

Dutta, Lakshmi

From: Smith, Randy
Sent: Friday, July 21, 2006 1:24 PM
To: 'sanders.14@osu.edu'; 'lindsey.5@osu.edu'; 'hoza.3@osu.edu'; 'chappell.10@osu.edu'; 'breckenridge.2@osu.edu'
Cc: 'dickhaut.1@osu.edu'; Dutta, Lakshmi
Subject: CAA Actions

All:

At its meeting on July 20, 2006, the Council on Academic Affairs approved establishing:

Graduate Minor in Natural Resources
Graduate Minor in Women's Studies
Graduate Interdisciplinary Specialization in Singing Health
Graduate Interdisciplinary Specialization in Fine Arts

No additional levels of review/approval are necessary.

The Council tabled action on a proposal to establish a Center for Family Research.

The Council next meets on August 23, 2006 (10 - Noon) in Bricker Hall 200.

Randy

Dutta, Lakshmi

From: Smith, Randy
Sent: Friday, July 21, 2006 1:17 PM
To: 'herman.2@osu.edu'
Cc: Bell, Karen (.1); Royster, Jacqueline; Roberts, John; lowry.40@osu.edu; Adelson, Edward (.3); Lee, Valerie; 'Noe, Raymond'; 'Brian Winer'; Dutta, Lakshmi; Smith, Randy; Anderson, Carole (.32); 'slotnick.1@osu.edu'; 'dickhaut.1@osu.edu'; Myers, Brad (.7)
Subject: Graduate Interdisciplinary Specialization

Michelle:

Based on a recommendation from the Council on Research and Graduate Studies, the Council on Academic Affairs, at its meeting on July 20, 2006, approved the proposal from the academic units in the College of the Arts, and the Department of English, to establish a **Graduate Interdisciplinary Specialization in Fine Arts**. Professor Raymond Noe, Chair of the Council, and I, presented the proposal on your behalf. Professor Elliot Slotnick, Associate Dean, Graduate School, responded very effectively to questions/comments.

No additional level of review/approval is required. This action will be included in the Council's next Annual Activities Report to the University Senate.

Please keep a copy of this message for your file(s) on the proposal and I will do the same for the file in the Office of Academic Affairs.

If you have any questions about this action, please contact me.

Congratulations on the successful completion of the review/approval process!

Randy

W. Randy Smith
Vice Provost



Dean of the Graduate School

250 University Hall
230 North Oval Mall
Columbus, OH 43210-1366

Phone (614) 292-6031
Fax (614) 292-3656

June 12, 2006

W. Randy Smith
Vice Chair, Council on Academic Affairs
Vice Provost for Curriculum and Institutional Relations
203 Bricker Hall
190 North Oval Mall
Campus

Dear Randy:

The Council on Research and Graduate Studies approved the following proposals during its meeting on June 7, 2006. Attached please find a copy of the proposals as well as my correspondence with the proposing programs that may assist the Council on Academic Affairs during its review.

- Proposal for a Professional Master's degree in Environment and Natural Resources (MENR)
- Proposal for a Graduate Minor in Environment and Natural Resources
- Proposal for a Graduate Interdisciplinary Specialization in Singing Health
- Proposal for a Graduate Minor in Women's Studies
- Proposal for an Ohio State University-Tsinghua University Collaboration regarding the Executive Track of the Ohio State University MBA Program
- **Proposal for the creation of a Graduate Interdisciplinary Specialization in Fine Arts**

Please let me know if you have questions or if you require additional information.

Sincerely,

Elliot E. Slotnick
Associate Dean

Enclosures

c: Irene Mynatt

Proposal to

Create a Graduate Interdisciplinary Specialization
in Fine Arts

Submitted by

Associate Professor Michelle Herman
Department of English

Approved by the Council on Research and Graduate Studies
June 7, 2006

Susan Reeser

From: Elliot E. Slotnick [slotnick.1@osu.edu]
Sent: Wednesday, May 24, 2006 3:30 PM
To: herman.2@osu.edu
Cc: jo wittenauer; smith.70@osu.edu; Susan Reeser; Irene Mynatt
Subject: GIS in Fine Arts

Dear Michelle,

At yesterday's meeting of the Curriculum Committee of the Council on Research and Graduate Studies your proposal for the creation of a Graduate Interdisciplinary Specialization in Fine Arts was endorsed for presentation and an approval vote by the full Council. Congratulations! That Council meeting will take place on June 7th beginning at 3:30pm. I hope that you, or your representative, will be available to attend that meeting, make a brief (3-5 minute) presentation of the proposal, and answer any questions from the floor before a vote is taken. Susan Reeser will be in touch with you in due course regarding the specific scheduling of that meeting.

Let me also take this opportunity to inform you that your supplemental funding request for support of your proposal was approved for the requested \$5,417.25, this in addition to the \$7,168.89 that you have already been awarded. Once again, congratulations. By copy of this e-mail I am asking Jo Wittenauer, our Fiscal Officer, to contact you with the necessary information for processing the disbursement of these funds.

I look forward to seeing you on June 7th for the continued processing of your proposal.

All best,
elliott

--

Elliot E. Slotnick
Associate Dean
The Graduate School
The Ohio State University
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Columbus, Ohio 43210

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REVISED AND UPDATED
PROPOSAL TO THE GRADUATE SCHOOL

**Graduate Interdisciplinary Specialization in Fine Arts
for artists in all fields**

at The Ohio State University

May 10, 2006

Sponsors:

The Program in Creative Writing
(The Department of English)

The Department of Theatre

The Department of Dance

The Department of Art

The School of Music

The Department of Industrial, Interior, and Visual Communication Design

The Advanced Computing Center for the Arts and Design

CONTACT

Michelle Herman
M.F.A. Program in Creative Writing
Department of English
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WE LIVE in a world of ever-increasing specialization, even as—paradoxically enough—the *idea* of interdisciplinarity is touted as the wave of the future (indeed, the wave of the *now*). But the tension between the single-minded focus on excellence in a narrow, highly defined area, and the appeal of a broad, multifaceted understanding (along with boundary-crossing and collaboration) does not have to result in a stark choice: success in a single specialty *or* true excellence in none—although the choice is often presented as such, particularly to young scholars and artists. And given such a choice, what ambitious, gifted young artist, embarking on her graduate education, would choose the latter?

But the fact is that many young artists at the Ohio State University do make an effort to educate themselves across the boundaries of discipline. It isn't easy. Each graduate program—those in visual art, creative writing, music composition, and so on—operates as a self-sufficient unit, and a student must be not only “proactive” but savvy in navigating the bureaucracy, especially when this involves crossing from, for example, the College of the Arts to the College of Humanities, as a sculptor interested in writing and reading poetry would be obliged to do. Still, acting on instinct and determination, every year there are students who patch together a version of their own ad hoc interdisciplinary “minors” in the arts—painters taking graduate poetry workshops, composers taking dance classes, writers studying acting. And in spring 2005, when a graduate seminar in “The Making of Art”^{*} was taught through Comparative Studies, the demand for the course far exceeded the instructor's ability to accommodate it. In the end, 21 students registered for what had been planned as a 12-student seminar; over 40 other students across all arts disciplines inquired about the course, and 15 of these asked to be put on a waiting list.

A programmatic approach to interdisciplinarity among artists pursuing their graduate degrees at the Ohio State University—the proposed Graduate Interdisciplinary Specialization in Fine Arts (GISFA)—would serve to formalize and institutionalize what such students are already doing on their own, offering a considerably better-rounded and pedagogically founded sequence of courses, even as the program could be tailored to fit any single student's particular needs. It would give students a template (rather than leaving them at the mercy of the University course bulletin) for what would essentially

^{*} A final draft of a proposal to offer this seminar annually through the College of the Arts and Sciences is being turned in to ASC concurrently with this proposal to the Graduate School; see details below.

constitute a “minor” in the making of art that cuts across all arts disciplines, to be earned concurrently with the Masters degree in Fine Arts (or the equivalent degree in a field such as Music) in the student’s own discipline. It would be in our students’ interests not only to smooth the bureaucratic path toward such an education for those who are inclined to pursue it, but to provide the advising oversight that GISFA offers and to confer upon these students the distinction of a formally recognized graduate “minor.”

Perhaps needless to say, the purpose of such a program would not be to encourage “dabbling,” or to dilute the experience of the student artist’s graduate education in his or her discipline, but to provide an opportunity that is unlikely to be matched in any artist’s postgraduate years—an occasion for “cross-fertilization,” experimentation, and inspiration.

IN THE WORLD of the artist, and particularly in university settings, specialization and its unwelcome companion, isolation, are commonplace. In the pursuit of excellence in novel-writing, choreography, lithography, sculpture, music composition, and so on, the “bigger questions” about the creation of art, what art means to address and how, the role of the artist in society, and the process of art-making that go beyond technique and form, tend to be left out of the picture. The fact is that true success in artistic creation and performance requires the kind of breadth that this program addresses. If an artist rarely—or never—has a conversation, or shares work with, artists working in different fields, much of the potential of an individual artist may go unrealized; thinking can become stale, or circular; and many questions about the work itself will remain unasked.

Even more than this—or as a direct result of this—the loss to society is incalculable.

Today it is considered unremarkable that much of the art produced in any discipline tends to be accessible (and of interest) only to other artists in that field. That most poetry today is read only by poets, new music is listened to only by those who themselves compose or play it, visual art is paid attention to only by other visual artists (but further: painters pay attention to the work only of other painters, glassblowers to the work of glassblowers!)—that unless a dance concert is an old favorite, “The Nutcracker” hauled out yet again, the audience for it is in the main *dancers* (and dance critics!)—is sometimes lamented but otherwise unaddressed.

The Ohio State University has an opportunity, through an interdisciplinary specialization in art-making that could be pursued by our students *while* they hone their own crafts and professionalize themselves in their major fields, to do something groundbreaking, and of potential great importance beyond the university itself.

THERE IS nothing revolutionary in the notion that a particular art practice is enriched by an understanding of other arts. Indeed, there was a time when it was unsurprising to find novelists who also painted, poets who composed music—and certainly it was unsurprising to find, in the “salons” of Europe, painters and composers and novelists talking to one another about their work, arguing about it, criticizing it, and influencing one another, as well as collaborating on new work. Given that “interdisciplinary” has become a buzzword for artists as well as scholars in the twenty-first century, it is particularly astonishing that such truly multidisciplinary communities are rare, out in the “real world” outside the Academy as well as within the borders of our universities.

One of the few exceptions to the rule of artistic isolation within a specialty occurs regularly at artists’ colonies such as the venerable Yaddo and the MacDowell Colony. At the American Academy in Rome, and at Bellagio on Lake Como, the idea of community and influence across boundaries is even farther explored, when artists of all stripes work alongside scholars and critics across a wide range of disciplines. Within universities, there are a few programs that encourage or concentrate on interdisciplinarity among artists, but there is no program as encompassing as the one proposed herein, *or* that does not dilute the primary experience in a student’s chosen field. The Inter-Arts Center at San Francisco State University offers a graduate degree (an M.A. in Creative Arts with a concentration in Interdisciplinary Arts) that includes classes in visual art, music, dance, design, theatre (as well as radio, TV, and cinema) but excludes creative writing in any genre and doesn’t include a concentration in any single area; the California Institute of the Arts offers an Integrated Media Program (a graduate program for interdisciplinary work in art and technology, which does not include any fields outside the visual arts); the Maine College of Art offers an interdisciplinary M.F.A., but its interdisciplinarity is limited to those within the visual arts (Maine has no faculty in other art fields). Goddard College in Vermont offers a truly interdisciplinary M.F.A.—but, like the program at SFSU, at the expense of expertise in any single field (indeed, Goddard’s program does

not recognize individual arts as disciplines in and of themselves, but espouses the principle of breaking down all distinctions between arts).

The GISFA program would not interfere with each student's graduate education in his field of specialization—the program to which he applied (and in all cases, these programs at the Ohio State University are highly competitive)—but would allow any graduate student in any art field to choose to simultaneously undertake an interdisciplinary art education, which would be complementary to the program in which he is enrolled. Any graduate student in any of the arts (as defined in this document on p. 6 [“Targeted Students”]) could elect to participate in this program, which would be flexible enough to accommodate a variety of student needs—from those who are extremely theoretical in their approach to those who are more “hands-on” and intuitive, and from those who already are practicing other arts (e.g., an M.F.A. student in creative writing who composes music and already has a significant background in music—perhaps an undergraduate degree or a music performance career in her background; a painter who also writes poetry and has a background in theatre, long-unused; a composer who is interested in writing operas and has a background in creative writing; a choreographer who is beginning to introduce verbal narrative to his dances, and wants more formal training in the discipline) to those who believe that an understanding of the practice and process of other arts will enrich their own work in a subtler, less direct way (a glass sculptor who simply wants to learn more about music, theatre, writing and/or movement, or a writer who wants to explore characterization through acting classes and/or portrait photography). Beyond the core course, a seminar offered through the College of Arts and Sciences, students will be able to explore the practice of arts outside their own discipline or a combination of arts practice and criticism, arts practice and the psychology of creativity and the philosophy of aesthetics, or folklore as it relates to the practice of art (and so on); the possibilities—and combinations—given the resources we have at our disposal at OSU, are nearly endless.

THE ULTIMATE GOAL of the GISFA program is to allow—and indeed encourage—the artists who choose to pursue their graduate education at the Ohio State University, and who are accomplished enough to gain admission to one of our competitive arts programs, the opportunity to enlarge the scope of their vision and complicate the art

they produce, and to enrich and deepen their education in art beyond a single area of specialty. Students who choose this option will be uniquely equipped to create art that embraces a wider field of vision, and that “speaks” to a wider audience. Graduate school is usually thought of as a time for narrowing of focus, for jettisoning other interests and pursuits, but an artist who has begun early in his or her career to think, and create, outside the confines of a specialization, is in a far better position to make art that communicates, and serves, the culture and society of our time—and of times to come. Indeed, true success in artistic creation and performance requires breadth, and depth, in matters that go beyond the demands of any individual arts discipline.

TARGETED STUDENTS

THE GISFA PROGRAM will target graduate students in creative writing, music composition and performance, dance, theatre, and all fields of visual art, including design). There is no admissions process; any graduate student whose admission to OSU was based on a portfolio submission and/or audition would be automatically eligible to pursue the GISFA.

Initial queries of students in graduate programs in the arts suggest that in the first year perhaps 10-15 students will enroll in the specialization, and as many as 40 are likely to participate in it each year once it is publicized. If the numbers of participating students turns out to be so large that a single section of the core course yearly cannot accommodate them, it would be relatively simple to add a second section of that course once the program is up and running and faculty outside the initial group participating have had a chance to visit and observe the class. The courses on the “options” list are so varied, and the list so extensive, that there should be no difficulty accommodating student need there, no matter how much the GISFA program grows.

REQUIREMENTS

THE GISFA PROGRAM will require that students complete a minimum of 17 credit hours over four courses to satisfy the requirements of the specialization.

- **REQUIRED COURSE – All students must take the core course, a five-hour multidisciplinary seminar for artists in all fields, which will be offered through the College of Arts and Sciences**

THIS COURSE has been proposed as ASC 750: A Multidisciplinary Seminar for Artists. An initial proposal was approved by the ASC curriculum subcommittee A and funded with a development grant to support further work; the final draft, including a sample syllabus, was resubmitted to ASC this quarter. (An earlier version of the course, taught through Comparative Studies under the title “The Making of Art: A Multi-disciplinary Seminar for Artists,” has been taught twice: as CS 792 and as CS 850 [a Wexner Seminar], a 5-hour course, by Michelle Herman.)

IN THE CORE COURSE, a group of graduate students from across various art fields will meet weekly and consider the ongoing and finished work of the members of the class, approaching this work not from the narrow perspective (and the concomitant emphasis on technique, and the conventions and jargon) of a single field, but from the wider perspective of art (process, practice, and theory) overall. The reading list and other aspects of the organization of the course would vary depending on the individual faculty member’s approach (see note below, on faculty), but the general outline of the course would remain constant. Manuscripts and CDs of student work would be distributed, studio visits made, slide shows viewed (et cetera). Sample topics for discussion would include, but are certainly not limited to, the following: the pursuit of meaning in a work of art; notions of truth and verisimilitude; inspiration; social content; the meaning and nature of “beauty” in art; autobiography and “confession”; the projection of an artist’s personality; communication; symbolism; questions of when a work of art is “done” (how does the artist know? what does “done” mean in the case of an abstract painting or sculpture versus a lyric poem versus a dance piece?); time-based versus still-based work; and the role of performance (in the composition of a work of art as well as its execution—and the inherent differences in, for example, such fields as music and dance, which most often rely on artists other than the composer for its performance, and literature and painting, which are not “performed” in the usual sense of the word at all and are composed in solitude).

For some students, this course would be a natural capstone to their graduate education; for others, it would serve as a doorway to the other courses that would constitute their GIS (and almost certainly there would be students taking this course who would not elect to undertake the full-fledged GIS).

Faculty (preliminary list) for core course:

Michelle Herman, Creative Writing (English)
 Lee K. Abbott, Creative Writing (English)
 Joy Reilly, Theatre
 Lesley Ferris, Theatre
 Edward Adelson, Music
 Candace Feck, Dance
 Norah Zuniga Shaw, Dance
 Pheoris West, Art

- **ELECTIVE COURSES – At least three courses can be chosen from the following list, *all of which must be outside the student's home discipline***

IT SHOULD BE NOTED that many (if not most) of these courses will require the permission of the instructor, and that virtually *all* of the courses in Category B (Arts Practice) will require it. (Courses listed in Category B that will that will not require permission based on an interview, audition, portfolio, etc., are starred.) But while permission will often be required (for example, for *all* of the course offerings in Category A in Music), in many cases that should only be a formality. (For example, Music 646, Music in the United States, normally attracts a wide clientele throughout the university, as does the course in Russian opera, currently offered as Music 694. These courses require a background in music, but not expertise or sophistication.) In any case, advising oversight will be provided for students contemplating these lists of options, as will a brochure that specifies the level of expertise, technical and otherwise, expected to gain permission to register for each course listed.

A) THEORY, CRITICISM, HISTORY, RESEARCH

- *History of Art 600 Introduction to Contemporary Art Historical Theory* (5 hrs)
- *History of Art 638 Twentieth Century American Art* (5 hrs)
- *History of Art 640 Contemporary Art Since 1945* (5 hrs)
- *History of Art 646 Introduction to Film Theory* (5 hrs)

- *History of Art 649 Recent Cinema: 1948-present* (5 hrs)
- *History of Art 653 Avant-Garde and Documentary Cinema* (5 hrs)
- *History of Art 710 Studies in Art Theory and Criticism* (5 hrs)
- *Art 695.10 History of Photography* (5 hrs)
- *Art 695.11 Photographic Theory* (5 hrs)
- *English 761 Introduction to Narrative and Narrative Theory* (5 hrs)
- *English 762 Graduate Study in Performance and Drama* (5 hrs)
- *English 770 Graduate Study in Folklore* (5 hrs)
- *English 770.02 Field Research in Folklore* (5 hrs)
- *English 792 Interdepartmental Studies in the Humanities* (5 hrs)
- *English 890 (cross-listed in French, German, Spanish, Women's Studies, and Comparative Studies) Interdepartmental Study in Critical Theory* (5 hrs)
- *Psychology 662 Psychology of Creativity* (3 hrs)
- *Philosophy 640 Advanced Aesthetic Theory* (5 hrs)
- *Comparative Studies 651 Topics in Comparative Studies* (5 hrs)
- *Comparative Studies 660 Modernism: Its Origins and Development in 20th-Century Culture and Politics* (5 hrs)
- *Comparative Studies 677.02 Studies in World Folklore: Themes in World Folklore* (5 hrs)
- *Comparative Studies 677.03 Studies in World Folklore: Folk Custom, Art, and Material Culture* (5 hrs)
- *Comparative Studies 706 Complex Ethnography* (5 hrs)
- *Comparative Studies 716 Theorizing Culture* (5 hrs)
- *Comparative Studies 741 Theorizing Genre* (5 hrs)
- *Comparative Studies 760 Theorizing Performance* (5 hrs)
- *Comparative Studies 790 (cross-listed in English, French, German, Italian, and Spanish) Foundations of Contemporary Critical Theory* (5 hrs)
- *Comparative Studies 850 Wexner Center Seminar* (5 hrs)
- *Comparative Studies 862 Performance and Politics* (5 hrs)
- *Dance 658 Early Ballet History* (3 hrs)
- *Dance 659 Ballet and Modern Dance History of the 20th and 21st Centuries* (3 hrs)
- *Dance 753 Aesthetics and Criticism* (3 hrs)
- *Dance 757 Dance in Times of Turbulence* (5 hrs)

- *Dance 759 Postmodernism in Dance (3, 5 hrs)*
- *Dance 758 Theories of the Body (3 hrs)*
- *Dance 760 New Ground I (5-10 hrs)*
- *Dance 801.30 Black Continuum in American Dance (3 hrs)*
- *Dance 801.31 Current Issues in Dance (2 hrs)*
- *Music 646 History of Music in the United States (3 hrs)*
- *Music 647 Individual Composers: Their Lives and Works (3 hrs)*
- *Music 648 History and Literature of Chamber Music (3 hrs)*
- *Music 649 History and Literature of Symphonic Music (3 hrs)*
- *Music 650 History and Literature of Choral Music (3 hrs)*
- *Music 651 History and Literature of Opera (3 hrs)*
- *Music 672 Introduction to Ethnomusicology (3 hrs)*
- *Music 694* Opera and Identity in Russia Today (5 hrs)*
- *Music 694D Music's Meanings (3 or 5 hrs)*
- *Music 675 Music of the Russian Folk Tradition (3 hrs)*
- *Music 740 Studies in Medieval Music (4 hrs)*
- *Music 741 Studies in Renaissance Music (4 hrs)*
- *Music 742 Studies in Baroque Music (4 hrs)*
- *Music 743 Studies in Classic Music (4 hrs)*
- *Music 744 Studies in Romantic Music (4 hrs)*
- *Music 745 Studies in 20th-Century Music (4 hrs)*
- *Music 746 Studies in 19th-Century Russian Music (5 hrs)*
- *Music 747 Studies in 20th-Century Russian Music (5 hrs)*
- *Music 748 Contemporary Art Music Traditions of Africa and the Diaspora (5 hrs)*
- *Music 787 Chinese Music (5 hrs)*
- *Music 789 Performance Practices in African Music (5 hrs)*
- *Music 847 Development of Notation: 900-1600 (5 hrs)*
- *Music 850 History of Performance Practices (5 hrs)*
- *Music 851 Approaches to Historical Musicology (5 hrs)*
- *Music 885 Fieldwork in Ethnomusicology (5 hrs)*

* This course will soon receive its own course number at the 700 level, and will be an option for GISFA students under that number.

- *Music 886 Theories and Methods of Ethnomusicology* (5 hrs)
- *Music 887 Representation and Analysis of Musical Sound* (5 hrs)
- *Music 950.01 Seminar in Musicology* [special topic seminars] (5 hrs)
- *Architecture 610 Survey of Architectural Theory* (3 hrs)
- *Architecture 671 Social and Psychological Influences on Architecture* (3 hrs)
- *Architecture 700 Allied Arts* (3 hrs)
- *Design 780 Design Issues Seminar* (4 hrs)
- *Design 797 Interdepartmental Seminar* (1-5 hrs)
- *Theatre 649-650 Period Styles for Theatre I-II* (3 hrs each)
- *Theatre 762 Theatre/Cinema Styles* (5 hrs)
- *Theatre 671-673 Theatre Topics I-III* (5 hrs each)
- *Theatre 674 Contemporary Theatre History* (5 hrs)
- *Theatre 774 Cinematic Representation* (3 hrs)
- *Theatre 775 Concepts and History of the Repertory/Ensemble* (3 hrs)
- *Theatre 776 Issues in Contemporary Cinema/Video Production* (3 hrs)
- *Theatre 777 Studies in the Documentary* (3 hrs)
- *Theatre 778 A History of the Moving Image* (3 hrs)
- *Art Education 635 Photography Criticism* (5 hrs)
- *Art Education 670 Public Policy and the Arts* (3 hrs)
- *Art Education 672 Planning for Community Arts Services* (3 hrs)
- *Art Education 673 Issues across the Arts* (3 hrs)
- *Art Education 840 Criticism, Aesthetics, and Education* (5 hrs)

B) ARTS PRACTICE

This group of courses is meant primarily to provide the opportunity for artists to “live inside the world” of the artist in other disciplines, to experiment with using other art forms to explore ideas normally explored in the student artist’s own medium, to consider the possibilities of including other media within the artist’s work, and to increase sophistication and understanding of the process of art-making overall itself. For students who already have a background in an art form other than their primary disciplines, the GISFA will provide an opportunity to refine skills and to explore the links

between the disciplines. For many of these courses, a considerable degree of sophistication in the discipline will be a necessary prerequisite (for example, a background in lithography or glassblowing); in others, “some background” will be sufficient (for example, the ability to read music). Other courses have no prerequisite other than graduate standing at OSU. (In some cases—for example, Music 607—the course material itself will be appropriate across disciplines, for any student artist whose work has a performance component.) In any case, as noted above, all the courses in this group will require the instructor’s permission, with a few exceptions as marked by an asterisk.

- *Music 607-608 Performance Enhancement I and II* (1 hr each)
- *Music 610* Alexander Technique* (1 hr)
- *Music 630 Composers Seminar* (1 hr)
- *Music 676 Music Technology* (2 hrs)
- *Music 677 Multimedia for Musicians* (3 hrs)
- *Music 757* Dalcroze Eurhythmics* (3 hrs)
- *English 763B Workshop in Poetry for Graduate Beginners in the Form* (5 hrs)
- *English 765B Workshop in Fiction for Graduate Beginners in the Form* (5 hrs)
- *English 788*+ Theory and Practice of Imaginative Writing* (5 hrs)
- *English 763 Graduate Workshop in Poetry* (5 hrs)
- *English 765 Graduate Workshop in Fiction* (5 hrs)
- *English 768 Graduate Workshop in Creative Nonfiction* (5 hrs)
- *English 769 Special Topics Graduate Workshop in Creative Writing* (5 hrs)
- *English 871 Forms of Fiction/Creative Nonfiction/Poetry* (5 hrs)
- *English 897* The Disability Memoir* (5 hrs)
- *Dance 601 Elective Technique* (1-5 hrs)

* No permission required.

+ This course was recently proposed and approved by the Department of English; it is now with the ASC curriculum committee awaiting final approval. It was designed specifically as a graduate-level creative writing workshop for students outside the M.F.A. program in creative writing (as opposed to English 763B and 765B, which were designed for M.F.A. students in writing who are working outside their “home” genres; however, graduate students outside the M.F.A. program in creative writing may submit portfolios to be considered for spots in those classes).

* No permission required.

- *Dance 605 Dance Dynamics (3 hrs)*
- *Dance 610 Issues in Videodance (3 hrs)*
- *Dance 633 Lighting (3 hrs)*
- *Dance 661 Video Documentation (2 hrs)*
- *Dance 691 Digital Video Editing (2 hrs)*
- *Dance 692 Interdisciplinary Workshop (2 hrs)*
- *Dance 707 Laban Movement Analysis (3 hrs)*
- *Dance 760 New Ground II and III (5-10 hrs)*
- *Dance 820 Labanotation I (4 hrs)*
- *Music/English/Dance/Theatre 693 Individual Studies (1-5 hrs)*
- *Theatre 610 Advanced Stage Directing (3 hrs)*
- *Theatre 625 Lighting Design (3 hrs)*
- *Theatre 631-632 Cinema Production I and II (5 hrs each)*
- *Theatre 633 Editorial Process (5 hrs)*
- *Theatre 634-635 Video Production I and II (5 hrs each)*
- *Theatre 635 Video Production II (5 hrs)*
- *Theatre 636 Screenwriting (5 hrs)*
- *Theatre 641 Stage Design Media (3 hrs)*
- *Theatre 642 Scene Painting and Watercolor (3 hrs)*
- *Theatre 643-644 Stage Design I and II (3 hrs each)*
- *Theatre 656 Costume Design (3 hrs)*
- *Theatre 660 Playwriting (5 hrs)*
- *Theatre 685** Mime (2 hrs)*
- *Theatre 771-773** Advanced Stage Movement Studio I, II, and III (2 hrs each)*
- *Theatre 780-782** Advanced Acting Studio I, II, and III (3 hrs each)*
- *Theatre 813-814 Cinema Video Sketchbook I and II (3 hrs each)*
- *Art 691.03 Directed Studies in Ceramics (2-5 hrs)*
- *Art 691.04 Directed Studies in Glass (2-5 hrs)*
- *Art 691.05 Directed Studies in Photography (2-5 hrs)*

** Opportunities for GISFA students would be quite limited in these courses, given the enrollment demands of graduate students in the field itself; still, the department would like the option to be made available to such students, space permitting, on a case-by-case basis.

- *Art 691.06 Directed Studies in Printmaking (2-5 hrs)*
- *Art 691.09 Directed Studies in Drawing (2-5 hrs)*
- *Art 691.10 Directed Studies in Painting (2-5 hrs)*
- *Art 691.11 Directed Studies in Sculpture (2-5 hrs)*
- *Art 691.12 Directed Studies in Art and Technology (2-5 hrs)*
- *Art 895** Seminar in Studio Art (2 hrs)*
- *Arts Col 683* Motion Studies Through Hand-Drawn Animation (5 hrs)*
- *Arts Col 730* Concept Development for Sequential Imaging (3 hrs)*
- *Arts Col 740* Interactive Arts Media I (5 hrs)*
- *Arts Col 749*+ Light, Form, Motion (5 hrs)*
- *Arts Col 750* Expressive Motion (5 hrs)*
- *Arts Col 751* Film Visualization (5 hrs)*
- *Arts Col 752* Digital Cinematography (5 hrs)*
- *Arts Col 756* Programming Concepts and Applications for Artists and Designers (3 hrs)*

- *Arts Col 761* Digital Media Production (3 hrs)*
- *Design 603 Computer-Aided Design Visualization (3 hrs)*
- *Design 673 Interaction and Visual Interface Design (4 hrs)*
- *Design 760 Graduate Design Studio (5 hrs)*

* No permission required.

** Opportunities for GISFA students would be quite limited in these courses, given the enrollment demands of graduate students in the field itself; still, the department would like the option to be made available to such students, space permitting, on a case-by-case basis.

+ A proposal for this course is under consideration now by the ASC curriculum committee.

* No permission required.

One final note: concerning advising...

Although certainly any student's advisor would be involved in that student's decision to undertake this GIS while pursuing a degree in his or her home department, all such students should be directed to Professor Herman for general minor-program oversight and advising.

Budget

When this GIS was initially proposed in spring 2005, funding was requested for a course release for Professor Herman to fully develop the proposal, a 25% GAA to assist her in getting the program off the ground, and initial office expenses (fliers, photocopying, design and printing of the program brochure, etc.) for the program once it was set in motion. That budget is reproduced below.

One-course Release for Professor Michelle Herman \$7,168.89

Breakdown of this figure:

Replacement cost stipend	\$4266
Benefits for replacement	\$302.89
Fee authorization	\$2,600

25 % GAA+ for Autumn 2005**\$1,983 (stipend)**

(It was noted that typically a GAA appointment is awarded to a graduate student who is already on a 50% appointment; thus, benefits and fee authorization would not have to be funded through this proposal)

Office expenses**\$2,000****Total Requested****\$11,51.89****Revised Budget**

In spring 2005, funding was approved for Professor Herman's one-course replacement; it was suggested that the remainder of the funding be reapplied for with the submission of the fully developed final draft of the proposal.

* Please note that this figure was arrived at using the standard of the academic year 2004-2005.

Thus, since the proposal has already been granted \$7,168.89 of funding, the request now is for the following:

A 25 % GAA for Autumn 2007

\$2,417.25 (stipend)

(This figure represents the 2005-06 stipend; also, once again, since a GAA appointment is awarded to a graduate student who is already on a 50% appointment, fee authorization would not have to be funded through this proposal; benefits, however, *are* included this time, which represents a correction since the original proposal)

Office expenses

\$3,000

(this figure is double the original figure, because in the interim Professor Herman has investigated more thoroughly the cost of designing and printing an appropriate brochure)

Total amount of funding of this proposal:

\$12,586.14

- **\$7,168.89 in funds already granted**
- = **\$5,417.25 currently requested**

May 8, 2005

Dear Graduate School Committee:

I am pleased to endorse the proposed Graduate Interdisciplinary Specialization in Fine Arts (GISFA), developed by Michelle Herman, Professor in Creative Writing, and co-sponsored by departments in our College of the Arts and the Department of English.

This minor has the potential to be of particular interest and relevance to graduate students in Art, Dance, Music, Creative Writing, and Theatre where the issues and topics surrounding the making and doing of original works of art is central to the current and future output of these students.

As Professor Herman points out this minor serves to formalize and institutionalize what students have been doing on an ad-hoc basis as they strive to complement their own specialization with exposure to, and investigation of creative processes in neighboring disciplines. The goal of the minor is to encourage interdisciplinary processes, contextualization, and language, adding substance to the student's own creative work by providing new lenses, new questions, and new mediums. The minor therefore aligns with the Graduate School's graduate minor initiative.

The minor is constructed to establish a common starting place through the proposed core course "The Making of Art: A Multidisciplinary Seminar for Artists." Professor Herman is developing the initial syllabus, based on the pilot delivery, and with concurrence from several faculty members from the College of the Arts who have expressed commitment to teaching it on a rotating basis. All the chairs have indicated their support for this course. MOUs will be developed specifying that the revenues follow the TIU of the faculty engaged in any particular quarter. Upon completion of the core course, students choose at least three courses, from outside their major, from an extensive and fully vetted list.

This proposed Graduate Interdisciplinary Specialization in Fine Arts is a welcome and strongly supported initiative by all concerned. There is appropriate flexibility, and the title and resources have been addressed. We are grateful for Michelle Herman's conscientious and thorough work gathering support from our departments, faculty members, graduate studies chairs, and students. Her leadership on behalf of the graduate students in many of our programs is to be commended. I am delighted to support this minor.

Sincerely,

A handwritten signature in black ink, appearing to read "Karen A. Bell". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

Karen A. Bell
Dean

Good morning!

E-mail has been an issue in our offices; Deb Modellmog also mentioned that she's believes she's not receiving certain messages and she's concerned some of those she sends aren't being received. We continue to work on it.

I wrote to John yesterday afternoon when I received your message and spoke with him this morning. He has the proposal but he's been very busy these days, to put it mildly. It's on his "to do" list and hopefully rising to the top. He's indicated he'll prepare the letter and do so as soon as possible. I'll remind him in a day or so and follow-up with his assistant as well. The program looks outstanding. I wonder if Ed Adelson or Randy Smith can work with the Grad School and ASC to expedite once you submit revisions and the deans' concurrences since this proposal has been in process for a bit of time.

I'll write you when I know John has moved on the letter.

All the best,
Deb
Debra Lowry

Dance

From: Melanie Bales <bales.1@osu.edu>
Date: May 9, 2006 12:48:05 PM EDT
To: Susan Van Pelt Petry <petry.37@osu.edu>
Subject: Re: GIS in Fine Arts Concurrence Request

Hi Susan -

I was in concert mode when this came through and never responded. I have already sent Michelle lists of courses and we gave her verbal concurrence at one of our faculty meetings she attended. I am on the committee that will review this: it is unusual to ask this sort of thing. But she can consider it supported from Dance!

Melanie

Music

Date: Wed, 10 May 2006 09:50:40 -0400

From: Michelle Herman <prof_mh@sbcglobal.net>

Subject: this should serve as concurrence from school of music (for now, anyway)

To: slotnick.1@osu.edu

Cc: schoen.16@osu.edu

I stripped off the attachment, because I included all of the courses he suggested in the final draft of the proposal; this e-mail is just to let the committee know that we have the support of Music. Chuck sent this to me after I had a meeting with the administrative faculty of Music, and they voted to support the GIS and offered a list, then and there, of performance and composition courses that should be included as options; this note from Chuck represented "further information."

Date: Tue, 04 Apr 2006 14:52:51 -0400

From: "Charles M. Atkinson" <atkinson.5@osu.edu>

Subject: Possible GISFA courses in Musicology

To: herman.2@osu.edu

Dear Michelle,

Enclosed as an attached file is a list of Musicology courses that could possibly be taken by students doing your Graduate Interdisciplinary Specialization in Fine Arts. All of these would have to be listed as "Permission of Instructor required," but for several of them that should be only a formality. For ex., our course in Music in the United States, Music 646, attracts a wide clientele of both majors and non-majors. They must all have some background in music, however. The Russian Opera course (now a 694) is another one that would be very attractive, and that does not assume high-level technical skill in music.

I hope this helps.

All best,

Chuck

Date: Tue, 02 May 2006 10:04:46 -0400
From: ANDREW SHELTON <shelton.85@osu.edu>
Subject: Concurrence letter
To: groseclose.1@osu.edu
Cc: petry.37@osu.edu, herman.2@osu.edu

Dear Babs:

You are about to receive a request from Susan Petry for a letter of concurrence regarding a "Graduate Interdisciplinary Specialty in Fine Arts" (GISFA) proposed by Michelle Herman in the English department that lists several of our courses taught by Ron and Steve as electives. Before I left for Europe, I sent Ron and Steve the list of courses and asked for their okay. Ron said sure and Steve didn't reply. In any event, Michelle needs the letter of concurrence from you ASAP (Susan will give the details.) I just wanted to write and let you know that I was in favor of this. (The program stands to bulk up enrollments in several of our upper-division courses and I can't imagine that the presence in these courses of students in this specialty would be anything but positive.)

Best,
Andy

Date: Wed, 10 May 2006 09:52:14 -0400
From: Michelle Herman <prof_mh@sbcglobal.net>
Subject: Fwd: good news
To: slotnick.1@osu.edu
Cc: schoen.16@osu.edu

just spoke with Wayne;

yes on all the courses listed except Design 750 (on last page) - it's not a Design course any more - it's under Arts College (which is really ACCAD) but I don't think that was one of the courses Maria said, right?

also, you can put Design as a sponsor on the front page.

you go girl

Susan Van Pelt Petry
Assistant Dean

ACCAD

Date: Wed, 10 May 2006 09:53:35 -0400

From: Michelle Herman <prof_mh@sbcglobal.net>

Subject: ACAD concurrence

To: slotnick.1@osu.edu

Cc: schoen.16@osu.edu

Dear Michelle,

As the director of the Advanced Computing Center for the Arts and Design (ACCAD), I am supportive of your inclusion of ACCAD courses as part of the course option available to GISFA students in your GIS proposal. I feel that our courses can add to the breadth and interdisciplinary nature of the GIS you are proposing. ACCAD has a long history of interdisciplinary collaborations and course settings and we fully support your endeavours. All of ACCAD's courses are listed under the College of the Arts (Arts Col) .

As we discussed, the following courses would be particularly appropriate for your proposal:

Arts Col 730: Concept Development for Sequential Imaging

Arts Col 740: Interactive Arts Media I

Arts Col 741: Interactive Arts Media II

Arts Col 749: Form, Light Motion

Arts Col 756: Programming Concepts for Artists and Designers

You can find the course descriptions on our courses page,

<http://accad.osu.edu/courses.htm> should you need them.

Thanks for including ACCAD in this exciting proposal.

Sincerely,

Maria Palazzi

Art Education

Date: Wed, 10 May 2006 09:54:24 -0400
From: Michelle Herman <prof_mh@sbcglobal.net>
Subject: Art Education concurrence
To: slotnick.1@osu.edu
Cc: schoen.16@osu.edu

To: Michelle Herman <prof_mh@sbcglobal.net>
From: Patricia Stuhr <stuhr.1@osu.edu>
Subject: Re: a question about a GIS
Cc: barrett.8@osu.edu, sanders-iii.1@osu.edu, wyszomirski.1@osu.edu

This sounds wonderful Michelle. I am sure the professors would appreciate having these students in their courses.

Pat

At 10:55 AM 04/05/2006 -0400, you wrote:

Dear Professors Stuhr and Barrett,

I am working on the final stages of a proposal for a GIS (graduate interdisciplinary specialization) for student artists at OSU--for MFA students in creative writing, visual arts, dance, theater, etc., and doctoral students in music composition and performance, dance, and theater--and I would like to include a number of offerings from Art Education in a list of options among the many courses our students might take (with the permission of the instructor, of course). I think it's also possible that there may be students in Art Education who are also practicing artists who would consider pursuing this GIS, so I thought you might want to see the proposal at some point.

The courses I'd like to list as options are the following:

- Art Education 640 Critical Dialogue about Art and Aesthetics (5 hrs)
- Art Education 670 Public Policy and the Arts (3 hrs)
- Art Education 672 Planning for Community Arts Services (3 hrs)
- Art Education 673 Issues across the Arts (3 hrs)
- Art Education 840 Criticism, Aesthetics, and Education (5 hrs)

and what I'm wondering is simply this:

Would you welcome, in a formal way (I know that you already have many students outside Art Education taking your courses--that's how I found my

way to them, thanks to students who've taken them), graduate student artists in these classes? I don't anticipate that you'd be flooded with applicants for them: the list of options in the "theory, criticism, history, and research" portion of the GIS program I've developed is very, very long. But I'd like to offer options as broadly as possible, and so many of the course offerings in your department seem to me highly appropriate for our students, and a wonderful addition to a list that's otherwise heavy in theater history, musicology, literary criticism, and so on (I am also including philosophy courses--in aesthetic theory--and psychology courses (in the psychology of creativity). My goal is to have our student artists look at their work through the widest lens possible.

As I said, I'd be glad to send you the entire proposal if that would be useful to you. (It was funded for further development last fall, and I will be resubmitting it as a final draft before this current quarter is over.)

Michelle Herman

Philosophy

From: "Justin D'Arms" <darms.1@osu.edu>

Subject: Re: question about a course

Date: Wed, 5 Apr 2006 14:46:34 -0400

To: Michelle Herman <prof_mh@sbcglobal.net>

Hi Michelle,

It is ok with us to have this course on your list. Indeed, we are pleased to have it there. This looks like a terrific specialization proposal, and we expect that philosophy 640 would benefit from the participation of students with the sort of arts experience these students would bring. Thanks,

Justin

On Apr 5, 2006, at 1:49 PM, Michelle Herman wrote:

Hello, all. I am sending along the GIS proposal (for your entertainment and edification). Even if 640 isn't offered often, it would be nice to have it on the list; it's just a sensible addition to this list--and would be a fine thing for artists to be thinking about whenever it does happen to be offered.

Justin, you're probably the most likely person, as director of graduate studies, to send me an e-mail to the effect of "it's okay with us to have this course on your list." If indeed it is okay.

At 01:16 PM 4/5/2006, George Pappas wrote:

Prof Herman,

I'd be glad to have a look at the proposal; it sounds like an exciting one. We don't offer 640 all that often ever since Lee Brown retired. However, Robert Kraut (who also works in aesthetics, especially the aesthetics of music) did that course recently and I believe he has an interest in doing it again in the near future, maybe even on a regular basis. I'm copying this response to Justin D'Arms who is the graduate studies director and to Don Hubin, who will be taking over as department chair later this summer.

George Pappas

To: George Pappas <pappas.1@osu.edu>, Michelle Herman <prof_mh@sbcglobal.net>
From: Don Hubin <hubin.1@osu.edu>
Subject: Re: question about a course
Cc: darms.1@osu.edu

I agree with Justin that we should say 'yes'. Michelle's later message makes it sound as if she is expecting an answer from Justin--probably because that's how they would do it in English. In any case, whoever finally responds officially, I support this.

Don

Date: Wed, 05 Apr 2006 15:01:47 -0400
To: Michelle Herman <prof_mh@sbcglobal.net>
From: George Pappas <pappas.1@osu.edu>
Subject: Re: question about a course
Cc: darms.1@osu.edu, hubin.1@osu.edu

I agree with Justin and with Don Hubin; 640 seems like an obvious choice for the list. Thanks for letting us know about this. /George Pappas

Psychology

Date: Wed, 10 May 2006 09:57:12 -0400
From: Michelle Herman <prof_mh@sbcglobal.net>
Subject: Fwd: Re: question for you or your Director of Graduate Studies
To: slotnick.1@osu.edu
Cc: schoen.16@osu.edu

Psychology weighs in:

Date: Wed, 05 Apr 2006 13:38:24 -0400
To: Michelle Herman <prof_mh@sbcglobal.net>
From: Gifford Weary <weary.1@osu.edu>
Subject: Re: question for you or your Director of Graduate Studies

Michelle,
We'd welcome your students in 622. It is regularly taught every summer. We do not, however, have anyone teaching 842, and I'm not sure that we will any time soon.

Giff

Cc: stuhr.1@osu.edu
From: Terry Barrett <barrett.8@osu.edu>
Subject: Re: a question about a GIS
Date: Wed, 5 Apr 2006 13:30:06 -0400
To: Michelle Herman <prof_mh@sbcglobal.net>

Hi, Michelle--

I welcome artists into my classes--they bring different perspectives.

You might also want to include Art Education 635, Photography Criticism (5 hrs) in your list. AE 640 may not be appropriate to your GIS--despite its title, it is really about how to teach learners to engage in criticism and philosophy; that is, the course is designed for future teachers of art.

This summer I am teaching a one-week 5 hour graduate course, Art Writing, and would welcome your students. The class meets 10-3, daily, July 31-August 4. Students will have time to complete work by summer's end. Artists will be encouraged to write about their own work, if they wish to.

Thanks and best wishes--

Terry

Terry Barrett, Ph.D.

To:
From: "Elliot E. Slotnick" <Slotnick.1@osu.edu>
Subject: Fwd: Re: Fwd:
Cc:
Bcc:
Attachments:

Date: Mon, 13 Jun 2005 17:38:18 -0400
To: herman.2@osu.edu
From: "Elliot E. Slotnick" <Slotnick.1@osu.edu>
Subject:
Cc: wallace.150@osu.edu, jo wittenauer <wittenauer.1@osu.edu>
Bcc:
X-Attachments:

Dear Michelle,

I am writing to follow up on our brief chat about your proposal for funding the development of a Graduate Interdisciplinary Specialization in the Making of Art. First, the "good news." While not funding your full budgetary request at this time, the Committee has awarded you \$7,168.89, the amount requested in your budget for gaining you a one course release so that you could proceed with the development of your proposal. Congratulations! Additional funds that you have requested can be sought in the future with a supplemental proposal as the development of the specialization reaches a more mature stage.

The Committee's investment in this proposal represents their judgment that this is a potentially exciting curriculum initiative, yet one which needs a good deal more structure, organization and work to make it so. (Therein the reason for supporting the course release!) The Committee expressed great reservations about the prospect of graduate students in one discipline matriculating in course work at the graduate level in another discipline lacking the preparation, background and, in the final analysis, skills to succeed in that disciplinary domain. While, surely, there are some such students for whom such an expectation would make sense, there are likely far greater numbers of students who would be interested in the specialization for whom the expected leap would simply be too great. While, it is true, your own "core" course has very clearly been a successful one, it is more focused on talking about the creative process across disciplines than it is on "doing" art across fields.

In light of these general concerns, the Committee felt that each program participating in this initiative would have to invest a good deal in defining which specific courses students from other fields could take. As a general matter, the Committee felt that your eventual course listing for the specialization has to take account of what is often the cumulative nature of disciplinary study--with each course offered up for the specialization carefully vetted by the course offering program for its appropriateness.

Our Fiscal Officer, Jo Wittenauer, will be in touch with you

regarding the disbursement of the funds that you have been granted. Once these funds have been utilized, we would like to receive a report from you, for our files, documenting the expenditures made with grant money.

Congratulations on your receipt of funds for the development of your Graduate Interdisciplinary Specialization proposal.

All best,
elliott

--

Elliot E. Slotnick
Associate Dean
The Graduate School
The Ohio State University
250 University Hall
230 N. Oval Mall
Columbus, Ohio 43210

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