New Course Request

Check Appropriate Boxes: Undergraduate credit [ ] Graduate credit [ ] Professional credit [ ]

1. School/Division Herron School of Art and Design/Fine Arts 2. Academic Subject Code HER

3. Course Number R529 (must be cleared with University Enrollment Services) 4. Instructor varies

5. Course Title Interdisciplinary Collaboration in the Visual Arts

Recommended Abbreviation (Optional) Interdisciplinary Collaboration (Limited to 32 Characters including spaces)

6. First time this course is to be offered (Semester/Year): Fall 2008

7. Credit Hours: Fixed at 3 or Variable from to

8. Is this course to be graded S-F (only)? Yes [ ] No [ ]

9. Is variable title approval being requested? Yes [ ] No [ ]

10. Course description (not to exceed 50 words) for Bulletin publication: P: M.F.A. student or consent of instructor. A studio-based course designed to foster the cross-fertilization of ideas across media emphasis areas.

11. Lecture Contact Hours: Fixed at or Variable from to

12. Non-Lecture Contact Hours: Fixed at 3 or Variable from to

13. Estimated enrollment: 12 of which 100 percent are expected to be graduate students.

14. Frequency of scheduling: Every semester Will this course be required for majors? Yes

15. Justification for new course: Necessary course in graduate study for degree program.

16. Are the necessary reading materials currently available in the appropriate library? Yes

17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.

18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by: Eric Northman Date 2/1/07
Department Chairman/Division Director

Dean of Graduate School (when required)

Approved by: Valerie Ershman Date 2/1/07
Dean

Chancellor/Vice-President

University Enrollment Services

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

UFS 724 University Enrollment Services Final—White; Chancellor/Vice-President—Blue; School/Division—Yellow; Department/Division—Pink; University Enrollment Services Advance—White
Herron School of Art and Design

I. Course Title: **Interdisciplinary Collaboration in the Visual Arts** [3 credits]

Course number: **HER R529**  
Proposed instructor: Varies  
Conditions: Must be an enrolled graduate student in a degree-seeking program with a B.F.A. or equivalent in studio art, or consent of instructor.

II. COURSE DESCRIPTION AND RATIONALE:

Interdisciplinary Collaboration in the Visual Arts is a studio-based course designed to foster the cross-fertilization of ideas across media emphasis areas (sculpture, printmaking, furniture design, etc.). Graduate students enrolled in the course will plan and complete a substantial creative project during the course. This art project may involve the use of materials and techniques that are central to a student's own area of studio emphasis, as well as materials and techniques from other studio emphasis areas, and/or non-traditional materials and techniques. Collaborative projects among students may be undertaken in place of individual work.

Concurrent with the creation of their studio-based creative projects, students enrolled in the course will meet on a weekly basis as a group. These meetings will engage students in a critical discussion of assigned readings and writing exercises that explore, challenge and range across disciplinary-specific boundaries. A printmaking student, for example, may be challenged to examine her own artistic production through the lens of criteria employed by an installation artist. These meetings will also include studio visits and presentations by students and invited guests to focus and enrich the critical dialogue on the work being created in the studio.

The rationale for this course is that an ever-increasing number of professionals involved in the visual arts are developing their practice by focusing on underlying theoretical and thematic concepts and the parameters of specific sites and audiences. An increasing number of artists use innovative, interdisciplinary means to create the work that completes their concept and provides its realized form (as object, image, or process).

III. EDUCATIONAL OBJECTIVES:

During the course:

- Students develop a willingness and confidence to allow the creative process to navigate beyond the framework of traditional media boundaries.
- Students develop an understanding of theoretical concepts pertinent to the practice of art in a post-studio environment.
Students interrogate their own and each other’s strategies for creating works of art, asking and responding to such questions as:
- Who is your target audience? By what type of distribution and exhibition system do you expect to contact that audience?
- Does your work resist or accommodate mass culture?
- Does your work interrogate media boundaries? How and why?
- Does your work engage aesthetics as beauty or function?

Students develop a creative project that not only withstands but welcomes the critical engagement of artists and viewers with perspectives anchored in other media traditions.

IV. COURSE CONTENT:

Interdisciplinary Collaboration fosters the cross-fertilization of ideas across media emphasis areas. Course work consists of both individual studio work and group critiques. All first year graduate students meet together on a bi-weekly basis. The emphasis in the group critiques is the development of a critical dialogue that crosses disciplinary-specific technical and aesthetic agendas. Critiques focus on the students’ works-in-progress. The critical dialogue of the graduate students’ artwork is enhanced by selections of assigned readings (concerning thematic, formal, and theoretical aspects of art-making in the 21st century) and studio visits. In between bi-weekly class meetings, individual and small group critiques will be scheduled. The course consists of both the cognitive aspects of the critical dialogue and a continued development of each student’s creative studio practice. Critiques will incorporate discussion of new strategies for the development of meaning in art, ideas presented in the concurrent academic seminar (Art, Theory & Criticism /or/ A Critical Approach to Art). The course culminates in an exhibition conceived and mounted as a collaborative class project involving all students.

Topics to be covered in the course include:
1. Students explore concepts of media-specific boundaries
2. Students explore cross-disciplinary and post-studio practice
3. Students define and develop their own individual artworks
4. Students analyze and critique each other’s artworks
5. Students explore artistic collaboration
6. Students discuss and utilize concepts of site: as a group the class plans and mounts their art in a gallery setting

V. REQUIRED AND RECOMMENDED TEXTS:

While developing their own artworks, students in the course will be required to respond in discussion to a selection of readings. Readings are selected to provide a common ground of intellectual knowledge that all students will be expected to draw from in discussing and thinking about their own artworks and each other’s artworks. The readings
will also form a theoretical underpinning for the planning and mounting of an exhibition of artworks in a gallery setting as a final class project.


Additional readings may be selected at the discretion of the instructor.

**VI. EVALUATION AND GRADING:**

**GRADING CRITERIA AND GRADING SCALE**

Each student’s artwork—made during the course—is evaluated twice: at midterm and at the end of the course. Each student’s artwork is evaluated based on overall artistic effectiveness, evidence of individual development and effort, and evidence of the intensity of effort in exploring new concepts.

All artworks must be presented for evaluation on time for full credit. Late presentations will be graded down one letter grade. No midterm projects will be accepted more than 3 days late. No final projects will be accepted more than 1 day late.

**COURSE GRADES:**

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<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Midterm evaluation of art project/s:</td>
<td>30%</td>
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<tr>
<td>Final evaluation of art project/s:</td>
<td>30%</td>
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<tr>
<td>Quality of participation in class exhibition project</td>
<td>10%</td>
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<td>Contributions and preparation for in-class and on-line</td>
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<tr>
<td>discussions of readings, critiques, and other events:</td>
<td>15%</td>
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<tr>
<td>Written responses to readings and the analysis of</td>
<td></td>
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<tr>
<td>The student’s art projects:</td>
<td>15%</td>
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<table>
<thead>
<tr>
<th>Grade Scale</th>
<th>Grade</th>
<th>Minimum %</th>
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<tbody>
<tr>
<td>A+</td>
<td></td>
<td>98.0</td>
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</table>
A  
A- 
B+ 
B 
B- 
C+ 
C 
C- 
D+ 
D 
D- 
F 

Less than 60.0

Note: Graduate courses completed with grades below C (2.0) are not counted towards degree requirements, but such grades will be counted in calculating a graduate student’s grade point average.

Incomplete. An incomplete grade in this course will only be permitted in exceptional circumstances, such as a documented serious illness or injury. No one may have an incomplete simply to gain more time to complete course requirements.

Late Work: Projects and portfolios are due as specified unless an extension is requested and received at least two days before the due date. Projects and portfolios without an extension will be docked half a letter grade for each day late, including weekends.

CLASS PARTICIPATION
Consistent attendance is expected except in case of emergency or illness. More than two unexcused absences will result in a reduction of the course grade (1/2 a letter grade per absence). Class participation is more than just attendance. It includes consistent preparation, active listening, and contributing to discussions and projects. Your grade for participation will be based on the following criteria:

1. Preparation: Did you read the required material thoughtfully and critically? Did you come to class with questions to ask and issues to consider? Have you prepared artistic work for presentation in a timely manner? Graduate students will be called upon to start discussion with thought-provoking questions from the readings—write these down in advance.

2. Engagement: Do you ask questions of all members of the class? Do your questions close the conversation, or stimulate it? Are they deliberate and relevant to the discussion? Do you try to apply the material you have learned, relating and synthesizing information with previous discussions, readings, and experiences, as well as other classes and intellectual interests.

3. Courtesy: Do you listen to others as they speak? Are you considerate of opposing viewpoints? Do you contribute to an atmosphere of mutual respect?
**Learning Disabilities**

Accommodations will be given to any student needing accommodations because of disability, provided the student has registered with Adaptive Educational Services (AES) at IUPUI and completed the appropriate forms issued by that office. Students requesting disability-related accommodations should contact AES at (317) 274-3241. AES is located in Cavanaugh Hall (CA) 001E.

**VII. BIBLIOGRAPHY:**


**VIII. Cheating and Plagiarism**

Cheating and plagiarism undermine the very principles upon which higher education is founded. Any violation of the academic policies of IUPUI is forbidden and will result in a failing grade for the course and a letter to the Dean requesting further investigation.

Cheating: A student must not use or attempt to use unauthorized assistance, materials, information, or study aids in any academic exercise, unless the instructor specifically has authorized such assistance. A student must not allow others to conduct research or to
prepare any work for him or her without advance authorization from the instructor to whom the work is being submitted. A student must not collaborate with other persons on a particular project and submit a copy of a written report that is represented explicitly or implicitly as the student’s individual work. A student must not submit substantial portions of the same academic work for credit more than once without permission of the instructor to whom the work is being submitted. A student must not alter a grade or score in any way.

Fabrication: A student must not falsify or invent any information or data in an academic exercise including, but not limited to, records or reports, laboratory results, historical documentation, and citations to the sources of information.

Plagiarism: A student must not adopt or reproduce ideas, words, or statements of another person without appropriate acknowledgement. A student must give credit to the originality of others and acknowledge an indebtedness whenever he or she: quotes another person’s actual words, either oral or written; paraphrases another person’s words, either oral or written; uses another person’s idea, opinion, or theory; or borrows facts, statistics, illustrative material, unless the information is common knowledge.

For further information on Student Misconduct, see the following section of the IUPUI Student Code of Conduct: http://life.iupui.edu/help/code.asp