpretation, Physical Education, Psychology (Experimental, Social), Anthropology, Archaeology, European Studies, Group Dynamics, Interpersonal Relations, Expository Reading and Writing (Basic and Advanced), Architecture, 3-Dimensional Art, Creative Writing (Drama), Dramatic Literature (English), Music (History, Theory).

BIOGRAPHY: Sixteen years experience: Director, Southern Minnesota Ballet; Veterbo College, College of (F,W,S) Office: LIB 2209 St. Teresa; Director, Minneapolis Art Institute, various positions as choreographer and dance soloist.

--JONES, RICHARD (Psychology)

Psychology (Applied, Clinical, Social), Dream Reflection, Counseling, Group Therapy Techniques, Social Work, Group Dynamics, Interpersonal Relations, Anthropology, American History, Education (Higher, History of, K-12), English Verse Study, Prose Fiction (English, Comparative), Dramatic Literature (English, Comparative), Creative Writing (Prose Fiction, Verse, Drama), Expository Reading and Writing (Basic and Advanced), Speech, Print Journalism, Linguistics, Logic, Speech Therapy, Aesthetics, History of Science, Art (Comparative, History, Western), Sociology (History, Interview and Survey Techniques, Theory), Archaeology, Philosophy (Ethics, Contemporary Problems, History, of Science).


--KAHAN, LINDA (Biology)

Zoology, Ceramics.


--KELLY, JEFF (Biochemistry)


BIOGRAPHY: B.S (Chemistry) Harvey Mudd College Ph.D. (Biophysical Chemistry) U of California at Berkeley

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--KLYN, STAN (Arts-Engineering)

Mathematics, Aesthetics, 3-Dimensional Art, History of Science, Physics, Commercial Technology, Basic Expository Reading and Writing, Architecture, Art (Mixed Media, 2-Dimensional), Systems Analysis, Philosophy (Ethics, Contemporary Problems, History, of Science), Anthropology, Urban Planning, Scene Design and Technique of Theatre, Oceanography, Electronics.

BIOGRAPHY: B.S. (Engineering) Jan Jose State College
Six years experience: San Jose State College,
Lower Columbia College, numerous exhibitions
in glass and sculpture.

--KNAPP, ROB (Physics)


BIOGRAPHY: B.A. (Physics) Harvard U
D. Phil. (Theoretical Physics) Oxford U (England)

--KUTTER, BETTY (Biophysics)

Biochemistry, Molecular Biology, Biology, Microbiology, Organic Chemistry, German, Interpersonal Relations, Mathematics.

BIOGRAPHY: B.S. (Mathematics) U of Washington
Ph.D. (Biophysics) U of Rochester

--KUTTER, SIG (Astrophysics)

Astronomy, Physics, Mathematics, Physical Chemistry, Geology.

BIOGRAPHY: B.S. (Physics) U of Washington
M.A. (Physics) U of Rochester
Ph.D. (Physics) U of Rochester

--LARSEN, ERIC (Anthropology)


BIOGRAPHY: B.A. San Jose State College
M.S. San Jose State College
Ph.D. (Anthropology) U of Oregon

--LEISENRING, AL (Mathematics)


BIOGRAPHY: B.A. (Mathematics) Yale U
Ph.D. (Mathematics) U of London (England)

--LEVENSKY, MARK (Philosophy)

Aesthetics, Philosophy (Ethics, Contemporary Problems, History), Metaphysics, Epistemology (of Science), Logic, Criticism of Photography, Writing, Education (K-12).

BIOGRAPHY: B.A. (Philosophy) U of Iowa
A.M. " U of Michigan
Ph.D. " U of Michigan
LIDMAN, RUSS (Economics/Short Story Writer)

Statistics, Economics (Measurement, Theory, History), Electronics, Electronic Engineering, Physics, Political
and State Government, Sociology Interview and Survey Techniques, East African Studies, Latin-American
Studies, Ecology, History of Science, History of Technology, Spanish, Swahili, Mathematics, Prose Fiction
Creative Writing.

BIOGRAPHY: B.S. (Electrical Engineering) Cornell U
M.P.A. (Economic Development) Princeton U
M.S. (Economics) U of Wisconsin
Ph.D. (Economics) U of Wisconsin

--LYONS, CHARLES (Mathematics)

Mathematics, History and Principle of Games, Group Dynamics, Interpersonal Relations, Logic, Statistics,
Academic Administration, Counseling, Higher Education, Group Therapy Techniques, Institutional Evaluation,
Basic Expository Reading and Writing, Psychology (Applied, Clinical, Social).

BIOGRAPHY: B.S. (Mathematics) Washington College
M.A. (Mathematics) Rutgers

--LYON S, CHARLES (Mathematical) PROGRAM:
APPLIED ENVIRONMENTAL STUDIES
Office: LIB 1409

--MARR, DAVID (Literature-American Studies) PROGRAM:
LEARNING SERVICES
Office: SEM 4121

BIOGRAPHY: A.B. (English) U of Iowa
M.A. (American Civilization) U of Iowa

--MARTIN, RUDY (English) PROGRAM:
CHINESE CIVILIZATION
Office: LIB 2216

Expository Reading and Writing (Basic, Advanced), Creative Writing (Drama, Prose Fiction, Verse), English
Dramatic Literature, English Prose Fiction, English Verse Study, Minority Public Affairs, Black Studies,
American History, Communications Theory, History and Criticism of Film, Group Dynamics, Interpersonal
Relations, Linguistics, Aesthetics, Theatre Arts (Acting, Directing), Counseling, Area Studies (African,
American Indian, Chicano), French, Broadcast Journalism, Music (Composition, History), Academic Adminis-
tration, History of Political Science, Social Work, Sociology (Theory), History (British, European),
History of Philosophy.

BIOGRAPHY: A.B. (English) U of California
M.A. (English) San Francisco State College
Ph.D (American Studies) Washington State U

--MARTINEZ, JIM (Corrections) PROGRAM:
ACADEMIC DEAN
LAB 1012

BIOGRAPHY: Nineteen years experience: Vocational Rehabilitation, Pioneer Fellowship House, Vocational
Rehabilitation Aide, Dept. of Social and Health Services; Consultant to various state and county agencies.

Program: LAWMAKERS/LAWBREAKERS
Office: LIB 1608
--McNEIL, EARLE (Sociology)


BIOGRAPHY: B.S. (General Education-Physical Science) Washington State U  
M.A. (Sociology) Washington State U

PROGRAM: SELF EXPRESSION THROUGH AUTOBIOGRAPHY (Fall)  
INDIVIDUAL CONTRACTS (Winter, Spring)  
Office: SEM 3166

--MILNE, DAVID (Biology)


BIOGRAPHY: B.A. (Mathematics) Dartmouth College  
Ph.D (Entomology) Purdue U

PROGRAM: FOUNDATIONS OF NATURAL SCIENCE (Fall, Winter, Spring)  
Office: LAB 2003

--MIMMS, MAXINE (Social Science)

Academic Administration, Public Administration, Counseling, Theory of Political Science, Education (Higher, History of, K-12), Local and State Government, Minority Public Affairs, Sociology (History, Interview and Survey Techniques, Theory), Area Studies (Black, Women's), Group Dynamics, Interpersonal Relations, Basic Expository Reading and Writing, Communications Theory, Print Journalism, Logic, Speech, Creative Writing (Drama, Prose Fiction), Physical Education, Law, History of Political Science, Social Work, Oceanography, History and Principles of Games, Mathematics, Speech Therapy, Statistics, System Analysis, English Prose Fiction, Acting, Verse Study (English, Comparative), Business Administration, Economics (History, Measurement), International Relations, Urban Planning, Anthropology, Religion (Theology, Comparative, Judaic-Christian), Improvement of Taxonomies.

BIOGRAPHY: B.S. (Education) Virginia Union U  
M.A. (Sociology) Wayne State U

PROGRAM: LEARNING SERVICES (F,W,S ) LIFE STYLE AND OCCUPATIONS FOR NON-WHITES (Fall)  
Office: LIB 3409

--NELSON, MARY (Art/Minority Studies)

Zoology, Anatomy (as used in art), Colville Indian Language, Aesthetics, Art (Ceramics, Comparative, Western History, Mixed Media, 3-Dimensional, 2-Dimensional), Dramatic Literature, Oil Painting, Watercolors, Jewelry, Primitive Art, Native American Art (Theory, Practice), Ethnic Counseling, Archery, Native American Studies, Native American Fisheries and Wildlife Management, Geology, Expository Reading and Writing (Basic and Advanced), Creative Writing (Drama, Prose Fiction, Verse), Prose Fiction (English, Comparative), Dramatic Literature (English, Comparative), Verse Study (English, Comparative), Education (Higher, History of, K-12), Minority Public Affairs, Public Health, Social Work, Contemporary Problems, Botany, Biology, Ecology, Geography, Indian Medicine, Broadcast Journalism, French, Forensics, Group Dynamics, Linguistics, Logic, Speech, Speech Therapy, Architecture, Accounting, Group Therapy Techniques, International Relations, Political Science History, Psychology (Experimental, Social), Archaeology, Area Studies (Black, Latin American, Women's), American History, History of Philosophy.

M.A. (Art/Anthropology) U of Idaho

PROGRAM: HUMAN EXPRESSION (F,W)  
INDIVIDUAL CONTRACTS (S)  
Office: LIB 3163

--NISBET, CHUCK (Economics)

Field Research Methodology, Writing, Survey Research, Economics (Measurement, Theory, History), Latin American Studies, Business Administration, International Relations, Accounting, Spanish.

BIOGRAPHY: B.A. (Economics) Kalamazoo College  
M.B.A.(Business) Indiana U  
Ph.D. (Economics) U of Oregon

PROGRAM: INDIVIDUAL CONTRACT (F,W)  
MULTI-NATIONAL CORPORATIONS (Group Contract - Spring)  
Office: LAB 3011

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OLEXIA, CAROL (Sociology)
Psychology (Clinical, Social), Sociology (Participant Observation Field Research), Parapsychology, Altered States of Consciousness, Esoteric literature, Religion (Thaumaturgy, Comparative, Judeo-Christian), Philosophy of Science, Interpersonal Relations, Sociology (Applied, Theory, Interview and Survey Techniques, History).

BIOGRAPHY: B.A. (Sociology) San Francisco State College  PROGRAM: ON KNOWING (Fall, Winter, Spring)  M.A. (U or Oregon)  Office: SEM 4122

PAILTHORP, CHUCK (Philosophy)

BIOGRAPHY: B.A. (Philosophy) Reed College  Ph.D. (Philosophy) U of Pittsburg  Office: LIB 2221 (F W S)

PAPWORTH, MARK (Anthropology)
2-Dimensional Art, Anthropology, Archaeology, Evolution of Culture (Western Civilization from Paleolithic to Present), Area Studies (African, European, Near-Mid East, American Indian), Arabic, Russian, Linguistics, History (Comparative, European), Judeo-Christian Religion, Improvement of Taxonomies, Philosophy of Science, Higher Education.


PARSONS, WILLIE (Biology)
Microbiology, Public Health, Biology, Nutrition, Biochemistry, Expository Reading and Writing (Basic and Advanced).


PEARSON, LINNEA (Literature)
Basic Expository Reading and Writing, English Prose Fiction, Women's Studies, English Dramatic Literature, Creative Writing (Prose Fiction), Religion (Theology, Comparative, Judeo-Christian), Forensics, Interpersonal Relations, Speech.


PETERSON, DAVE (Human Biology/Medicine)


PORTNOFF, GREG (Psychology)

BIOGRAPHY: B.A. (Psychology) Brooklyn College  M.A. (General Experimental Psychology) Brooklyn College  Office: SEM 3162
POWELL, DAVID (Literature)

Expository Reading and Writing (Basic and Advanced), Speech, Aesthetics, Prose Fiction (English, Comparative), Verse Study (English, Comparative), English Dramatic Literature, Philosophy (Contemporary Problems, History), Judaism-Christian Religion, Cultural History, Creative Writing (Prose Fiction, Verse), Theory of Psychology, History and Criticism of Film, History (British, European).

BIOGRAPHY: B.A. (English) Pennsylvania State U
Ph.D. (Literature) U of Pennsylvania

PROGRAM: CONCEPTIONS OF SELF (F,W)
INDIVIDUAL CONTRACTS (Spring)
Office: LIB 2415

RAINEY, TOM (History)

Area Studies (American Indian, European, Near Mid-East), History (American, British, Comparative, European), Political Science (History, Local and State Government, Theory), Philosophy (Contemporary Problems, History), Russian and Soviet Studies, Balkan Culture and History, Southern History and Culture, Labor History, Problems in Revolutionary Change, International Relations, Basic Expository Reading and Writing, Geography, Russian, Dramatic Literature (English, Comparative), Prose Fiction (English, Comparative), History of Economics, Minority Public Affairs, History of Sociology, Archeology, Area Studies (African, Black, Black American, Oriental), Ethics, Religion (Theology, Comparative, Judaism-Christian), Microbiology, History of Science, History of Technology, Group Dynamics, Interpersonal Relations, Advanced Expository Reading and Writing, Art (Comparative, Western History), Creative Writing (Prose, Fiction) History of Education, Social Psychology, Public Health, Anthropology, Women's Studies, Philosophy of Science.

BIOGRAPHY: A.B. University of Florida
Ph.D. (History) University of Illinois

PROGRAM: MARX AND THE THIRD WORLD
Ph.D. (F W S) Office: LIB 1304

REYNOLDS, ED (Psychology)


BIOGRAPHY: A.B. (Sociology/Psychology) Oberlin College
M.S. (Psychiatric Social Work) Western Reserve U
Ph.D. (Social Psychology) Western Reserve U

PROGRAM: TOWARDS HUMANISTIC MANAGEMENT OF ORGANIZATIONS (F W S)
Office: LIB 1613

ROMERO, JACOB (Applied Science)


BIOGRAPHY: B.S. (Chemical Engineering) U of New Mexico
M.S. (Chemical Engineering) U of Washington
Ph.D. (Chemical Engineering) U of Washington

PROGRAM: HUMAN EXPRESSION
(Fall, Winter)
Office: SEM 3165
--SALCEDO, GIL (History)

History (American, Comparative, European, British), Spanish, Reading and Writing (Expository-Basic, Advanced), Speech, Semantics, English Prose Fiction, History of Political Science, Sociology (History, Theory), Area Studies (Chicano, European, Latin American), Philosophy (Ethics, Contemporary Problems, History, of Science), History of Science, Forensics, Logic, Aesthetics, Social Psychology, Minority Public Affairs.

BIOGRAPHY: B.A. (U. S. History) San Jose State College M.A. (Modern European History) Five years experience: Cabrillo College; Research Fellowship, Center for Research and Advanced Study, San Jose State College

PROGRAM: TWO CITIES OF DESTINY (F W S)
Office: LIB 2108

--SIMON, SANDRA (English Lit.)

Expository Reading and Writing (Basic, Advanced), Aesthetics, Creative Writing (Prose Fiction, Verse, Drama), English Dramatic Literature, Prose Fiction (English, Comparative), Verse Study (English, Comparative), History of Science, History and Criticism of Film, Library Science, Speech, Art (Comparative, Western History), Comparative Dramatic Literature, Theater Arts History, Political Science Theory, Applied Psychology, Social Psychology, History of Sociology, Theory of Sociology, Area Studies (European, Women's, American Indian, Black), History (American, British, Comparative, European), Philosophy (Contemporary Problems, History, Ethics), History of Technology, Music Composition, Counseling, Group Therapy Techniques.


PROGRAM: LAWMAKERS/LAWBREAKERS (F W S)
Office: LIB 1606

--SINCLAIR, PETE (Literature)

Chaucer, Shakespeare, Donne Prose and Poetry, English Prose Fiction, Prose Fiction Creative Writing, English Dramatic Literature.

BIOGRAPHY: B.A. U of Wyoming Ph.D. (Literature) U of Washington

PROGRAM: MARINE HISTORY AND CRAFTS (Fall, Winter, Spring)
Office: LAB 3014

--SKOV, NEILS (Oceanography)

History of Science, Oceanography, Business Administration, Astronomy, Geography, Physics, History of Technology, German, French, Scandinavian, Linguistics, Mathematics, Expository Reading and Writing (Basic and Advanced), Statistics, Academic Administration, Accounting, History of Economics, European History, Philosophy of Science, Anthropology.


PROGRAM: LEARNING SERVICES (Fall, Winter) THE GOOD EARTH (Spring, Summer, Fall 1975)
Office: LIB 3404

--SLUSS, BOB (Biology)


PROGRAM: ON LEAVE (Fall, Winter) THE GOOD EARTH (Spring, Summer, Fall 1974)
--SMITH, MATT (Political Science)


BIOGRAPHY:  B.A. (Political Science) Reed College
M.A.T. (Social Sciences) Reed College

--SOULE, OSCAR (Biology)


BIOGRAPHY:  B.A. (Biology) Colorado College
M.S. (Zoology) U of Arizona
Ph.D. (Ecology/Biology) U of Arizona

--SPARKS, PAUL (Art/Photography)

Film-Making, History and Criticism of Film, Forensics, Photography, Aesthetics, Art (Comparative, Western History, Mixed Media, 3-Dimensional, 2-Dimensional, a bunch of other stuff), Creative Writing (Drama), Prose Fiction, Verse), Theatre Arts (Acting, Directing, History, Scene Design and Technique), Speech, Video Production, Political Science (History, Local and State Government, Theory), History (American, Comparative, European), Ceramics, Agronomy, Botany, Biology, Zoology, Ecology, Fisheries and Wildlife Management, Forestry, Geology, Oceanography, History of Technology, Engineering, Audio Production, Communication Theory, Architecture, Dance Choreography, Education (Higher, History of K-12), Anthropology, Archaeology, Area Studies (American Indian, Chicano, Women's).

BIOGRAPHY:  B.A. (Art) San Francisco State College
M.A. (Art/Photography) San Francisco State College
Five years experience: Southwestern College, Portland State U, San Francisco State College; various professional exhibitions in mixed media.

--SPENCE, CAROL (Psychology)


BIOGRAPHY:  B.S. Ed. (Education/History/Psychology) Ohio State U
M.A. (Psychology) Ohio State U
Ph.D. (Developmental Psychology) U of Washington

--STEPHERSON, LEM (Psychology)


BIOGRAPHY:  B.A. (Psychology/Sociology) Sonoma State College
M.S. (Counseling Psychology) U of Oregon
Ph.D. (Counseling Psychology) U of Oregon
STRUVE, LYNN (Asian Studies/Asian Languages)


(*In all categories, the strength of Lynn's knowledge would be in the Chinese and Japanese cases.)

BIOGRAPHY: B.A. (Chinese Language and Literature) U of Washington
M.A. (Chinese Area Studies) U of Michigan

SYVERSON, KARIN (Literature)

Prose Fiction (English, Comparative), Verse Study (English, Comparative), Dramatic Literature (English, Comparative), Classical Greek, Classical Latin, Expository Reading and Writing (Basic, Advanced), Creative Writing (Drama, Prose Fiction, Verse).

BIOGRAPHY: A.B. (Classical Greek Language and Literature) Wellesley College
M.A. (English Literature) Boston U

TABBUTT, FRED (Physical Science)


BIOGRAPHY: B.S. (Chemistry) Haverford College
M.A. (Chemistry) Harvard U
Ph.D. (Physical Chemistry) Harvard U

TAYLOR, NANCY (History/Education)

Education (K-12), Greek Studies, British History.

BIOGRAPHY: A.B. (History) Stanford U
M.A. (Education) Stanford U

TAYLOR, PETE (Oceanography)

Ecology, Oceanography, Fisheries Management, Geography, Geology, Photography, Environmental Regional Planning.

BIOGRAPHY: B.S. (Biochemistry) Cornell U
M.S. (Marine Biology) Scripps Institute of Oceanography (UCLA)
Ph.D. (Marine Biology) Scripps Institute of Oceanography (UCSD)

TESKE, CHARLES (English)

English Dramatic Literature, English Prose Fiction, English Verse Study, Combinations of Words and Music, Advanced Expository Reading and Writing, Basic Expository Reading and Writing, Comparative Dramatic Literature, Comparative Prose Fiction, Higher Education, Creative Writing (Drama, Prose Fiction, Verse), Brass Instruments, Theatre (Acting, History), Comparative Verse Study, Folklore, Academic Administration, European Studies, History (British, European), Religion (Theology, Judaeo-Christian).

BIOGRAPHY: B.A. (English) Lafayette College
M.A. (English) Yale U
Ph.D. (English) Yale U

THOMPSON, KIRK (Political Science)

Photography, Political Science Theory, Sociology (History, Theory), Comparative History, History of Philosophy, Ethics, Comparative Religion, Ceramics, Comparative Art, English Dramatic Literature.

BIOGRAPHY: B.A. (History) Stanford U
M.S. (Political Science) Stanford U
Ph.D. (Political Science) U of California at Berkeley
TSAIL, ANDRE (Asian Studies/Theatre Arts)

BIOGRAPHY: B.A. (English Literature) National Taiwan U (China)  
M.A. (Theatre Arts) Ohio State U  
Ph.D. (Theatre Arts) Ohio State U  

PROGRAM: CHINESE CIVILIZATION  
(Fall, Winter, Spring)  
Office: LIB 2217

UNGOEID, WILLI (Philosophy)

Philosophy (Ethics, Contemporary Problems, History, Religion (Theology, Comparative Jewish-Christian),  
Philosophy of Science, Oriental Studies, Local and State Government, Physical Education, Speech, Expository Reading and Writing (Basic, Advanced), Photography, Mathematics, Logic, Nepali Language, German,  
Physics, History of Science, Geology, Interpersonal Relations, Group Dynamics, Forensics, Education (Higher, K-12).

BIOGRAPHY: B.S. (Physics) Oregon State College  
B.D. (Theology) Pacific School of Religion  
Ph.D. (Philosophy) U of Washington  

-WEBB, JACK (English)

Linguistics, Communications Theory, Expository Reading and Writing (Basic, Advanced), Aesthetics, Dramatic Literature (English, Comparative), Prose Fiction (English, Comparative), Verse Study (English, Comparative), Creative Writing (Prose Fiction, Verse), Philosophy (Ethics, History), Religion (Theology, Judaeo-Christian, Comparative), Recorder, Higher Education, Broadcast Journalism, Forensics, Logic, Speech, Library Science, Mathematics, Creative Writing (Drama), Contemporary Problems.

BIOGRAPHY: B.A. (English) Yale U  
M.A. (English) Northwestern U  
Ph.D. (English) Northwestern U  

PROGRAM: ON KNOWING  
(Fall, Winter, Spring)  
Office: SEM 4124

WIEDEMANN, AL (Biology)

Agronomy, Botany, Biology, Ecology, Range Management, Biochemistry, Zoology, Forestry, Geology, Indonesian,  

BIOGRAPHY: B.S. (Crop Science) Utah State U  
M.S. (Agronomy) Utah State U  
Ph.D. (Plant Ecology) Oregon State U  

PROGRAM: NISQUALLY DELTA (Fall)  
ON LEAVE (Winter)  
EVERGREEN ENVIRONMENT (Spring)  
Office: LAB 2316

WILDER, AINARA (Theatre/Drama)

Forensics, Dramatic Literature (English, Comparative), Theatre Arts (Acting, Directing, History, Scene Design and Technique), Latvian Language, Speech, Aesthetics. Creative Writing (Drama, Prose Fiction, Verse),  
Verse Study (English, Comparative), European History, German, Group Dynamics, Speech Therapy, Video Production, Architecture.

BIOGRAPHY: B.S. (Dramatic Arts) Wisconsin State U  
M.A. (Theatre Arts) U of Wisconsin  

PROGRAM: INTERPLAY OF THE ARTS  
(Fall, Winter, Spring)  
Office: LIB 2604
--WINDEN, BILL (Music)
Music (History, Voice, Opera Production, Composition, Theory), Theatre Arts (Directing, Acting, Scene Design and Technique), Art (Comparative, Western History, Mixed Media, 2-Dimensional), American History, Photography, Aesthetics, Expository Reading and Writing (Basic and Advanced), Electronic Music, Audio Production.

BIOGRAPHY: B.A. Stanford U
M.A. (Music) U of Washington
D.M.A. (Music Arts) U of Illinois

PROGRAM: INTERPLAY OF THE ARTS (Fall, Winter, Spring)
Office: SEM 4119

--WOODBURY, RON (History)

BIOGRAPHY: B.A. (Economics) Amherst College
M.A. (Latin American History) Columbia U
Ph.D. (Latin American History) Columbia U

PROGRAM: INDIVIDUAL CONTRACTS (Fall, Winter, Spring)
Office: LAB 3020

--YOUNG, FRED (Mathematics)

BIOGRAPHY: B.S. (Mathematics) Oregon State U
M.S. (Mathematics) Oregon State U
Ph.D. (Mathematical Analysis) U of Oregon

PROGRAM: ON LEAVE (Fall, Winter)
INDIVIDUAL CONTRACTS (Spring)
Office: SEM 4123

--YOUTZ, BYRON (Physics)

BIOGRAPHY: B.S. (Physics) California Institute of Technology
Ph.D. (Physics) U of California

PROGRAM: MARINE HISTORY AND CRAFTS (Fall, Winter, Spring)
Office: LAB 3010

--AURAND, SUSAN (Ceramics, French)

BIOGRAPHY: B.A. (French) Kalamazoo College
M.A. (Ceramics) Ohio State U

PROGRAM: SELF EXPLORATION THROUGH AUTOBIOGRAPHY (Fall)
INTERPLAY OF THE ARTS (Winter, Spring)
Office: SEM 3170

--CABLE, CARRIE (Anthropology)

BIOGRAPHY: B.A. (Anthropology) U of Washington

PROGRAM: SELF-EXPRESSINTHROUGH AUTOBIOGRAPHY (Fall)
INDIVIDUAL CONTRACTS (Winter)
ON LEAVE (Spring)
Office: SEM 3164

--HASENSTAB, RAINIER (Environmental Design)

BIOGRAPHY: B. Architecture U of California
Master of Architecture U of California

PROGRAM: LIFE AND HEALTH (Fall, Winter, Spring)
Office: LAB 3002

--HEINDON, PETA (Medical Anthropology)

BIOGRAPHY: B.A. (History) Swarthmore College
M.A. (Anthropology) McGill U

PROGRAM: LIFE AND HEALTH
Office: LAB 3008

--JORDAN, DON (Poetry, Native American Studies)

BIOGRAPHY: B.A. (Sociology) Humboldt State U

PROGRAM: NATIVE AMERICAN STUDIES
Office: LIB 2412
--MARAIRE, DUMI (Musicology)

BIOGRAPHY: B.A. (Education) Teacher Training of Southern Rhodesia
M.A. equivalent (African Music) African Music College Zimbabwe, Rhodesia

PROGRAM: ENCOUNTERING AMERICA
Office: LIB 1601

--PATTERSON, LYNN (Anthropology)

BIOGRAPHY: B.A. (Anthropology) Ohio State U
M.A. (Anthropology) U of Washington

PROGRAM: ACADEMIC DEAN
Office: LAB 1004