

Field Study Assignments

This document summarizes and organizes in one place your assignments for our month-long field study. As noted in the published program description: "During winter quarter we'll experience and articulate specific forms of consciousness and language in relation to a particular passion. One of us might want to explore Gerard Manley Hopkins' love of bluebells and windhovers in relationship to his poetry, or create a poetic world around a passion for sport or to experience how fantasy sports are a poetic world. One of us might immerse herself in the biodynamic rhythms of chocolate sustainably farmed, or listen for the resonance between silence and sound in YoYo Ma's performance of Bach's Cello Suite #1 in G. The methodology of our field study will aspire to that of 18th C poet and civil engineer, Novalis for whom "knowledge and creation were united in a wondrous mutual tie." Writing in response to our field studies will take the form of reciprocal creations such as in Melissa Kwasny's *Reading Novalis in Montana*" and the poems of Wallace Stevens and Pattiann Rogers discussed in class.

During the fall and winter quarters several methodologies and authors were discussed for embracing and articulating your passion. Here are three prompts:

"Good writing is supposed to evoke sensation in the reader -- not the fact that it is raining, but the feeling of being rained upon." --E.L. Doctorow

"If I read a book and it makes my whole body so cold no fire can warm me, I know that is poetry. If I feel physically as if the top of my head were taken off, I know that is poetry. These are the only ways I know it. Is there any other way?" --Emily Dickinson

"How do we think? [W]e think through, with, and alongside media. This, of course, is not a new idea." --Katherine Hayles

"The thinking person returns to the original function of existence, to creative contemplation, to the point, where knowledge and creation were united in a wondrous tie, to the creative moment of true enjoyment, of inward self-conception...and nature unfolding." --Novalis

*"Writing is in itself a joy,
Yet saints and sages have long since held it in awe.*

*For it is being, created from a void;
It is sound rung out of profound silence.
In a sheet of paper is contained the infinite,
And, evolved from an inch-sized heart, an endless panorama.*

*The words as they expand, become all-evocative,
The thought, still further pursued, will run the deeper,*

*Till flowers in full blossom exhale all-pervading fragrance,
and tender boughs, their saps running, grow to a whole jungle of splendor.*

*Bright winds spread luminous wings, quick breezes soar from
the earth, and clouds arise from the writing brushes." --Lu Chi*

Although our program moodle remains the central location of the program curriculum, a website was designed by us, and a template created by our program's teach liaison, Amy Greene (greenae@evergreen.edu), for organizing, presenting, and sharing our field study projects. "An eAlphabet: Flocks of Words, Tracks of Letters, Butterflies of the Soul" (<http://blogs.evergreen.edu/ealphabet/>) as well as our program moodle must be consulted regularly during your field study. The technical guide for

working with the eAlphabet was provided by Amy on week one:
http://wikis.evergreen.edu/computing/index.php/As_Poetry_-_WordPress

Field Study Assignments include:

1) An online version of the Tuesday seminar assignment. See the two seminar forums each week of weeks 5-8 for the specific details of what is due, when on Mondays on the Seminar Pass Forum and Tuesdays on the Virtual Seminar Forum. Review the Tuesday pass assignment on the program moodle or as copied below if you are still receiving a minus on your Tuesday in-class seminar passes or would like to clarification. Note: For the Perloff re-reading of chapters 1-4 your assignment is to read and work with the author and poetry of your choice from what is referenced in each chapter of 1-4 in weeks 5-8 respectively.

*To prepare for **Tuesday seminars** your assignment is to write a no more than 200 word piece of prose or poetry that puts a key idea and quote from that week's readings of Dehaene and Perloff into conversation with each other. Begin by citing your selected quotes, one from each text, including page number. Keep these quotes brief, if possible. But, note well that these quotes do NOT count in terms of your 200 words of writing. After the quotes, create (using your own words and imagination) a conversation between the voices of Dehaene and Perloff. David Lodge's novel, *Thinks...* contains numerous models for creating such a conversation.*

Include your name, date and week, and word count (excluding quotes) at the top of each pass.

2) An eAlphabet letter and in-program ILC (and possible a Human Subjects Review Application): Several models were discussed in class for creating an original "letter" and visual representation of your field study. (E.g., C is for Cacao with an image of the flower-like center of the cacao pod.) Your in-program ILC should describe the learning goals and activities that you want to accomplish during your February field study. Be specific and succinct regarding your answers to the following questions that are prompts for the construction of your ILC narrative: 1) What passion will you immerse yourself in for the month of February? 2) What do you hope to experience during this immersion? 3) What scholarly resources are available from others with more knowledge or experience regarding your passion and immersing yourself in it? Be specific: list authors, books, articles, reports, exhibits, films. Would creating an annotated bibliography of these resources help you achieve your learning objectives? 4) Is there a style of poetry or specific poet that/who might provide a model for your creation of poetry in relation to your immersion in a passion? 5) Logistics: Where will you be? Transportation and living expenses? Access to the internet and a library?

Human Subjects Review: See the program moodle NEWS FORUM for information and updates regarding your responsibilities related to using "human subjects" in your field study. If you are using "human subjects" you must complete a HSR application using the College's online forms and submit it to our program HUMAN SUBJECT REVIEW FORUM. Note: your HSR will remain an in-house document, but the letter required for giving to your "human subjects" must be approved by program faculty and provided to each of your "human subjects."

Your eAlphabet letter and ILC were due Tuesday of week 3: the letter should have been posted on the program moodle with the text from your ILC program description next to it. This was/is the first step to creating your workspace on the field study website. Your letter should appear next to a neuron. Your ILC should be submitted to your sponsoring faculty, Sarah Williams, through Evergreen's online Individual Learning Contract system through your "myevergreen.edu" The week 3 Wednesday Computer Center workshop provided guided direction for saving your ILC as a PDF and posted it to your letter with proper tag and category.

3) Weekly log of hours, activities, and reading: a template for your week 5-8 required posting of hours, activities and readings is provided on the eAlphabet website, scroll down to the example, which is as follows:

[A – example week 1 log](#)

[Leave a reply](#)

February 11th

1 hour – reading

2 hours – journaling about the relationship between music, notes and my hands

1.5 hours – interviewing pianist at a church

February 12th

2 hours – derive – take note of things I was drawn to

1.5 hours – journaling – crafting notes into poem

Totals

This week: 8 hours

Cumulative total: 48 hours

Reading List:

- *The Hand: How Its Use Shapes the Brain, Language, and Human Culture*
- *The Secret Teachings of Plants*
- *Beyond the Body Proper: Reading the Anthropology of Material Life*

Note: Category is set to logs, tag is set to letter+logs.

This entry was posted in [logs](#) and tagged [ag-logs](#) on [January 10, 2013](#) by [Amy](#). [Edit](#)

4) Weekly Bachelardian reverie: To provide a prompt for the development of poetry that recycles neurons, the jolts, that cleaves our heads, that mediates our passions, that evokes the sensation of our version of Doctorow's rain, a weekly reverie based on a reading assignment from Bachelard's *The Poetics of Reverie* is required. The faculty will provide a prompt from each week's reading, or you may choose your own favorite passage of one of Bachelard's reveries on/around/through which to create your own reveries. Here is the assignment as you'll find it on the eAlphabet website:

*Post your weekly 100 word reverie on the assigned chapters of Bachelard's *The Poetics of Reverie* here no later than midnight Wednesday each week during the February field study. Your poetic reverie (or riff) should begin with what you experienced as a particularly evocative passage from that week's reading, including page number. Your quote does NOT count in terms of your 100 words of writing. Rather, quote this passage of 1-3 lines from Bachelard and then create your own reverie based on your experience of his reverie. The work here is to feel, trace or map the network of meanings associated in your brain/mind with a given word or phrase. While these weekly reveries are brief, they might develop into poems for inclusion in your field study term paper.*

Sarah's week 4 lecture provided background on Gaston Bachelard and the methodologies that accompanied his career trajectory from natural scientist, to social scientist, to psychoanalyst, to poet.

5) Poetry and Poetry Observed: Another category on the eAlphabet is "Poetry," which contains within it another category called "Poetry Observed." Here's the text describing our Poetry and Poetry Observed assignment:

Here is where you'll post poetry created from your field study during your field study. A minimum goal is one poem per week, 4 total. One of your four poems must be posted in a "Poetry Observed" video format (www.poetryobserved.com/). The goal is to perform your poetry in situ—within the context of your passionate immersion.

Note: Willy Walker, a TESC student also working in Media Services, showed us his version of Poetry Observed, which you can check out at Unspoken Northwest (<http://www.unspokennw.com/>). Check out Button Poetry for inspiration regarding recording parties (<http://www.buttonpoetry.com/>). Note: Sam Cook and Michael Lee are touring the PNW in the spring and we have plans to host them at TESC. Sam's sister, Cate, is a TESC student who would welcome help organizing this event.

6) Term Paper: In addition to poetry, writing in response to our field studies will take the form of Craig Holdrege's "Doing Goethean Science." (See moodle for a pdf of this text and Holdrege's website The Nature Institute <http://www.natureinstitute.org/>). As during the fall quarter, you will be

creating your own version of Holdrege's "Doing Goethean Science" using as a supporting text Stephen Buhner's *The Secret Teachings of Plants: The Intelligence of the Heart in the Direct Perception of Nature* and/or other original genius versions of Holdrege and Buhner as represented in fall quarter students' "Doing Goethean Science" papers posted on the eAlphabet. That is, while these texts provide a structure and methodology for your winter quarter field study, student experiences during the fall quarter and their leadership during our January work sessions will shape the exact specifications and variations on their themes for the winter quarter paper.

7) Final Performances: During week ten each student will have 15 minutes to focus on a poem created during her/his field study and to put this "original poem of genius" into conversation with a poem from Gwynn's *Poetry: A Pocket Anthology*. The idea is to illuminate our program components and concepts. "How, when, and why does (and doesn't) poetry recycle neurons? How can we know or tell that poetry recycles neurons? In other words, you have great latitude both in presentation and content. You are encouraged to use media, but in moderation. *Your voices* should come through; *your creativity* should shine. Please provide for faculty a script with poem (your own and others') included. Make sure your media elements are easily employed and rehearse all technical requirements onsite in advance. Your TESC ID is your ticket to the media equipment available through Media Loan. Finally, you will need to utilize a **feedback mechanism** to elicit how your work recycled audience neurons when we saw and heard from you. Throughout fall quarter faculty discussed and demonstrated feedback mechanisms for assessing how effectively the presentations recycled the neurons of the audience. During the first 4 weeks of winter quarter your own poetry created in response to lecture material was reviewed as an assessment of the effectiveness of materials presented in lecture. As peer groups did in final fall presentations, you will need to elicit feedback in some credible way within the 15 minutes available for feedback and discussion. The individual presentations, feedback and discussions following each, will be allotted 30 minutes total. See week 10 on the program moodle for available times and rooms. Note carefully the different rooms and your performance needs. Sign up will happen in Tuesday seminar of week 4.

8) The Not Knowing Notebook: In addition to reading the assigned texts and showing up in seminar with your seminar pass prepared to participate, you're being asked to keep a weekly list of all the things—poems, authors, lyrics, books, films, historical periods, disciplinary vocabulary—you do **NOT** know about as you encounter them in program texts. While you don't need to find out everything (or anything) about what you list, you do need to provide enough context regarding the experience of your encounter to be able to share it with others and return to it later. For example, include a date and page number or reference like "20 minutes into the film, *The Diving Bell and the Butterfly*, we saw on Tuesday, 8 January...." This should be a separate notebook, one like you like and find handy to keep with you throughout the quarter. Bring your Not Knowing Notebook and mid-quarter self-evaluation with you to your faculty conference for joint review. Note: Sarah will be available for drop in and scheduled meetings on Tuesdays and Wednesdays wks 5-7. See sign up sheet on her office door, Sem2 2106.

9) Mid-quarter and Final Student Self-Evaluations and Academic Statement: These, in general, are 1-2 page self-assessment-based writing assignments that you will work on individually and collectively, both in and out of the classroom. Self-evaluations and the Academic Statement will be discussed in detail throughout the year and writing workshops will be accompanied by required readings about the role and value of a liberal arts education in our contemporary society. For mid-quarter your self-evaluation should consider the goals, perspectives and skills with which you began the quarter, where you are now, and where you want to have achieved by the end of the quarter. Your self-evaluation should be informed by your reading of a recent NYTimes article by Jason deParle (see link under week 5 on moodle). To what degree do or don't you recognize your own college experience, aspirations or achievement in the stories of Angelica, Melissa and Bianca? How might the economic and political contexts of their journeys shape the story you hope to tell in your own Academic Statement? The week ten self-assessment prompt is a short piece by Jonathan Franzen that invites you to reflect, in particular, on the effectiveness of your month-long engagement with a passion (see link under week 10 on moodle). To what degree did your passion transform "a like" to "a love" and an academic assignment about "you" into sustained empathy for that which is "other?"

Note: A mid-quarter meeting with Sarah is required on a Tuesday or Wednesday of week 5 or 6. Please sign up on the sheet posted on her office door, Sem2 C2106.