

GODDARD COLLEGE / Plainfield, Vermont / Founded 1863

Student: Daniel Jeremy Cook

Birthday:	January 20
Social Security Number:	XXX-XX-8060
Dates of Attendance:	February 2005 – December 2007
Program:	Interdisciplinary Arts
Degree:	Master of Fine Arts
Date of Degree:	February 10, 2008
Area of Study:	Painting, Song Writing
Semester Hours:	60
Final Product Title:	<i>Finding My Voice</i>

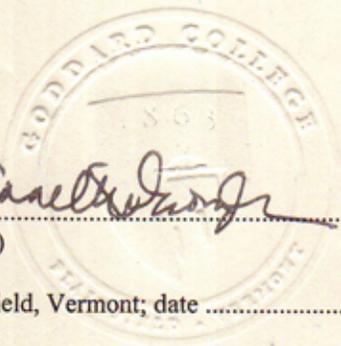
With this cover page, the attached papers constitute the Transcript of Record. They include evaluative comments written by the faculty advisor and the faculty member serving as second reader for the student's culminating project, a faculty-approved student evaluation and course descriptions if requested by the student.

Goddard College does not make use of letter grades. The student fully met the requirements for the award of the Master of Fine Arts degree, one of those requirements being graduate study judged to be of a quality that would merit a grade of B or above in a letter-grade system. Refer to the attached faculty reports for evidence of the quality of the student's studies.

Goddard College is accredited by the New England Association of Schools and Colleges, Inc. through its Commission on Institutions of Higher Education.

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OFFICIAL TRANSCRIPT

IF THE SEAL ON THE GODDARD ENVELOPE HAS BEEN
BROKEN, THIS TRANSCRIPT IS NO LONGER OFFICIAL.



SIGNED

(Name)

COORDINATOR/TRANS. SERV.

(Title)

for the College, at Plainfield, Vermont; date

JAN 02 2009

Student: Daniel Jeremy Cook

FACULTY ADVISOR'S REPORT ON GRADUATE STUDY AS A WHOLE

Fall 2007

Area(s) of Study:

Painting

Song Writing

Overview:

Daniel J. Cook's portfolio in fulfillment of the requirements for the MFA in interdisciplinary arts, "Finding My Voice", is a portrait, in word and song and visual representation, of a practice wonderfully integrating painting, musical composition and storytelling. Daniel J. Cook, painter, musician, teacher, interdisciplinary artist, has created a strong body of work, literally and metaphorically, in this period of art making and study. The documentation in "Finding My Voice" speaks of thoughtful disciplined development and of a practice at the precipice of ongoing depth and expansion in a manuscript both beautifully complex and elegantly simple and in which the attainment of strong personal voice is simultaneously a profound recognition of communal presence.

In song and in painting, in wide ranging study and diligent studio experimentation and in a range of fruitful collaborations, Daniel Cook has engaged with a constellation of essential themes and this work is evidence of a very fine synthesis. Self. Relations. Observation. Perception. Awareness. Narrative. Voice. Vision. Learning. His is a visual and musical practice centered on exploring and telling the story that is human. His is an art practice painting and singing the narrative of self and relation. His is an exploration of the "folk", the face, the body, the character, the voice, in song and portrait, figure and sound. Daniel Cook's songs and paintings speak, in the tradition of the folk, of being lost, being found, searching, looking, knowing, meeting, parting. Traveling. "Finding Voice" documents some of the journey of the "finding" in lyric and medium bold evocative and poignant and in a series of prose reflections which are moving and promising.

Mr. Cook, who came to Goddard with significant training in Western realist traditions, recognizes a range of artistic influence and inspiration, from the multilayered visions of Thomas Hart Benton, the geometric imagery of Piet Mondrian, the approaches to the nude of Philip Pearlstein and Lucian Freud and Alberto Giacometti's explorations of portrait and perception to the music of Jim Croce, James Taylor, Elliott Smith and Jerry Garcia, which he beautifully, seamlessly, weaves into his narrative exploration. Here too he discusses and documents both his own artistic beginnings and the ongoing work of collaboration with his band D.R.B.E.

"Finding My Voice" and the practice it documents are rich with such skillful weaving. Figurative art, nudes, portraiture, encaustic, collaboration, folk music, bluegrass, banjo, guitar, acoustic, identity, personality, narrative, storytelling, autobiography, graphic design, web design, family history, teaching, education are is key terms. Mr. Cook writes about his collaborative work with the Airy Hill School, a project gathering artist in community, and this work ties in wonderfully with his collaboration on a family history web site documentation project, with his mother, for the practicum and illuminates the persistent concern in his growing body of creative and intellectual work with relationships. Relationship are both a theme and a driving impulse in Mr. Cook's oeuvre, which he has broadened and expanded through multi-media experimentation, in photography, video and web design, in the interest of deeper engagement with communities of artists, students and audience.

It has been a great pleasure and an honor to have had this opportunity to work with him.

[X] The above-named student has satisfactorily met the academic criteria of the specified degree program and is recommended to the faculty for graduation and award of the degree, pending completion of all other obligations to the college.

Faculty: Gale Jackson

Date: December 2007

Student: Daniel Jeremy Cook

SECOND READER'S REPORT

Fall 2007

Title of Final Product: *Finding My Voice*

Daniel Cook is an interdisciplinary artist whose work spans the traditions of painting, narrative composition and music. His portfolio, titled "Finding My Voice," documents and demonstrates his full engagement with and fulfillment of the MFA-IA degree criteria. In addition to his formal studies within the program, Daniel's portfolio documents his established teaching practice and reflects upon the intersection of his deepened art practice and his on-going teaching.

In speaking about Dan's work, I will compartmentalize my reflections, but do so reluctantly. In taking this approach, I don't mean to diminish the interdisciplinary nature of his work, but rather believe that the component elements of his practice deserve specific recognition.

Dan arrived in the program with a strong background in the visual arts. Having worked with him early in his studies, I was impressed by both the formal strength of his paintings and the emerging themes he was engaging. Over the final three semesters of his degree, he advanced both dimensions of his work and brought them together – forming a more cohesive unity in his work. His work draws upon many traditions of figuration, from Hopper to Diebenkorn, the Ashcan School to the London School of Figuration. Whether dealing with introspective compositions about his domestic scene or broader questions about the human body, Dan creates images that are engaging, evocative and linger with the viewer.

Similarly, Dan arrived with a solid background as a musician and used his time in the program to develop his voice. Through investigations of composition and collaboration, Dan has built both a solitary practice as a musician and an ability to develop music in a group context. His work is distinctive, but also connects with the many threads of conversation established by singer-songwriters in the past 40 years. To my ear, he connects with artists as diverse as Cat Stevens and Elliott Smith, The Grateful Dead and Sufjan Stevens.

Significantly, collaboration has emerged as an important element of Dan's work. In his practicum work he collaborated with his family to create an on-line family tree (of sorts). As an interactive, additive family history, this project allowed Dan to interact with family in a new way, exploring both the richness of this kind of collaboration and its limits. I suspect that this experience helped him to think about other areas of collaboration in his work.

A specific example of this is his engagement with the Airy Hill School – a group of artist in his home community that provide the context for art production, critique, support and collaboration. Beyond direct collaboration, in this context, Dan explored the nature of dialogical practice by leading several on-going efforts to build bodies of work between and amongst the members of the School.

It strikes me that this kind of dialogue, collaboration and support is integrated into Dan's practice as a teacher. While I've not formally observed or assessed Dan's teaching, we have had the opportunity to discuss his work as a teacher. In particular I've been impressed by his deep commitment to this dimension of his life as illustrated by his decision to take a semester's leave from graduate school when he was asked to be acting department chair at his school. While some might have sought to find ways to balance the demands of both obligations, Dan was clear that he neither wanted to undervalue the importance of his role in the school nor did he want to divert attention from his studies. It's to his credit that he deferred his personal learning goals for a semester to fully attend to both commitments.

While one example cannot fully demonstrate or document one's teaching practice, our conversations lead me to believe that this illustration reflects something significant about Dan's approach to pedagogy. He thinks deeply about the content and methods he employs in the classroom and I suspect he's the kind of colleague I would appreciate and enjoy working with. As a person, he's warm, thoughtful and brings a gentle presence to all the encounters I've witnessed – with me and with his peers. This is not to say Dan doesn't have deep passion – because his emotional depth and complexity are fully evident in his art.

[X] The student DID satisfactorily complete the work of the semester and is recommended to the faculty for graduation and award of the degree, pending completion of all the other obligations to the college.

Second Reader: Peter Hocking

Date: December 2007

Student: Daniel Jeremy Cook

STUDENT SUMMARY OF COMPLETED GRADUATE STUDY

Fall 2007

Area(s) of Study:

Painting
Songwriting

Title of Final Product: *Finding My Voice*

ARTISTIC PRACTICE:

Describe the evolution of your artistic practice over the course of your entire MFA program, including experiments undertaken, as well as a description of the bodies of work, performances, or projects you have completed. What new mediums or forms have you explored? What new skills, concepts, etc., have you learned along the way? In this retrospect, how do you view your growth as an artist? How do you see your practice now? Where do you see yourself heading?

Looking back on the transformation that has taken place within my practice over the past three years I find that I have been traveling towards creating honest work that is truthful and filled with integrity for me. By attempting to rid my practice of inessentials I was hoping to find the purest way to create outside of any negative external influences that continually bombard the decisions that you make as an artist. I feel that Goddard's emphasis on the development of an individualized personal practice has prepared me as an artist to work in a world that values consumerism and entertainment more than intellectual thought and learning.

By examining why and how I create I have become more conscious of the decisions that I make in my practice both as a painter and musician. I know that my career as an art educator has also played a large role in shaping the direction that my work has taken at Goddard. I feel that I have a responsibility to my students to understand as much as I can about the artistic process and know how to convey my ideas using a variety of mediums. This led to my explorations with monotype printing, digital collage, photography, video, songwriting, and interactive webpage design. These new forms have encouraged me to look at my painting practice from a different perspective as well.

By working outside of my comfort zone as an artist I saw that the process was becoming more important than the actual objects that I was making. I found that, for me, true learning happened through the act of creating and the object itself served only as an outlet that helped to focus my thoughts. This became a large departure from how I viewed art before coming to Goddard. My paintings were frequently planned out before my brush ever hit the canvas, which felt like very controlled process that limited the amount of learning that could take place. I grew frustrated that the learning had to stop once a piece was "finished" and this led to my focus shifting from object-based work to process-oriented explorations.

INTELLECTUAL/CRITICAL DEVELOPMENT:

What areas of inquiry have you engaged in along the way, and how have they contributed to your growth, both intellectually and creatively? What artists, thinkers, etc., have you found especially helpful? What papers have you produced to demonstrate your knowledge of art theory and your critical skills?

On a separate page include a comprehensive Resource List (including seminar readings).

My work is strongly tied to a narrative tradition that emphasizes storytelling and the sharing of personal experiences in order to reach universal themes and emotions. Embracing a humanistic philosophy, my work utilizes people as the primary subject matter within my compositions and hopes to strike a chord with others through empathy and compassion. My visual work uses the human form as an entry point into a dialogue about identity, personality, and understanding of self. Strongly influenced by the resurgence of figurative work done during the second half of the 20th century, my practice hopes to embrace an approachable human element that encourages a diverse audience to engage with my art. The work of Lucian Freud, Alyssa Monks, and Jenny Saville have been valuable resources to look at as a painter and continue to inform the work that I make using the human form.

Student: Daniel Jeremy Cook

A large component to my intellectual studies at Goddard has been reading about contemporary art theory and criticism. Books by Arthur Danto, Cynthia Freeland, and Lucy Lippard have helped me better understand the discourses that exist in the postmodern art world. Their writing has helped me look at my own art from a larger social and cultural perspective, allowing me to contextualize my practice in an informed manner.

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Art:21-Art in the Twenty-First Century. 2005. *Art 21, Inc.* September 2005 <<http://www.art21.org/>>.

ArtsJournal: Daily Art News. 2005. <<http://www.artsjournal.com/>>.

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The Avett Brothers. Perf. Scott Avett, Seth Avett, and Bob Crawford. *The Chameleon Club*, Lancaster. 20 May. 2007.

Baron, Robert S., Norbert L. Kerr, and Norman Miller. *Group Process, Group Decision, Group Action*. Pacific Cove, California: Brooks/Cole Publishing Company. 1992.

Bayles, David and Ted Orland. *Art and Fear*. Santa Cruz: The Image Continuum. 2000.

Bob Dylan: *No Direction Home*. Dir. Martin Scorsese. Perf. Bob Dylan and Martin Scorsese. 2005. DVD. Paramount.

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Bronowski, Jacob. *The Identity of Man*. : Prometheus Books. 2002.

Clark, Kenneth. *The Nude: A Study in Ideal Form*. : Princeton University Press. 1972.

Chuck Close: *A Portrait in Progress*. Dir. Marion Cajori. Perf. Robert Rauschenberg, Philip Glass, Kiki Smith, Alex Katz, and Jasper Johns. 2003. Videocassette.

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Danto, Arthur C. *The Abuse of Beauty*. Open Court Publishing Company. 2003.

The Devil and Daniel Johnston. Dir. Jeff Feuerzeig. Perf. Thurston Moore, Jeff Tartakov, Louis Black, Don Goede, and David Thornberry. DVD. Sony Pictures, 2006.

Drake, Nick. *Pink Moon*. 1972. Umvd Import, 2003.

Dylan, Bob. *Live at the Gaslight 1962*. Columbia, 1962.

Edvard Munch: *The Modern Life of the Soul*. April 1, 2006. The Museum of Modern Art, New York.

Erikson, Erik H. *Identity and the Life Cycle*. New York: W.W. Norton and Company, Inc. 1980.

Freeland, Cynthia. *But is it Art? An Introduction to Art Theory*. : Oxford University Press. 2002.

Garreau, Joel. *Radical Evolution: The Promise and Peril of Enhancing Our Minds, Our Bodies, and What It Means to Be Human*. Broadway: New York. 2006.

Good, Paul. *The Individual*. New York: Time-Life Books. 1974.

Grounds For Sculpture. April 12, 2007. Hamilton, NJ.

"History of Encaustics." R & F Handmade Paints, Inc. September 26, 2007.

<<http://www.rfpaints.com/1-Encaustics/HistoryEncaustics.htm>>

Hobhouse, Janet. *The Bride Stripped Bare: The Artist and the Female Nude in the Twentieth Century*. New York: Weidenfeld & Nicolson. 1988.

Hopkins, David. *After Modern Art 1945-2000*. New York: Oxford University Press. 2000.

Inspirations. Dir. Michael Apted. Perf. Tadao Ando, David Bowie, Dale Chihuly, Louise LeCavalier, and Roy Lichtenstein. 2002. DVD. Homevision.

Johnson, Robert Flynn, Giovanni Bertazonni, and Nathan Oliveira. *Variations in Time/Nathan Oliveira/Monotypes and Monoprints*. : Fine Arts Museum of San Francisco. 1998.

Johnson, Steven, ed. *The New York Schools of Music and Visual Arts*. New York: Routledge. 2002.

Jones, Caroline A. *Bay Area Figurative Art: 1950-1965*. University of California Press. 1989.

Jung, C.G. *The Undiscovered Self with Symbols and The Interpretation of Dreams*. New Jersey: Princeton University Press. 1990.

Kerman, Phillip. *Sams Teach Yourself Macromedia Flash 8 in 24 Hours*. Sams. 2005.

Kester, Grant H. *Conversation Pieces: Community and Communication in Modern Art*. os Angeles: University of California Press. 2001.

Kimmelman, Michael. *The Accidental Masterpiece: On the Art of Life and Vice Versa*. New York: Penguin Books. 2005.

Kleinke, Chris L. *Self-Perception: The Psychology of Personal Awareness*. San Francisco: W. H. Freeman and Company. 1978.

Student: Daniel Jeremy Cook

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- Lucie-Smith, Edward. *Art Today*. Phaidon Press. 1999.
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- Naked States. Dir. Arlene Donnelly Nelson. Perf. Spencer Tunick, Trey Anastasio, Old & In the Way. *Breakdown: Live Recordings 1973*. Acoustic Disc, 1997.
- Old Crow Medicine Show. Perf. Willie Watson, Ketch Secor, Critter Fuqua, Kevin Hayes, and Morgan Jahnig. *The Chameleon Club*, Lancaster. 28 Mar. 2007.
- Orland, Ted. *The View From the Studio Door*. Image Continuum Press: California. 2006.
- Peers, Alexandra. "Canon Fodder." *ARTnews*. February 2006: 124-127.
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- Socor, Barbara J. *Conceiving the Self*. Connecticut: International Universities Press, Inc. 1997.
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- Sudo, Philip Toshio. *Zen Guitar*. Simon & Schuster Paperbacks: New York. 1997.
- Urban Rural: *Recent Work by Artist Shane Green*. Bube's Brewery Mount Joy, PA. May 3, 2007.
- Various Artists. *Oh Brother, Where Art Thou? Soundtrack*. Lost Highway, 2000.
- Waking Life. Dir. Richard Linklater. Perf. Louis Black, Julie Delpy, Adam Goldberg, Charles Gunning, and Ethan Hawke. 2002. DVD. Twentieth Century Fox Home Video.
- Weiermair, Peter. *The Nude: Ideal and Reality-Photography*. :Skira. 2004.
- West, Shearer. *Portraiture*. New York: Oxford University Press. 2004.
- What the Bleep Do We Know? Dir. Betsy Chasse and Mark Vicente. Perf. Marlee Matlin, Elaine Hendrix, John Ross Bowie, Robert Bailey Jr., and Barry Newman. 2005. DVD. Fox Home Entertainment.
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PRACTICUM:

The project "Awakening Our Past" continued my explorations into identity and personality development from a more biological perspective, while also giving me an opportunity to involve others in my work. My practicum project was created in collaboration with my mother and intended to begin digitally preserving our family's history. By taking old photographs, recipe books, and letters we set out to create a website that could tell the story of our family for years to come. My role in this collaboration was in the graphic design and digitalization of the information, while my mother collected all of the photographs, stories, and organized meetings with other family members. It was a shared vision that would hopefully bring our family closer in the end.

The scale of this project proved to be larger than we initially planned and the website continues to be a work in progress. It will always require new information to be added as our family grows and new stories arise. Though this project has challenged me as a computer artist and designer I feel that the collaboration with my mother has been the most valuable learning experience within the project. It has opened up the door for other collaborative work to take place in my practice and encouraged me to share my process more with others.

Student: Daniel Jeremy Cook

OVERALL ASSESSMENT:

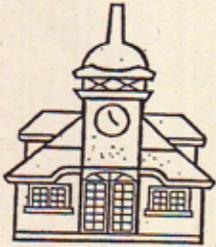
I feel that my work at Goddard has prepared me to make informed decisions as an artist and acknowledge the social, political, cultural, and historical context in which I create. I see my work existing within an ongoing conversation of various thoughts, ideas, and histories that have shaped my interests and concerns as an artist. With figurative work continuing to be at the forefront of my practice I hope that I can honor the past, while still exploring new territory and personal experiences within my art.

Through a lot of experimentation with different materials, ideas, and approaches to the creative process I feel liberated as an artist to confidently travel on whatever paths that my work may lead me. Although my art still largely exists within the context of a painting and musical practice, I feel that the interdisciplinary focus of Goddard's program has introduced me to the power of allowing my thoughts to become informed by many different perspectives. I am committed to exploring ideas that may grow outside of disciplinary limitations in order to reach a more holistic understanding of thoughts and interests. I feel that the tools that I use are directly related to my intentions as an artist instead of seeing technical proficiency with a particular medium as an endpoint in the creative process.

I feel prepared to continue the foundation that I have created for myself as an artist beyond the structure of this graduate program. My work has grown to embrace ideas and thoughts as integral components to the artistic process and I look forward to seeing what directions my practice will take after graduating from Goddard. Finding ways to involve others in my work and reach people in unique ways is an exciting path to walk as my practice leaves Goddard and embarks on yet another new beginning.

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The student's final semester faculty advisor (Gale Jackson, MLS) reviewed and approved the contents of the student summary evaluations as a true and accurate reflection of the work completed in conjunction with the awarded degree.



Goddard College

123 Pitkin Road
Plainfield, Vermont 05667

Office of the Registrar

Transcript Key

ACCREDITATION: Goddard College is accredited by the Commission on Institutions of Higher Education (CIHE) of the New England Association of Schools and Colleges (NEASC) to offer degrees at the Bachelor's and Master's degree levels. Some academic programs are also accredited or approved by specialized accreditation agencies such as professional associations and State licensing and certification bodies.

CALENDAR: Goddard College currently operates on a semester calendar, and credits are presented on this transcript in terms of semester hours.

NARRATIVE EVALUATIONS RATHER THAN GRADES: Goddard College uses narrative evaluations instead of grades. To receive credit, undergraduate work must be of a quality that would warrant a C or above. At the graduate level, student work must be of a quality that would warrant a B or above.

TRANSCRIPT VALIDATION: Official transcripts are stamped in red "THIS IS AN OFFICIAL TRANSCRIPT" and have the raised seal of the College embossed on the page signed by the appropriate College official.

READING UNDERGRADUATE TRANSCRIPTS: The first part of the transcript is a chronological listing of the student's enrollment at Goddard, indicating the student's study activities and the number of credits awarded for each semester. We approach education as a holistic, integrated process that cannot—and should not—be broken into separate units of learning. Therefore, credits are awarded for the work of the semester as a whole, not for each separate learning activity. For each full semester of progress the student is awarded 15 or 16 semester hours of undergraduate credit toward the Bachelor of Arts degree. In cases where the student did not complete the work of the semester, a partial credit determination is noted; in cases where no credit was awarded, the phrase "INCOMPLETE WITHOUT PREJUDICE" appears. The remainder of the transcript consists of narrative evaluations written by the student's faculty advisors at the end of each semester of study. For the sake of those who seek a more traditional accounting of a student's learning, the transcript may also include a faculty-approved list of course equivalencies for independent study semesters.

READING GRADUATE TRANSCRIPTS: Goddard College awards both the Master of Arts degree and the Master of Fine Arts degree. Graduate students undertake one comprehensive and integrated program of study throughout their enrollment. The transcript, therefore, consists of the student's description of the program as a whole, and faculty evaluations of the student's thesis and overall work in the program. Semester hour credits are assigned to the study as a whole, rather than to separate activities or separate terms of study, with the exception of the Psychology and Counseling program, in which credit is awarded by completed course. (For students who have not yet completed the Master's degree, the transcript is comprised of the student's Study Plan as a Whole and faculty reports for each semester. It also reports the number of semester hours the student would have earned to date if credits were awarded per semester.) The transcript may also include a faculty-approved list of course equivalencies—for those who seek a more traditional accounting of a student's learning.

DIFFERENT BY DESIGN: Goddard College transcripts are as unique as its academic programs and the students who come to school here. Goddard was established in 1938 as a coeducational, liberal arts college dedicated to applying ideas about teaching and learning expressed by John Dewey and other educational leaders. Central among those ideas was the importance of helping every student to take responsibility for her/his own learning by setting goals, making and carrying out plans to reach them, assessing the extent to which the goals were realized, and distilling from the experience the learning that occurred. Certain fundamental approaches to education have been developed over the college's history. These distinguish Goddard from conventional educational institutions and form the basis for meaningful, lasting, progressive education—education for the real world. They include the following emphases: active learning, interaction of theory and practice, interdisciplinary learning, learner-centered education, learning relevant to the wider world, and learning for self-knowledge.

FOR MORE INFORMATION: We believe that our narrative-style transcript provides more detailed and more useful information than a conventional one that simply lists courses, grades, and credits. However, we realize that this type of transcript may seem confusing if it is unfamiliar to you. Please feel free to contact the Records Office for more information or for assistance in interpreting a particular transcript.

**IN ACCORDANCE WITH THE FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT OF 1974, THIS TRANSCRIPT
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FORGERY OF THIS DOCUMENT MAY BE A CRIMINAL OFFENSE**