

Status: PENDING

PROGRAM REQUEST
Graduate Interdisciplinary Specialization in
Fine Arts

Last Updated: Myers, Dena Elizabeth
05/31/2011

Fiscal Unit/Academic Org	Graduate School Admin - D3000
Administering College/Academic Group	Arts And Sciences
Co-administering College/Academic Group	
Semester Conversion Designation	Converted with minimal changes to program goals and/or curricular requirements (e.g., sub-plan/specialization name changes, changes in electives and/or prerequisites, minimal changes in overall structure of program, minimal or no changes in program goals or content)
Current Program/Plan Name	
Proposed Program/Plan Name	Graduate Interdisciplinary Specialization in Fine Arts
Program/Plan Code Abbreviation	FINARTS-IS
Current Degree Title	

Credit Hour Explanation

Program credit hour requirements		A) Number of credit hours in current program (Quarter credit hours)	B) Calculated result for 2/3rds of current (Semester credit hours)	C) Number of credit hours required for proposed program (Semester credit hours)	D) Change in credit hours
Total minimum credit hours required for completion of program		17	11.3	12	0.7
Required credit hours offered by the unit	Minimum	5	3.3	3	0.3
	Maximum				
Required credit hours offered outside of the unit	Minimum	12	8.0	9	1.0
	Maximum				
Required prerequisite credit hours not included above	Minimum				
	Maximum				

Program Learning Goals

Note: these are required for all undergraduate degree programs and majors now, and will be required for all graduate and professional degree programs in 2012. Nonetheless, all programs are encouraged to complete these now.

- Program Learning Goals**
- To allow—indeed encourage—artists who pursue their graduate education at OSU the opportunity to enlarge the scope of their vision, to complicate the art they produce, and to enrich and deepen their education in art beyond a single area of specialty.
 - Students who undertake GISFA will be uniquely equipped to create art that embraces a wider field of vision, and that speaks to a wider audience.
 - An artist who has begun early in his or her career to think, and create, outside the confines of a single discipline 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.
 - True success in artistic creation and performance--as well as the teaching of art--requires breadth, and depth, in matters that go beyond the demands of any individual arts discipline.

Assessment

Assessment plan includes student learning goals, how those goals are evaluated, and how the information collected is used to improve student learning. An assessment plan is required for undergraduate majors and degrees. Graduate and professional degree programs are encouraged to complete this now, but will not be required to do so until 2012.

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Is this a degree program (undergraduate, graduate, or professional) or major proposal? No

Program Specializations/Sub-Plans

If you do not specify a program specialization/sub-plan it will be assumed you are submitting this program for all program specializations/sub-plans.

Pre-Major

Does this Program have a Pre-Major? No

Attachments

- concurrence.doc: Letter from the Dean
(Support/Concurrence Letters. Owner: Herman,Michelle Rae)
- GISFAcoverletter.doc: Letter from Michelle Herman
(Letter from Program-offering Unit. Owner: Herman,Michelle Rae)
- Courses and curriculum for GISFA.doc: program proposal, rationale and courses
(List of Semester Courses. Owner: Herman,Michelle Rae)
- Transition policy for GISFA.doc: transition plans
(Transition Policy. Owner: Herman,Michelle Rae)
- GISForm.pdf: advising sheet from Grad School
(Semester Advising Sheet(s). Owner: Herman,Michelle Rae)

Comments

- The Graduate School notes that the required credit hours offered outside of the unit are 9. 10 credit hours outside the unit are required. *(by Myers,Dena Elizabeth on 05/31/2011 02:27 PM)*
- I'm uncertain about the "advising sheet." I've attached what the Graduate School told me to attach. If there are other forms--or if I need to do something with those forms--please let me know. *(by Herman,Michelle Rae on 05/10/2011 09:49 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Herman,Michelle Rae	05/10/2011 09:49 AM	Submitted for Approval
Approved	Silver,Suzanne Maura	05/11/2011 05:40 PM	Ad-Hoc Approval
Approved	Myers,Dena Elizabeth	05/27/2011 02:54 PM	Unit Approval
Approved	Myers,Dena Elizabeth	05/27/2011 02:55 PM	College Approval
Approved	Myers,Dena Elizabeth	05/31/2011 02:27 PM	GradSchool Approval
Pending Approval	Soave,Melissa A Cameron,Erin Marie	05/31/2011 02:27 PM	CAA Approval

Graduate Interdisciplinary Specialization in Fine Arts

for artists in all fields

at The Ohio State University

ADMINISTRATIVE DIRECTOR

Michelle Herman
M.F.A. Program in Creative Writing
Department of English
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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

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?

For many years, before the implementation of this GIS in Fine Arts at OSU, student artists made an effort to educate themselves across the boundaries of discipline, patching 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. Because each graduate program operates as a self-sufficient unit, a student interested in crossing discipline boundaries in this way had to be not only “proactive” but savvy in navigating the considerable bureaucracy of OSU.

The Graduate Interdisciplinary Specialization in Fine Arts (GISFA) has made it possible for students who want to pursue a broad-based art education *or* a close focus in a second art field, beyond their major program of study, to do so. A programmatic approach to interdisciplinarity among artists pursuing their graduate degrees at the Ohio State University, the GISFA program offers such students a better-rounded, pedagogically founded sequence of courses (even as the program has enough flexibility to be tailored to fit any single student’s particular needs). It gives students a template, rather than leaving them at the mercy of the University course bulletin, for what will essentially 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 serves not only to smooth the bureaucratic path toward such an education for those who are inclined to pursue it, but to provide advising oversight and to confer upon these students the distinction of a formally recognized graduate “minor” which will be indicated on their OSU transcripts.

Perhaps needless to say, the purpose of such a program is not 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.

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.

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 at OSU is thus unusual in the Academy overall. It has been designed to 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

GISFA

through acting classes and/or portrait photography). Beyond the program's core course (currently Arts and Sciences 750, soon to be Arts and Sciences 6750), students are 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, have turned out to be 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 are 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 targets 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 is automatically eligible to pursue the GISFA. Other graduate students in related fields have also chosen to earn the GISFA (in spring 2011, for example, a student will graduate with a master's degree in Urban

Planning and the GISFA designation on his transcript: he has pursued arts policy courses, museum curating, and design as part of his GIS).

The GIS, when originally proposed, had the concurrence of the Chairs and Graduate Studies Directors of all programs involved; letters and signatures are on file in the Graduate Studies office. All current Chairs and Graduate Studies Directors of all programs involved have orally expressed their support, and a written concurrence from the current Dean of the Arts and Humanities is included in the current proposal (the former Dean of the Arts, Karen Bell, also wrote a concurrence letter, which is on file).

Courses and curriculum for GISFA

REQUIREMENTS

THE GISFA PROGRAM, before the conversion to semester, required that students complete a minimum of 17 credit hours over four courses. When we move to semesters, we will move to a minimum of 12 credit hours over four courses.

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

IN THE CORE COURSE, ASC 6750, a group of graduate students from across various art fields meets weekly and considers 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 vary depending on the individual faculty member's approach (see note below, on faculty), but the general outline of the course remains constant. Manuscripts and CDs of student work are distributed, studio visits made, slide shows viewed (et cetera). Sample topics for discussion include, but are 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 serves as a natural capstone to their graduate education; for others, it serves as a doorway to the other courses that constitute their GIS

(and, as in years past, almost certainly there will be students taking this course who will not elect to undertake the full-fledged GIS, although priority will be given, as it has in the past, to GISFA students).

Faculty for core course (this list includes faculty who taught ASC 750 and those who are planning to teach it within the next few years; faculty may also be drawn from others not on this list):

Michelle Herman, Creative Writing (English)
Jennifer Schlueter, Theatre
Joy Reilly, Theatre
Lesley Ferris, Theatre
Candace Feck, Dance
Norah Zuniga Shaw, Dance
Pheoris West, Art
Suzanne Silver, Art
Alison Crocetta, Art
Rebecca Harvey, Art

- **ELECTIVE COURSES – At least three courses must be chosen from disciplines outside the student’s home discipline and department. All courses must be at the 5000 level or above, and must be approved by the GISFA adviser.**

IT SHOULD BE NOTED that many (if not most) of the elective courses will require the permission of the instructor. But while permission will often be required (for example, for nearly *all* of the course offerings in Music), in many cases that will only be a formality. (For example, Music 5646, Music in the United States, has long attracted (as Music 646, before the conversion) graduate students throughout the university, as has 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 their elective coursework, and once the conversion to semesters is complete, all interested students will be offered a comprehensive list of courses throughout the university that would be appropriate for the GISA program. Courses include those in theory, criticism, history, or research, and arts practice courses. The latter category 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. In some cases, students do end up doing cross-disciplinary work as a result of GISFA (for example, one of the first GISFA graduates, whose home discipline was photography [Department of Art], took all her electives in the School of Music, and has been creating mixed visual and sound art since graduation (and is teaching now in an interdisciplinary program).

For students who already have a background in an art form other than their primary disciplines, GISFA provides 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.

Several sample curricula are offered below.

GISFA curriculum #1

For a student in the MFA Program in Creative Writing (Poetry)

Arts and Sciences 6750 Multidisciplinary Seminar in Fine Arts (3 hrs)

History of Art 5653 Avant-Garde and Documentary Cinema (3 hrs)

Art 5695.11 Photographic Theory (3 hrs)

Arts Col 6749 Light, Form, Motion (3 hrs)

GISFA curriculum #2

For a student in the MFA Program in Creative Writing (Fiction)

Arts and Sciences 6750 Multidisciplinary Seminar in Fine Arts (3 hrs)

Arts Col 6761 Digital Media Production (1 hr)

Theatre 5321 and 5323 Video Production I and II (3 hrs each)

Theatre 5331 Screenwriting (3 hrs)

GISFA curriculum #3

For a student in the MFA Program in Art (Creative Nonfiction)

Arts and Sciences 6750 Multidisciplinary Seminar in Fine Arts (3 hrs)

Theatre 5341 Studies in the Documentary (3 hrs)

Theatre 5771.04 American Voices (3 hrs)

Comparative Studies 6741 Theorizing Genre (3 hrs)

GISFA curriculum #4

For a student in the MFA Program in Art (Painting and Drawing)

Arts and Sciences 6750 Multidisciplinary Seminar in Fine Arts (3 hrs)

Arts Col 6751 Film Visualization (3 hrs)

Theatre 7311 Advanced Moving Image Art (3 hrs)

Theatre 5611 Lighting Design I (3 hrs)

GISFA curriculum #5

For a student in the MFA Program in Art (Art and Technology)

Arts and Sciences 6750 Multidisciplinary Seminar in Fine Arts (3 hrs)

Arts Col 6740 Interactive Arts Media I (3 hrs)

Arts Col 5683 Motion Studies Through Hand-Drawn Animation (3 hrs)

Arts Col 730 Concept Development for Sequential Imaging (1 hr)

Music 5636.01 Introduction to Electronic Music Synthesis (3 hrs)

GISFA curriculum #6

For a student in the MFA Program in Art (Sculpture)

Arts and Sciences 6750 Multidisciplinary Seminar in Fine Arts (3 hrs)

*Comparative Studies 5677.03 Studies in World Folklore: Folk Custom, Art, and
Material Culture (3 hrs)*

Comparative Studies 6706 Complex Ethnography (3 hrs)

Comparative Studies 6716 Theorizing Culture (3 hrs)

GISFA curriculum #7

For a student in the MFA Program in Dance

Arts and Sciences 6750 Multidisciplinary Seminar in Fine Arts (3 hrs)

English 6761 Introduction to Narrative and Narrative Theory (3 hrs)

English 6762 Graduate Study in Performance and Drama (3 hrs)

English 6768.01 Graduate Workshop in Creative Nonfiction (3 hrs)

GISFA

GISFA curriculum #8

For a student in the MFA Program in Dance

Arts and Sciences 6750 Multidisciplinary Seminar in Fine Arts (3 hrs)

English 6788 Theory and Practice of Imaginative Writing (3 hrs)

English 6763.02 Workshop in Poetry for Graduate Beginners in the Form (3 hrs)

English 7897 The Disability Memoir (3 hrs)

GISFA curriculum #9

For a student in the MFA Program in Dance

Arts and Sciences 6750 Multidisciplinary Seminar in Fine Arts (3 hrs)

Arts Col 6749 Light, Form, Motion (3 hrs)

Arts Col 6750 Expressive Motion (3 hrs)

Music 5677.01 Multimedia for Musicians I (2 hrs)

Music 5677.02 Multimedia for Musicians II (2 hrs)

GISFA curriculum #10

For a student in the MFA Program in Theatre

Arts and Sciences 6750 Multidisciplinary Seminar in Fine Arts (3 hrs)

Comparative Studies 7862 Performance and Politics (3 hrs)

Comparative Studies 6760 Theorizing Performance (3 hrs)

Music 5651 History and Literature of Opera (2 hrs)

Art Education 5670 Public Policy and the Arts (1 hr)

GISFA curriculum #11

For a student in the DMA Program in Music

Arts and Sciences 6750 Multidisciplinary Seminar in Fine Arts (3 hrs)

Comparative Studies 5677.02 Studies in World Folklore: Themes in World Folklore (3 hrs)

Theatre 5771.01 The History and Practice of Devising Theatre I (3 hrs)

Theatre 5961 Playwriting (3 hrs)

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 will be directed to Professor Herman for general minor-program advising and oversight. Professor Herman is responsible for submitting the request for formal recognition of GISFA completion on graduate transcripts for all students completing the program.



**Graduate Interdisciplinary Specialization
Procedures**

Graduate School
247 University Hall
230 North Oval Mall
Columbus, OH 43210
Phone: 614-292-6031
Fax: 614-292-3656
Email: Jordan.194@osu.edu

GRADUATE INTERDISCIPLINARY SPECIALIZATION PROGRAM FORM

Student Name: _____

OSU Email Address: _____

Name of Graduate Interdisciplinary Specialization: _____

Graduate Interdisciplinary Specialization Program of Study

<u>Department</u>	<u>Course #</u>	<u>Course Title</u>	<u>Credit Hrs.</u>

Student Signature Date

Advisor Signature Date

Graduate Studies Chair in Graduate Interdisciplinary Program Date

Transition policy for GISFA

For new graduate students entering OSU in Autumn 2012, the program will require a minimum of 12 credit hours over at least four courses, including Arts & Sci 6750 (3 hours). For a student whose graduate education is already in progress in Autumn 2012, the program will require the completion of at least four courses, including Arts & Sci 750 *or* 6750, and during the transition the number of credit hours required will shift, depending upon how many of the courses have already been taken. Examples are provided below.

Transition curriculum #1

For an MFA student in Art (Art and Technology), who is pursuing a secondary interest in music/performance for multimedia art, and who is entering her second and final year in Autumn 2012

Music 886 Theories and Methods of Ethnomusicology (5 hrs)

Music 887 Representation and Analysis of Musical Sound (5 hrs)

Music 8850 History of Performance Practices (3 hrs)

Arts and Sciences 6750 Multidisciplinary Seminar in Fine Arts (3 hrs)

Total credit hours toward GISFA in transition: 16

Transition curriculum #2

For an MFA student in Creative Writing (Poetry), who is working on a series of illustrated/illuminated fairy tale poems and who is entering his third and final year in Autumn 2012

Arts and Sciences 750 Multidisciplinary Seminar in Fine Arts (5 hrs)

Art 691.09 Directed Studies in Drawing (5 hrs)

Art 691.10 Directed Studies in Painting (5 hrs)

Comparative Studies 5677.03 Studies in World Folklore: Folk Custom, Art, and Material Culture (3 hrs)

Total credit hours toward GISFA in transition: 18

Transition curriculum #3

For an MFA student in Dance, who is entering her second year (of a three-year program) in Autumn 2012 and who has begun work on a book of memoirs and personal essays about dance

English 768 Graduate Workshop in Creative Nonfiction (5 hrs)

English 7871 Forms of Fiction/Creative Nonfiction/Poetry (3 hrs)

English 6769 Special Topics Graduate Workshop: Memoir (3 hrs)

Arts and Sciences 6750 Multidisciplinary Seminar in Fine Arts (3 hrs)

Total credit hours toward GISFA in transition: 14

Transition curriculum #3

For an MFA student in Theatre (acting), who is entering his second year (of a three-year program) in Autumn 2012 and is interested in pursuing a background in other arts that will support his acting and other theatre training.

English 769 Special Topics Graduate Workshop: Monologues, Letters, & Other First Person Forms (5 hrs)

Music 5591 Career Development in Music (3 hrs)

Music 5607 Performance Enhancement I (1 hr)

Music 5608 Performance Enhancement II (1 hr)

Music 5757 Dalcroze Eurythmics (3 hrs)

Arts and Sciences 6750 Multidisciplinary Seminar in Fine Arts (3 hrs)

Total credit hours toward GISFA in transition: 16



Arts and Humanities
186 University Hall
230 N. Oval Mall
Columbus, OH 43210-1319

Phone (614) 292-2077
Fax (614) 292-8666

Dear Graduate School Committee:

I am pleased to offer my whole-hearted endorsement of the proposed Graduate Interdisciplinary Specialization in Fine Arts (GISFA), developed by Michelle Herman, Professor in Creative Writing.

The engagement with creativity as exemplified in this program of study could be a vital addition to multiple graduate programs. This minor has the potential to be of particular interest and relevance to students in Art, Dance, Music, Creative Writing, and Theatre, as well as many others.

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 is constructed to establish a common starting place through the proposed core course "The Making of Art: A Multidisciplinary Seminar for Artists." I understand that Professor Herman developed the initial syllabus, based on the pilot offering, and has obtained concurrence from several faculty members who have expressed commitment to teaching the course on a rotating basis. With the unified College of Arts and Sciences, the need for individual MOU's articulating unique financial arrangements is not necessary, all credit hour production is captured by the college. 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. Dr. Herman has done a fine job of pulling this effort together into an academically sound and attractive program. I am delighted to support this minor.

Sincerely,

A handwritten signature in black ink, appearing to read "Mark Shanda".

Mark Shanda
Dean, Arts and Humanities
College of Arts and Sciences