

The Evergreen State College, Spring Quarter 2008

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Office Hours: Wednesday 9:15-10 and 12-1; group session Tuesday 1-3 in Sem2 C2109

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Contemplative Studies

Special Expenses: \$80.00 for field trips and a yoga equipment fee. Extra costs may vary, depending on student projects.

Class Standing: Third quarter first-year students or above who are prepared to carry out independent study; transfer students welcome

Major Areas of Study and Credits: Themes in each student's individual course of study, which may include research, internship, community service, field study, study abroad or travel, as they relate to contemplative studies. 8 to 16 credits.

Contemplative education...infuses learning with the experience of awareness, insight and compassion for oneself and others through the practice of meditation and contemplative disciplines ...contemplative education experiments with another way of knowing through joining of rigorous liberal arts training and the disciplined training of the heart. -- <http://en.wikipedia.org>

The mind should be checked until it meets with destruction in the heart. This is gnosis (jnana); this is meditation (dhyana). The rest is diffuse speculation. – Amrita-Bindu-Upanishad

Contemplative Studies offers opportunities for highly motivated students to create a learning community in support of their own contemplatively oriented course of study and research. Classroom components of **Contemplative Studies** include: 1) Tuesday peer and faculty independent project sessions, 2) Tuesday guest artist series, 3) Wednesday seminar, 4) Thursday yoga nidra/iRest studio workshop and research group, 5) special events, including guest lectures, workshops, and field trips. In addition to choosing from these program components, all students also have the option to develop 6) an individual study project. Independent work may include research, internships, community service, field study, study abroad or travel options.

This program is especially appropriate for students with interests related to the themes and activities developed fall and winter quarters in the program **Made for Contemplation** (see program web site for addition details <http://academic.evergreen.edu/curricular/madeforcontemplation/>). Appropriate areas of inquiry include: contemplative arts and education, creative process, cultural studies, feminist theory, somatic studies and consciousness studies. The development of students' independent work will be guided by the following questions:

- 1) Do you have a question to be answered?
- 2) What is your method of inquiry?
- 3) How will your work connect with others who have asked (or are willing to ask) a similar or related question?
- 4) Is there an outcome that matters?

Tuesday

1-3 Sem 2, C2109 Peer and Faculty Individual Study Report Session
3:30-5 LH 1 Guest Artist Series and Sem2 C2109 Guest Lecture Series

Wednesday

10-12 Sem2, A2109 Seminar

Thursday

9:30-12:30 CRC 316 Yoga Nidra/iRest Studio Workshop

Special events as listed below

Contemplative Studies – Requirements & Expectations for Full Credit:

To earn the full 16 credits per quarter in this program, you must complete the list of requirements and meet the student conduct expectations as described below. Meeting deadlines is essential. Please, no late work. These are the requirements and expectations for credit in *Contemplative Studies*. *Please note: 16 quarter hours = 48 hours commitment per week.*

1. **ILC** - Study plan for the quarter including components of classroom participation.
2. **Log** – List of hours and activities to be maintained throughout the quarter.
3. **Journal Writing** – You are to keep an academic journal that reflects on your engagement with your contemplative, artistic, and academic work—classroom and individual for the program. This is your private document, but excerpts will be due at mid-term and end of quarter (Thursday noon of weeks 5 and 9). Excerpts to submit consist of 4 journal entries, verbatim OR edited, 75-200 words per entry, typed, double-spaced. What you turn in should be something you want to share with your faculty and learning community. These excerpts are required and will be appreciated as a record of your learning process.
4. **Portfolio** – Each student will create a portfolio that will include the above elements as well as mid-quarter and final peer and faculty reviewed evaluations, a program description for ILC components; and all required assignments as described below for each component of study.

Contemplative Studies Covenant

Expectations for Student Conduct - The following are expectations related to student conduct that must be met to receive full credit in *Contemplative Studies*:

- **Perfect Attendance** (excused absences accepted) and full participation in all class sessions of all components for which you contract yourself. If you need to be absent for any reason please call your faculty and leave a message or send email. If you miss a session due to an excused absence, you need to complete the work (seminar papers, quest artists, research, etc.,) within a week. More than two unexcused absences within any one component of the program will result in loss of credit. Please be on time for all sessions.

- **Meet All Deadlines:** Timely completion of written, creative and collaborative work is essential – you must meet the deadlines. We will not accept late work. Failing to complete work on time will result in loss of credit.

- **Time Management Skills** – Each student is responsible for creating a schedule around the academic class schedule to accommodate all individual and collaborative work required for the program. Please keep in mind that 16 credit hours is a rigorous academic load. The Faculty Handbook reminds us that each credit hour represents three hours of work per week over a ten-week quarter. In other words, 16 credit hours x 3 hours = 48 hours of academic work per week. This includes all your class time, reading, writing, thinking, reflection, creative work, collaborative work and so on.

- **Field Trips** – Students are expected to stay with the group and be responsible to one another and respectful of the institutions and environments we visit. No alcohol or drug consumption is

allowed on Field Trips or at any program sponsored events, on or off campus. Students are responsible for admittance fees to museums, etc. You will be notified in advance of any such fees.

- Stay informed about the program and its schedule, including active monitoring of the class listserv. To subscribe, log on to your preferred email account and send a blank email to following address:

join-?@lists.evergreen.edu Due to spam issues, the ? will be shared in class.

- Think carefully about TESC's five learning foci and the six expectations of an Evergreen graduate:

The Five Foci of Learning

- * Interdisciplinary Study. Students learn to pull together ideas and concepts from many subject areas, which enables them to tackle real-world issues in all their complexity.
- * Collaborative Learning. Students develop knowledge and skills through shared learning, rather than learning in isolation and in competition with others.
- * Learning Across Significant Differences. Students learn to recognize, respect and bridge differences - critical skills in an increasingly diverse world.
- * Personal Engagement. Students develop their capacities to judge, speak and act on the basis of their own reasoned beliefs.
- * Linking Theory with Practical Applications. Students understand abstract theories by applying them to projects and activities and by putting them into practice in real-world situations.

Expectations of a Greener Grad

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

- Respect staff, facilities and equipment. Theft or deliberate damage of equipment is grounds for dismissal.

- Maintain clean individual and collective workspaces. This includes, specifically, bodies.

- Be individually responsible for any work submitted as one's own. This means, in part, not plagiarizing work.

- Resolve disputes directly and without rancor. All members of the program should abide by the principle of honest and face-to-face resolution of conflicts. In the event you do not feel successful in resolving a conflict yourself, bring your concerns to the attention, first, of your seminar leader. If the individual faculty member cannot resolve the problem, he or she will bring it to the attention of the faculty team and they will take steps to resolve the problem. Any conflicts that cannot be resolved by your own efforts or the efforts of your faculty will be referred to our program's Academic Dean. You may not skip steps in this process.

- Respect each other's lives outside of the program.

- Take responsibility for contacting Access Services (867-6348, Lib 1407D) regarding any health condition or disability that may require accommodations to participate effectively in this class.

- Student Conduct – You are expected to follow the Evergreen Social Contract and Student Conduct Code – please take the time to review it at: <http://www.evergreen.edu/aboutevergreen/social.htm>. To summarize, we expect students and faculty to treat one another with respect and civility. Our goal is to create a learning community that allows students to respectfully explore a diversity of ideas, forms of creative expression, and points of view. Andrea Seabert Olsen, Campus Grievance Officer, urged faculty to be especially aware of the following:

- * *SMOKING* – “Evergreen is a non-smoking campus except in designated areas.”
- * *ACADEMIC DISHONESTY* – Please report cases of academic dishonesty, plagiarism, or cheating. It is important that we track these students so that in the next program we can follow up if a further incidence occurs.
- * *DISRUPTION TO COLLEGE FUNCTION* – We have had a few situations in the past couple of years where a student has significantly impacted a program through their behavior. Some examples include students drinking or using drugs on a field trip or coming to class drunk, students wearing fragranced products even after being asked not to, and students presenting threatening language or behavior towards others.

Texts and Requirements:

1) Core texts to be read and explored by everyone:

- Educating for Wisdom and Compassion: Creating Conditions for Timeless Learning* by John P. Miller
- Writing Begins with the Breath* by Laraine Herring or *Writing About Art* by Henry Sayre

Requirements: A 400-600 word reflective exploration of three ways that *Educating for Wisdom and Compassion* influenced your quarter of contemplative study. The style and craft of your writing should reflect your understanding and incorporation of either Sayre’s or Herring’s books about writing. This essay is due in the faculty mailbox by 12:30 pm Thursday of week eight along with your final self-evaluation, including two peer-reviewed drafts of the self-evaluation and this essay, as well as a one paragraph program description of your individual study.

2) Guest artist and scholar lecture series texts:

- Smile of the Buddha: Eastern Philosophy and Western Art from Monet to Today* by Jacquelynn Baas, Robert A. F. Thurman (Foreword)
- From Sand Creek: Rising in This Heart Which Is Our America* by Simon J. Ortiz
- Chicana Art: The Politics of Spiritual and Aesthetic Altarities* by Laura E. Pérez
- *Making Love with Light: Contemplating Nature with Words and Photographs* by John Daido Loori
- The Green Snake and the Beautiful Lily* by Johann Wolfgang Von Goethe
- The Mirror of Simple Souls* and seven inner chapters of *The Chuang Tzu* (handouts)

Requirements: Attendance and an inquiry to be handed in to the faculty mailbox (Sem2 A2117) by 12:30 Thursday of each week, that addresses five questions regarding the presentation: 1) Who presented?, 2) What was presented?, 3) Why was it presented?, 4) How does it matter?, 5) How was your perception of this artist influenced by your reading of the required week’s texts?

3) Seminar texts:

- Educating for Wisdom and Compassion: Creating Conditions for Timeless Learning* by John P. Miller
- Angelic Mistakes: The Art of Thomas Merton* by Roger Lipsey
- Making Love with Light: Contemplating Nature with Words and Photographs* by John Daido Loori
- Sketchbook: A Memoir of the 1930s And the Northwest School* by William Cumming
- The Green Snake and the Beautiful Lily* by Johann Wolfgang Von Goethe

Plus selections from:

-*Secular Conscience: Why Belief Belongs in Public Life* by Austin Dacey
-*Embracing Mind: The Common Ground of Science and Spirituality* by B. Alan Wallace and Brian Hodel
-*Sounds of the Inner Eye: John Cage, Mark Tobey and Morris Graves* by John Cage, Mark Tobey, Morris Graves, Kunsthalle Bremen
Requirements: Attendance, active participation and a preparatory image response or essay to be shared at the beginning of each seminar.

Seminar Image/Passage Inquiry – This is your TICKET to seminar. If you don't have it you won't be able to participate in the seminar. The seminar image inquiry assignment requires that you prepare for seminar by reading each week's readings carefully and getting curious about an image or word image—a passage of the text— related to this reading. For example, you might want to work with key excerpts from required readings or from those referenced in this reading. You might want to work with images of Mark Tobey's "white writing" or Merton's sumi paintings. Or, you might want to find images inspired by Morris Graves' bird paintings being done by contemporary artists. If you are inspired to create your own art, you may bring this to seminar to display on the walls surrounding the tables where you must also place a found image that inspired your work. Along with whatever image or passage of text you have found and reproduced for us to see, you must craft an inquiry statement to place next to this image. This piece of writing should be a succinct—200 words or less—description of your process of engagement, curiosity, and research. What image or passage were you drawn to explore and why? How does the image or passage relate to the assigned seminar text? What about this image or passage would you like to discuss with peers and faculty during seminar? Be sure to do sufficient research and cite your sources using a scholarly format both for the image and your writing. Your inquiry should be peer reviewed by two peers; it should be typed, double-spaced and spell-checked. Another option is to have it peer reviewed by one peer and by a tutor in the writing center. In both cases, you are to summarize the comments and include with the drafts you turn in. **The first draft of the seminar image/passage inquiry is due each Tuesday for the peer review.** We will begin seminars by viewing each student's image/passage and inquiry, which will be placed on the seminar tables. **A second copy** of your final draft and your image (along with the first draft and peer comments) must be turned in to the faculty at the start of Wednesday seminars: this is your "ticket."

4) Yoga nidra/iRest studio workshop texts:

-*Yoga Nidra: The Meditative Heart of Yoga* by Richard Miller
-*Embracing Mind: The Common Ground of Science and Spirituality* by B. Alan Wallace and Brian Hodel
-*Yoga, Power, and Spirit: Patanjali the Shaman* by Alberto Villoldo

Requirements: Attendance, active participation and the presentation week 10 of a creative or scholarly expression of what you learned from the practice, including an artist's statement and/or bibliography. A detailed syllabus for this component of *Contemplative Studies* is attached. An option exists for participation in an ongoing yoga nidra/iRest research project, which will be discussed in class.

5) Special events and texts:

a) Field trips to the Northwest Museum of Art (LaConner) including the Skagit Valley Tulip Festival, Monday and Tuesday, 28-29 April; and to the Froelich Gallery (Portland), Thursday 5 May.
-*Sounds of the Inner Eye: John Cage, Mark Tobey and Morris Graves* by John Cage, Mark Tobey, Morris Graves, Kunsthalle Bremen
-*Sketchbook: A Memoir of the 1930s And the Northwest School* by William Cumming
-*Joe Feddersen: Vital Signs* (due out from UW Press in late May)

Requirements: Attendance, active participation, and a brief 200 word reflection that addresses: 1) What did you see?, 2) When did you (or would you have liked to) experience a contemplative state of mind?, 3) How does what you saw or otherwise experienced matter?, 4) How was your

perception of the art you experienced influenced by your reading of the required field trip texts?
Due in faculty mailbox by 12:30 Thursday of the week following each event.

b) Performances/lectures/workshops and texts:

-Austin Dacey, director of Center for Inquiry (Alumni Lecture), 9 April, noon Friends of the Library, 6-10 p.m. Longhouse with the EWS program, Religion and Society. Texts: *Secular Conscience: Why Belief Belongs in Public Life* by Austin Dacey and the first chapter of *Embracing Mind: The Common Ground of Science and Spirituality* by B. Alan Wallace and Brian Hodel.

-James Luna, visiting performance artist (Diversity Series Lecture), 22 April, 11 a.m. and 6 p.m. LH 1; Artist's Performance, 25 April, time TBA, Longhouse. Text: *From Sand Creek: Rising in This Heart Which Is Our America* by Simon J. Ortiz

-H.H. Dalai Lama and accompanying Tibetan monks. Lecture and/or workshops with H.H. Dalai Lama and accompanying Tibetan monks. Details TBD. Text: *How to Practice* by H.H. Dalai Lama. For schedule of events and tickets see <http://www.seedsofcompassion.org/>

- Neil deGrasse Tyson (Unsoeld Lecture), Tuesday, 29 April, time TBD, CRC. Text: *The Sky is Not the Limit or/and One Universe: At Home in the Cosmos* by Neil deGrasse Tyson.

-Dave Stringer, contemplative musician. Kirtan (performance), 20 April, evening in CRC 316; chanting workshop on 21 April, morning in CRC 316. Text: *This Is Your Brain on Music: The Science of a Human Obsession* by Daniel J. Levitin.

Requirements: Attendance and an inquiry, to be handed in to the faculty mailbox (Sem2 A2117) by 12:30 Thursday of the week following each event, that addresses five questions regarding the presentation: 1) Who presented?, 2) What was presented?, 3) Why was it presented?, 4) How does it matter?, 5) How was your perception of this artist influenced by your reading of the required special event texts?

6) Individual study project texts:

Texts to be determined by the student, but at least two texts by others who have explored the student's area of inquiry must be included in the ILC.

Requirements: Participation in the week one Tuesday 1-3 program orientation and Individual Learning Contract workshop, including the completion of an ILC for internal program use only by Tuesday of week two. Presentation of work completed during week 10 class periods. All students completing an individual study component must maintain a log of hours appropriate to credit expected and a journal of weekly activities.

Week by Week Schedule

Week One: March 31

Tuesday, 4/1, 1-3, Sem2 C2109, Mandatory First Meeting: program overview and design of classroom and independent study plans.

Tuesday, 4/1, 3:30-5, Sem2 C2109, Design of classroom and independent study plans

Wednesday, 4/2, 10-12, Sem2 A2109, Seminar

- Reading: *Educating for Wisdom and Compassion/EWC* ch 1-2

Thursday, 4/3, 9:30-12:30, CRC 314, Yoga nidra/iRest studio

- Reading: *Yoga Nidra/YN* ch 1

Week Two: April 7

Tuesday, 4/8, 1-3, Sem2 C2109, Faculty and peer consultation re: study plans

- Reading: *Writing about Art* and/or *Writing Begins with the Breath*

DUE: ILC as in-program document describing your quarter study plan

Tuesday, 4/8, 3:30-5, LH 1, June Northcroft Grant, Master Maori Artist

- Reading: *Smile of the Buddha*/SB parts 1-2; *Chicana Art*/CA invocation

Wednesday, 4/9, 10-12, Sem2 A2109, Seminar

- Reading: *Secular Conscience* ch 1-2; *Embracing Mind*/EM ch 1-3

Wednesday, 4/9, Austin Dacey, director of Center for Inquiry (Alumni Lecture). At noon Friends of the Library; 6-10 p.m. Sem2, C1105, with the EWS program, *Religion and Society*.

- Reading: *Secular Conscience: Why Belief Belongs in Public Life* and the first two chapters of *Embracing Mind: The Common Ground of Science and Spirituality*

Thursday, 4/10, 9:30-12:30, CRC 314, Yoga nidra/iRest studio

- Reading: YN ch 2; EM ch 1-3

Friday-Tuesday, 11-15 April, H.H. Dalai Lama in Seattle with Seeds of Compassion. Details of simulcast on campus TBD. For schedule of events and tickets see

<http://www.seedsofcompassion.org/>

- Reading: *How to Practice* by H.H. Dalai Lama

Week Three: April 14

Tuesday, 4/15, 1-3, Sem2 C2109, Faculty and peer consultation re: study plans

- Reading: *Writing about Art* and/or *Writing Begins with the Breath*

Tuesday, 4/15, 3:30-5, LH1, Patti Warashina, renowned NW artist and UW professor

- Reading: SB part 3-4; CA ch 1-2

Wednesday, 4/16, 10-12, Sem2 A2109, Seminar

- Reading: EWC part 2 ; *Sounds of the Inner Eye*/SIE pp. 2-23; 54-77

Thursday, 4/17, 9:30-12:30, CRC 314, Yoga nidra/iRest studio

- Reading: YN ch 3; EM 4-6

Week Four: April 21

Sunday and Monday, 20-21 April, Dave Stringer, contemplative musician . Kirtan (performance), 20 April, evening in CRC 314; chanting workshop on 21 April, morning in CRC 314.

- Reading: *This Is Your Brain on Music: The Science of a Human Obsession* by Daniel J. Levitin.

Tuesday, 4/22, 1-3, Sem2 C2109, Faculty and peer consultation re: study plans

- Reading: *Writing about Art* and/or *Writing Begins with the Breath*

Tuesday, 4/22, 11 and 6, LH1, James Luna, Luiseno/Diegueno performance and multimedia artist

- Reading: *From Sand Creek: Rising in This Heart Which Is Our America*; CA ch 3-4

Wednesday, 4/23, 10-12, Sem2 A2109, Seminar

- Reading: EWC ch 7-8; SIE pp 204-219

Thursday, 4/24, 9:30-12:30, CRC 314, Yoga nidra/iRest studio
- Reading: *EM* 6-7

Friday, 4/25 James Luna, visiting performance artist (Diversity Series Lecture), Artist's Performance, time TBA, Longhouse.
- Reading: *From Sand Creek: Rising in This Heart Which Is Our America*; CA ch 3-4

Week Five: April 28

Monday-Tuesday, 28-29 Field trip to the Northwest Museum of Art (LaConner) including the Skagit Valley Tulip Festival
- Reading: SIE; *Sketchbook*

Tuesday, 4/29 Neil deGrasse Tyson (Unsoeld Lecture), Tuesday, 29 April, time TBD, CRC.
- Reading: *The Sky is Not the Limit or/and One Universe: At Home in the Cosmos* by Neil deGrasse Tyson.

Wednesday, 4/30, 10-12, Sem2 A2109, Seminar
- Reading: SIE catalogues of the works of Cage, Tobey, Graves; *Sketchbook*

Thursday, 5/1, 9:30-12:30, CRC 314, Yoga nidra/iRest studio
- Reading: *EM* 8-9 *Yoga, Power, and Spirit*/YPS introduction

DUE: Mid-quarter self-evaluations, journal excerpts

Week Six: May 5

Tuesday, 5/6, 1-3, Sem2 C2109, Faculty and peer consultation re: study plans
- Reading: *Writing about Art* and/or *Writing Begins with the Breath*

Tuesday, 5/6, 3:30-5, Sem2 C2109, Dr. Louis Komjathy, East Asian Religions, Pacific Lutheran University
- Reading: *Making Love with Light*

Wednesday, 5/7, 10-12, Sem2 A2109, Seminar
- Reading: *Making Love with Light*

Thursday, 5/8, 9:30-12:30, CRC 314, Yoga nidra/iRest studio
- Reading: YPS part 2; *EM* ch 10

Week Seven: May 12

Tuesday, 5/13, 1-3, Sem2 C2109, Faculty and peer consultation re: study plans
- Reading: *Writing about Art* and/or *Writing Begins with the Breath*

Tuesday, 5/13, 3:30-5, Sem2 C2109, Dr. Paul Ingram, Department of Religion, Pacific Lutheran University
- Reading: *The Mirror of Simple Souls* and seven inner chapters of *The Chuang Tzu* (handouts)

Wednesday, 5/14, 10-12, Sem2 A2109, Seminar
- Reading: *The Mirror of Simple Souls* and seven inner chapters of *The Chuang Tzu* (handouts)

Thursday, 5/15, 9:30-12:30, CRC 314, Yoga nidra/iRest studio
- Reading: *EM* ch 11-14; YPS part 3

Week Eight: May 19

Tuesday, 5/20, 1-3, Sem2 C2109, Faculty and peer consultation re: study plans
- Reading: *Writing about Art* and/or *Writing Begins with the Breath*

Tuesday, 5/20, 3:30-5, LH1, Michael Magrath, installation artist and craftsman
Reading: SB part 5; CA ch 5-conclusion

Wednesday, 5/21, 10-12, Sem2 A2109, Seminar
- Reading: *Angelic Mistakes* pp 43-160

Thursday, 5/22, 9:30-12:30, CRC 314, Yoga nidra/iRest studio
- Reading: YPS part 4

DUE: 400-600 word reflective exploration of *Educating for Wisdom and Compassion*

Week Nine: May 26

Tuesday, 5/27, 1-3, Sem2 C2109, Faculty and peer consultation re: study plans
- Reading: *Writing about Art* and/or *Writing Begins with the Breath*

Tuesday, 5/27, TBA 3:30-5, Sem2 C2109, Christina Sophia, Anthroposophist
- Reading: EWC ch 9-10; *The Green Snake and the Beautiful Lily*

Wednesday, 5/28, 10-12, Sem2 A2109, Seminar
- Reading: EWC ch 9-10; *The Green Snake and the Beautiful Lily*

Thursday, 5/29, 9:30-12:30, No class: preparation of final project

DUE: Self-evaluations with peer reviews, journal excerpts

Week Ten: June 2

Tuesday, 6/3, 1-3, Sem2 C2109, Student Presentations

Tuesday, 6/3, 3:30-5, Sem2 C2109 Student Presentations

Wednesday, 6/4, 10-12, Sem2 A2109, Student Presentations

Thursday, 6/5, 9:30-12:30, CRC 314, Student Presentations

Thursday, 6/5, Fieldtrip Froelich Gallery (Portland), Joe Feddersen's Opening
- Reading: *Joe Feddersen: Vital Signs*

Due: Final self-evaluations, portfolios, final studio and individual study projects

Evaluation Week: June 9

All students must participate in an evaluation conference with their seminar faculty. Prior to this meeting all students must have submitted a peer-edited and revised self-evaluation as well as a faculty evaluation. **Do not schedule departures from campus before checking with your faculty about this evaluation week schedule.**

Evergreen College, Spring 2008
Thursdays, 9:30-12:15, CRC 314
Sarah Williams, Sem2 C2106, ext. 6561, williasa@evergreen.edu
Office Hours: Wednesday 9-10 and 12-1; group session Tuesday 1-3 in Sem2 C2109

Contemplative Studies – Yoga Nidra/iRest Studio Workshop

*riHAHAriHAHAriHariHAHAriHAriOM!HAHAraHArAHAHAriOM! HAHA
riHA Asked whether he did what I thought the he did, he said,
“Yes.” He gave me an example. He
can imagine having a house
in Ceylon, the Tea Mountains. Old woman dressed
excessively: false eyelashes, high red hair, trinket
jewelry. (Others tittering.) Graves came near: You’re
very beautiful. She smiled, smile of light, “I thank you.” Bird is a
chalice. Chalice is a bird. Chalice and
bird are breathing together.*

*His birds are not birds.
They are invitations to events at which we are
already present. Write it down: don’t forget to reply. There are many
islands in the lake. No one of them is larger than a chair
or coffee table. They’re covered with vegetation.
They are tree tops that have turned into receptacles.
(John Cage, Series re Morris Graves)*

*When I tried to imagine what it would be like to be Graves in the act of painting, it
seemed to me it would be natural to vocalize and at times to dance. I then asked him
whether that happened. He said it did. For the nonsyntactical dance-chants, I used the
syllables of names and words from I Ching—determined pages of The Gospel of Sri
Ramakrishna. The arrangement of these syllables follows metrical patterns of the fourth
movement of my Quartet for Percussion (1935). It was following the third movement that
Morris Graves said, “Jesus in the Everywhere.” And it was the day after that event that
we first met each other.*

In writing the pieces for this book, I hoped to emulate his [Joseph Cornell’s] way of working and come to understand him that way. It is worth pointing out that Cornell worked in the absence of any aesthetic theory and previous notion of beauty. He shuffled a few inconsequential found objects inside his boxes until together they composed an image that pleased him with no clue as to what that image will turn out be in the end. (Charles Simic, *Dime-Store Alchemy: The Art of Joseph Cornell*).

That Charles Simic wanted to do with words what Joseph Cornell did with dime-store bric-a-brac, that John Cage wanted to do with words what Morris Graves did with painting, inspires me, because of the gift of their work, to do the same:

This studio/workshop is itself a shadow box, a collage, a montage, a surreal scenario for exploring the perceiving, creative and contemplative aspects of mind. Like during the fall and winter quarters, the following collage of voices, taken from our program texts (real and imagined), was inspired by my experiences and memories. And, like during the fall and winter quarters, it is offered as an invitation by way of a syllabus for you to experience, remember and express your own inspiration. Although that which inspired Dutch immigrant and collage maker Joseph Cornell in New York City in the 1940s still shapes this syllabus, its winter quarter invitation was local. The

following collage invites you to see through the eyes of the “mystic artists” working in the Pacific Northwest in the 1940s as well as through the eyes of John Cage looking through the “inner eye” of these artists to see the “Sky of Mind” perhaps first articulated in Patanjali’s yoga sutras.

*Upon awakening
the Seer watches her dream dissipate
like a wisp of cloud.
Empty sky remains. (Alberto Villoldo, Yoga, Power, and Spirit: Patanjali the Shaman)*

That Deloris Tarzan Ament wanted to with words (and that Mary Randlette wanted to do with photography) what the Northwest mystics did with the iridescent light and natural bric-a-brac of our regional landscape, inspires me, because of the gift of their distinctive style, to do the same:

This distinctive style had two sources: first, the land itself, and the way it appeared in diffused light; and the second, the Northwest’s cultural mix. It was a unique combination of inner and outer light.

Many Northwest sculptors and painters created iconic images of animals, especially birds, that had resonance in Native American themes. Northwest artists’ studios are apt to be thick with found objects such as owl nests, seashells, unusual stones, dried weeds, bird skulls, insect specimens, driftwood, Native American carvings, African masks, and Asian ceramics, in addition to tacked-up images by other, admired artists.

The mystic label came from their way of imbuing subjects with a sense of heightened meaning. They hinted at another reality behind the visible order of things. The effect was achieved without the slightest hint of sentimentality, often through the use of symbols such as birds, the moon, or a distant shore.

Carl Jung once wrote, ‘The symbol can make the divine visible.’ Morris Graves said simply, ‘Works of art can strive to clarify the spirit.’

For him, [Graves]. consciousness often assumed the form of a bird, or of a chalice,—a form of the Holy Grail, a time-honored symbol of the search for truth and redemption.

It has been said that many of Grave’s paintings sprang from visions received in meditation. It might be more accurate to say that for Graves, painting was itself a meditative practice.

He meditated, painted, and listened intensely to night sounds, trying to imagine and to draw the creatures that made them. At various times he tried to paint birdsong, and the sound of surf, in consonance with the Vedic concept that sound and form are synonymous.

[I]n all significant painting from Catal Huyuk to Hieronymus Bosch the Bird has stood for that drive or force which bears the migrant soul of man into another state.’ Gerald Heard

‘We must so live that we can sensitively search the phenomena of nature from the lichen to the day-moon, from the mist to the mountain, even from the molecule to the cosmos—and we must dream deeply down into the kelp beds and not let one fleck of significance of beauty pass unappraised and unquestioned and unanswered.’ Morris Graves

‘To me art is a holy land,’ he [James Washington Jr.] has said, ‘where initiates seek to reveal the spirituality of matter.’

‘I don’t think we really create a damn thing. We fool around and something comes of it. We are not creators—we are created. I hold the brush, but what holds me?’ William Cumming

‘The cosmos has become my Koan.’ Philip McCracken

'There have been many times with animals when I've sensed that my subjects were busy studying me; a strange moment of common ground in mutual understanding. I'm quite convinced that part of the Raven, Otter, and Hawk spirit has occasionally been in me with the purpose of conveying their story to others of my kind.' Tony Angell

The experience of a more cosmic, altered, or other than human state of consciousness is at the heart of the yoga tradition. In this studio workshop yoga *asana* and yoga *nidra* will be practiced with particular attention to their facility for shifting one's state of consciousness. The focus winter quarter was regional, but wonderfully complementary relative to the fall quarter focus on Joseph Cornell's legacy. Compare and contrast, for example, Philip McCracken's sculpture, *Poems* (Ament p. viii), which uses the natural bric-a-brac of our forests and seashores, with the dime-store bric-a-brac of Cornell's art, also done in the 1940s. Just as the word shaman is derived from the indigenous Tungus, the reindeer people of northern Siberia, the word yoga derives from a shamanic tradition indigenous to India. Both are shamanic practices that like the art of Cornell and the NW mystics bare witness to the relationship between consciousness and environment. Guess who first saw that reindeer could fly? McCracken, working in the PNW carved a book out of wood and composed a poem on its pages of natural bric-a-brac: shells, bear claws, leaves. Simic, a contemporary poet laureate, created poetry to do with words what Cornell did with objects.

In writing the pieces for this book, I hoped to emulate his [Joseph Cornell's] way of working and come to understand him that way. It is worth pointing out that Cornell worked in the absence of any aesthetic theory and previous notion of beauty. He shuffled a few inconsequential found objects inside his boxes until together they composed an image that pleased him with no clue as to what that image will turn out be in the end. (Charles Simic, *Dime-Store Alchemy: The Art of Joseph Cornell*).

maBRAHBRAHmaBRAHBRAHmaSAKtiBRAHBRAHmaSAKtiBRAHBRAHmaSAK Twice we have visited Fern Canyon. Earth above, earth below (K'un K'un): nature in contrast to spirit, earth in contrast to heaven, space as against time. Devotion. No combat: completion. The coexistence of the spiritual world and the world of the senses. We listened to the traffic of the birds. A highway. When the Baroness Mitsuko Araki was asked whom she wanted to meet, she said, "I only want to meet artists." (John Cage, Series re Morris Graves)

That Charles Simic/John Cage wanted to do with words what Joseph Cornell/Morris Graves did with dime-store bric-a-brac/painting, inspires me, because of the gift of their work, to do the same:

This studio/workshop is itself a shadow box, a collage, a montage, a surreal scenario for exploring the perceiving, creative and contemplative aspects of mind. The following collage of voices, taken from our program texts (real and imagined), was inspired by experiences and by memories. Discerning the difference will be part of our work: Are memories of experiences other than experiences of memory?

Joe brought to one of our team planning meetings Lindsay Blair's book, *Joseph Cornell's Vision of Spiritual Order*. I was reminded by it of a book I'd seen in the art studio basement of the Santa Sabina Center in San Rafael while on a meditation retreat years ago with Richard Miller. That book--Jonathan Foer's *A Convergence of Birds: Original Fiction and Poetry Inspired by the Work of Joseph Cornell*--with its lift-up colored plates of Cornell's bird boxes had intrigued me. I assumed a connection with the Sufi classic, Farid ud-din Attar's, *The Conference of the Birds*.

And, my desire increased for an experience of yoga (fr. Sanskrit meaning union, that which unites heaven and earth) that explicitly acknowledged and appreciated the gift of its shamanic traditions. So many *asanas* (poses) are named after birds. Even more, *Ham* and *Sa* (*hamsasana* – swan pose) name in Sanskrit the vibration of in-breath and the out-breath. In *pranayama* (breath work) our shoulders remember being as wings. Cornell made films about birds. They were considered by many to be films about perception or consciousness itself. Indeed, Cornell’s works, not to mention his beliefs, his art, life style, and desires, were “a force illegible.”

Yet, the gift of this force, the experience, for example, of sensing the city (of your body), knowing the limits of rationality, and feeling the intellect as a light bulb, these compel the mind to make sense of Cornell as a celebrated American dead white male artist. The shadow box of Cornell is full of our own moment’s angels and demons: religious fundamentalism, global capitalism, unprecedented immigration and migrancy, patriarchal masculinity (its wounding, its wonder, and its wounded), urbanization, racism, sexism, able-ism, class-ism and surrealism in all its modern and postmodern forms. Similarly, Villoldo argues that “the dismissal of yoga and shamanism as primitive mysticism is a glaring example of colonial anthropology.”

Consider this. Sitting on the plane next to me on an early morning flight to a yoga nidra training in Calgary was Robin.

“*Mahat* is the tail.’ Scholars fight about this interpretation, but isn’t it a beautiful teaching?”

What are the odds of getting to this place in program planning and then finding yourself, while flying, in conversation about scholars’ interpretations of bird metaphors for the explanation of human existence in the *Taittiriya Upanishad* with a yogi named Robin?

JC’s boxes call. And in the year 2007 Patanjali is reinterpreted through the feminized gaze of South American shamanism. Gifts. They inspire gifts of gifts of gifts. Forces illegible. This studio workshop is a response to that kind of gift. Like Foer, I found that I must do something with my love for the gift of their inspiration...

* * *

I must do something with my love—for Cornell, for my love of Cornell, for gifts, inscriptions and the beginning of love.

I began to write... (Jonathan Safran Foer, “Introduction: Response and Call,” *A Convergence of Birds: Original Fiction and Poetry Inspired by the Work of Joseph Cornell*)

* * *

A Force Illegible

Did Cornell know what he was doing? Yes, but mostly no. Does anyone fully? He knew what he liked to see and touch. What he liked, no one was interested in. Surrealism provided him with a way of being more than just an eccentric collector of sundry oddities. The ideas of art came later, if they ever did come clearly. And how could they? His is a practice of divination. Dada and surrealism gave him a precedent and a freedom. I have in mind especially their astonishing discovery that lyric poetry can come out of chance operations. Cornell believed in the same magic, and he was right! All art is a magic operation, or, if you prefer, a prayer for a new image.

“In murky corners of old cities where everything—horror, too—is magical,” Baudelaire writes. The city is a huge image machine. A slot machine for the solitaries. Coins of reverie, of poetry, secret passion, religious madness, it converts them all. A force illegible. (Charles Simic, *Dime-Store Alchemy: The Art of Joseph Cornell*)

* * *

Adho Mukha Svanasana Downward-Facing Dog

Within my body

there's a city—

nameless streets
dead-end alleys

of pains and promises,
a mapless Atlantis

cordoned off
by years and bones.

The muscles pull
the tendons throb

my joints crack out
their resistance—

places I've ached
undetected

for a quarter of a century
send out their muted frequencies

from an unfamiliar
pose.

Descending too quickly,
I implode.

Down here, or even up there
breath is the most

difficult of absences
and so, two finger-widths

into the *hara*
I find my bearings

mind-body-belly
oxygen tank both empty and full.

*Listen to the place
you feel it the most*

says the teacher,
head dangling from

*adho mukha
svanasana*

a single bulb
on a simply cord.

So once again
I go deeper

to where
the muscles pull

the tendons throb
the pain travels

its clandestine escape
and then retreats

in the halfway reach
where each breath

razes another
skyscraper I've aspired to,

brings the earth up
a little lighter between my toes. (Leza Lowitz, *Yoga Poems: Lines to Unfold By*)

* * *

This physical body is made up of the food that we consume. What we see as this body is the corporeal self (anna-maya kosha). Within this corporeal self there is a subtler self called the vital self (prANa-maya kosha). It (the vital self) fills the corporeal self like heat filling a metal piece put in the fire. So the vital self (or sheath, kosha) permeates the corporeal self totally. The Upanishad uses the word 'purushha' for each of these 'selves'. So the vital purushha fills up the corporeal purushha. Within the vital 'purushha' there is the manomaya purushha (the mental self). Within the latter one there is the vijnAna-maya purushha (the intellectual self). And within the vijnAnana-maya there is the Ananda-maya purushha (the blissful self). The word 'within' here in each case is an understatement, a failure of words. In each case the succeeding sheath fills up the preceding one. Each 'purushha' follows the preceding one, is more subtle than the preceding one, and fills up the preceding one. This subtle sequencing is referred to by the terminology 'anvayaM purushha-vidhaH' repeatedly by the Upanishad. In each case the particular purushha is imagined to be a bird with wings, head, tail, etc. We do not need these details here. (Professor V.

Krishnamurthy, *The Song of the Vedas (Shruti Gita)*,
http://www.advaita.org.uk/discourses/teachers/shruti_gita_profvk.htm)

* * *

By the night of the full moon ... each of us had to choose some kind of bird—a sparrow, a thrush, a crow, a warbler—and on that night, wherever he was, Emory was going to pray each of us into those birds. We were going to become those birds. And they were going to fly away. (Barry Lopez, "Emory Bear Hands' Birds," in Jonathan Safran Foer's *A Convergence of Birds: Original Fiction and Poetry Inspired by the Work of Joseph Cornell*)

* * *

I must do something with my love—for Cornell, for my love of Cornell, for gifts, inscriptions and the beginning of love.

I began to write letters . . .

Dear Mr. Foer:

Your letter, which covers a whole page, contains only one line about what you want: "...a story or poem that uses Joseph Cornell's bird boxes as the source of imaginative inspiration...(but) which need not make any explicit reference to Cornell of the art itself..." Since I don't know what this means, since you mention no fee (is there one or not?), since the whole issue seems to be a question of getting contributions, for nothing, from various well-known people

to suit your own ends (vague as they are), and since for some reason you seem to think I'd be "as excited about this project as [you] are," how can I say yes, even with the very best of wills?

... The boxes called the writers in from great distances; they demanded the attention of those who had no attention to spare...

The boxes moved questions of logistics to the backdrop. No one—save for that early respondent—asked about fees or agents or publishers. They didn't ask about these things because they weren't responding to me. Their responses predated my call. I was just lucky enough to intercept them.

Many of Cornell's most brilliant boxes were not intended for the museums in which they now reside. They were gifts, tokens of affection—I love this. You will love this. He had them delivered to his favorite movie stars and authors. He handed them, personally, to his most loved ballerinas. And they were uniformly sent back. He was rejected, laughed at, and, in one unfortunate case, tackled.

But the boxes themselves—not his hopelessly romantic supplication—survived. More than survived, they came to be considered among the most seminal works of twentieth-century art. Their call beckoned, and continues to beckon, curators, museum-goers, and so many artists and writers. *Their* call, not Cornell's. They became gifts of gifts of gifts of gifts—a cascade of gifts without fixed givers or receivers.

So what is it about Cornell's boxes that made him a world-famous artist, and allowed my inept proposal to take flight? The answer, of course, is inexhaustible—it changes with each viewing... (Jonathan Safran Foer, "Introduction: Response and Call," *A Convergence of Birds: Original Fiction and Poetry Inspired by the Work of Joseph Cornell*)

* * *

Street-Corner Theology

It ought to be clear that Cornell is a religious artist. Vision is his subject. He makes holy icons. He proves that one needs to believe in angels and demons even in a modern world in order to make sense of it.

The disorder to the city is sacred. All things are interrelated. As above, so below. We are fragments of an unutterable whole. Meaning is always in search of itself. Unsuspected revelations await us around the next corner.

The blind preacher and his old dog are crossing the street against the oncoming traffic of honking cabs and trucks. He carries his guitar in a beat-up case taped with white tape so it looks like it's bandaged.

Making art in America is about saving one's soul. (Charles Simic, *Dime-Store Alchemy: The Art of Joseph Cornell*)

Alberto Villoldo, medical anthropologist and researcher of shamanic practices in the Amazon and the Andes, turns the 2000 year old yoga sutras of Patanjali into street-corner shamanism:

Practice purity...

be unsullied by anger or vengeful thoughts.

Practice contentment...

be at peace with what is and what is not.

Practice austerity...

*purify, reject greed, lack, and envy
and the endless desire for more.*

Study...

and cultivate wisdom.

Open your heart to all that can be known.

Surrender...

become one with Spirit,

aware of your sacred nature.
Know that you are woven into the
intricate matrix of creation.

* * *

This letter—my arrangement of letters to create a syllabus of sorts, is full of words I love, words, perhaps, that you will love, and covers a whole page (and more) yet needs contain only one line about what I want.

Create and gift a box that uses Joseph Cornell's bird boxes or the art of a "Northwest mystic" (or those artists and scientists with whom they are intricately connected) as the source of imaginative inspiration to express your consciousness of your experience of this eight-week yoga nidra/iRest studio workshop.

Required Components of the Yoga Nidra/iRest Studio Workshop:

* * *

NOTE: Much of the following material was included as part of our all-program work during the fall and winter quarters of Made for Contemplation as well as being a required focus of this studio workshop.

* * *

Required Readings:

- * Miller, Richard. *Yoga Nidra: The Meditative Heart of Yoga*
- * Villoldo, Alberto. *Yoga, Power, and Spirit: Patanjali the Shaman*
- * Wallace, Alan and Brian Hodel. *Embracing Mind: The Common Ground of Science and Spirituality*
- ** Frawley, David. "The Secrets of Prana," *Yoga International*, October/November, pp. 25-29 1997.
- ** Kraftsow, Gary. "Pancamaya," diagram and chart, American Viniyoga Institute, 2006.
- ** Kraftsow, Gary. "The Multidimensional Self," *Yoga for Transformation*, pp. 3-16.

Recommended Readings:

- ** Klein, Jean. "A Conversation on Art," *Who Am I?*, pp. 177-198.
- ** Foer, Jonathan Safran, Flights of Fancy//Guardian Unlimited Arts.
http://arts.guardian.co.uk/features/story/0,,1778945,00.html#article_continue
- ** Lopez, Barry. "Emory Bear Hands' Birds," *A Convergence of Birds: Original Fiction and Poetry Inspired by the Work of Joseph Cornell*, edited by Jonathan Safran Foer.

** These readings are short articles or chapters and are available for photocopying from Contemplative Studies library reserve or online as noted.

Recommended Viewings: Cornell boxes online at:

<http://americanart.si.edu/collections/interact/slideshow/cornell.cfm>;
<http://www.ibiblio.org/wm/paint/auth/cornell/> and "bird" films (e.g., The Aviary, A Legend for Fountains, Angel, Nymphlight, Centuries of June) found on the DVD *The Magical Worlds of Joseph Cornell* (on reserve in the library and screened in class fall quarter).

Classroom Practice: Thursday eight-week yoga nidra/iRest practice sequence

Home Practice: Masters of three yoga nidra/iRest CDs are on closed reserve in the library. Bring blanks (3) to make your own copies in SAIL.

Bird Box or NW Mystic Art: Create and gift a Cornell-inspired bird box or a piece of your own NW Mystic art to express your consciousness of your experience yoga nidra/iRest. Please note: An artist's statement must accompany your work detailing to whom you gifted it, why, and her/his response. If your work isn't returned to you (as many of Cornell's boxes were) you must ask for

your art back for classroom presentation. This statement also must made explicit the ways in which your art piece expresses a state of consciousness experienced during yoga nidra.

Log and Assessment: A one-page accounting of hours spent doing what: e.g., 28 Sept: 1 hour-yoga nidra home practice with CD #1. For each academic credit expected, three hours of work need to be documented. And, there is an expectation of your participation in and completion of the assessment materials administered by the members of the yoga nidra/iRest research group. See the “latest news” column at <http://www.nondual.com/> for more information and consider joining this research group at our first meeting, TBA in class.

Journal: Dated entries documenting your engagement with this studio workshop, including notes, insights, research, images, etc. This is your private document, but excerpts will be due at mid-term and end of quarter (Thursday noon of weeks 5 and 10). Excerpts to submit consist of 4 journal entries, verbatim OR edited, 75-200 words per entry, typed, double-spaced. What you turn in should be something you want to share with your faculty and learning community. These excerpts are required and will be appreciated as a record of your learning process. NOTE: These excerpts are required in addition to the journal excerpts required of, and described in, the *Contemplative Studies* syllabus.

Due Date: Unless noted otherwise, all work must be completed for inclusion in the all-program presentation, which is week 10. No late work will be accepted.

Recommended Components:

While some of the required all-program texts for spring quarter (*Sounds of the Inner Eye, Sketchbook*) as well as our seminar work and field trips will provide the context for our regional focus and other texts (*Embracing Mind; Yoga, Power, and Spirit: Patanjali the Shaman*) will provide focus for the historically spiritual and the contemporary secular contexts of this studio, individual research regarding Joseph Cornell and Charles Simic, yoga nidra/iRest, the NW Mystics and John Cage, as well as the neurophysiology of contemplative practice could continue to be inspiring. For example, you might want to consider:

- a) Joseph Cornell in the context of American immigrant culture and dime-store alchemy (capitalism and urbanization, 20th century American art history, Christian Science and religious fundamentalism, fetishism, romanticism, identity and gender politics).
- b) Charles Simic’s poems in the context of contemporary American poetry as well as in terms of the tapestry of its symbols (e.g., Gerard de Nerval’s lobster on a leash, Poe’s “The Man of the Crowd,” the myths of Theseus and Spider-Man).
- c) the traditions of 1) yoga nidra/iRest (e.g., Miller, Klein, Desikachar, *The Taittiriya Upanishad, Siva Sutras, Tripura Rahasya, Yoga Sutra of Patanjali*), 2) shamanic traditions and birds (e.g., Vitebsky, Winkelman), and 3) the neurophysiology of yoga and contemplative practices (e.g., Begley, Wallace, Krippner, Gray, et. al.).

Schedule:

9:35*-12:30 Yoga nidra/iRest practice session

*Please note the start time of 9:35: the studio is closed with no late admittance after 9:35. Wear comfortable clothing for ease in movement. Dress in layers, including warm layers for comfort with prolonged stillness in a cool room. Yoga mats are available from the CRC for checkout with your student ID, or you may bring your own yoga mat.