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Legal Name: Ginger G. Wilson

Chosen Name: Ginger G. Wilson

Student ID: 035243



Birthdate:	11/23/1983
Social Security Number:	XXX-XX-6640
Dates of Attendance:	March 2018 – January 2019 January 2022 – June 2023
Academic Program:	Interdisciplinary Arts
Degree Awarded:	Master of Fine Arts / Interdisciplinary Arts
Date Degree Conferred:	July 30, 2023

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

**Goddard College does not make use of letter grades or grade point average.** Successfully completed graduate study at Goddard College must be judged by faculty to be of a quality that would merit a grade of B or above in a letter-grade system; successfully completed undergraduate study at Goddard College must be judged by faculty to be of a quality that would merit a grade of C or above in a letter-grade system. See the attached faculty reports for evidence of the quality of the student's studies.

*Goddard College is accredited by the New England Commission of Higher Education, Inc.*

### GODDARD COLLEGE

<u>Spring 2018 (3/23 – 7/23/18)</u>	<u>Semester Credit Hours Earned</u>
AREAS OF STUDY: Fine Art, Creative Writing, Women's Studies, Mythology, Psychology, Dream Study, Spiritual, Occult, Astrology	12
<u>Fall 2018 (9/21/18 – 1/28/19)</u>	
AREAS OF STUDY: Fine Art / Painting, Creative Writing, Art History / Symbolism, Divine Feminine / Mythology / Dreams	12
<i>Student withdrew January 28, 2019 ~ Re-admitted January 21, 2022</i>	
<u>Spring 2022 (1/21 – 5/30/22)</u>	
AREAS OF STUDY: Studio Studies in Painting, Poetry, and Creative Writing; Studies in Mythology, Celtic Spirituality and the Divine Feminine; Studies in Ecology, Psychology, Cosmologies, and Mindfulness; Mycology	12
<u>Fall 2022 (7/15 – 11/11/22)</u>	
AREAS OF STUDY: Painting, Poetry, Spiritual, Cultural and Occult Studies, Lepidopterology and Mycology	12
<u>Spring 2023 (2/17 – 6/16/23)</u>	
AREAS OF STUDY: Studio Studies in Painting, Drawing, and Inking; Studies in Creative Writing, Poetry, Fiction and Non Fiction Writing; Interdisciplinary Studies in Spirituality, the Esoteric Arts, Indigenous Wisdoms, Mythology, Dreams, and Archetypes; The Divine Feminine, Nature Studies, Mycology, and Ecology	12
<u>Semester Credit Hour Total</u>	
60	

Jillehn Washburn, Registrar

SIGNED.....for the College, at Plainfield, Vermont  
(Name) (Title)

Legal Name: Ginger G. Wilson

Chosen Name: Ginger G. Wilson

Student ID: 035243

**FACULTY ADVISOR'S REPORT ON ONE SEMESTER OF GRADUATE STUDY****Spring 2018****Semester Credit Hours Attempted: 12****Semester Credit Hours Earned: 12**

**Area(s) of Study:** Fine Art, Creative Writing, Women's Studies, Mythology, Psychology, Dream Study, Spiritual, Occult, Astrology


**Overview/Goals:** The work of scheduling a creative practice has radically shifted Ginger's life. She has had the realization that being an artist is not just the act of making art, but rather what happens in between creative acts that makes an artist who they are. Which is to say, Ginger's art practice has taken firm root in her daily life. Ginger's goal as an artist is to heal the Divine feminine and bring beauty and love into the world through sharing her personal journey of struggle, transcendence, joy, and beautiful sorrow. Her art and writing offer positive images and perspectives of the female experience.

Ginger's goal this semester was to write four chapters of her science fiction novel, *Jupiter's Yarn World*, and paint/ink three water color paintings. By the end of this semester, she had exceeded her goals and had completed eight paintings and written five chapters. Three of the chapters are for the sci-fi novel and two of the chapters are for the dream book.

**Creative and Experimental Practice:** During Ginger's first semester, her creative work went through deep transformation. Her Divine feminine art evolved into two factions; painting symbolic art from her dreams and meditations, and experimental art called Hair Divination Art. Her creative writing practices switched from writing a fantasy novel to writing a dream book. Through meditation, she realized a dream book was more in alignment with her mind, heart, and spiritual aspirations. Through writing a dream book, she had the opportunity to research multiple viewpoints on dreaming, share personal tools for healing, and incorporate art and poetry into the book. The dream book offers a holistic view of interdisciplinary study and self-expression.

Ginger created four ink and watercolor paintings based on dreams, meditations, and opening up to the muse. All of the paintings themes are of the Divine Feminine and the spiritual journey. The four pieces are titled, Desert Crone Goddess, The Universe, Guidance, and The Rose Bride Series 2: Committing to the Mastery of Flights of Love, Healing, and Otherworldly Journeys.

**Critical Development, Theory and Context:** The critical discourses and theoretical concepts Ginger examined this quarter are dreams from a spiritual, feminist, psychological, archetypal, healing, mythological, scientific, psychic, anthropological, herbal, and practical interpretation. Lucid dreaming and the correlation between capitalism and not honoring the dream self are broken down by anthropologist Deborah Hillman in the article, "*Dream Cultures and the Culture of Dreaming*." The book, *Communing with the Gods, Culture and the Dreaming Brain* by Charles D. Laughlin is reviewed by Hillman and explains the concepts of dreaming cultures and non-dreaming cultures, and the power that is revealed to us through our dreams. Robert L. Van de Castle, writer, dream researcher, and Ph.D. in clinical psychologist reveals his time with the Cuna tribe. The Cuna are a matriarchal dreaming people. Van de Castle shares how working with the Cuna expanded his knowledge of dreaming in the book, *Our Dreaming Mind: A Sweeping Exploration of the Role that Dreams Played in Politics, Art, Religion, and Psychology, from Ancient Civilizations to the Present Day*. New knowledge in world healing, mythology, healing the feminine wound, and researching other artists has developed along with an increase in creative work and experimental art and writing. Researching deeper, Ginger looked at alternative ways of healing and knowing the self through studying Chiron and ascendant astrology. Exploring the mythology of wounding and healing and how to stay centered within the self has been helpful for Ginger in learning about spiritual balance and destiny. With alternative healing Ginger read books on Traditional Chinese Medicine for Women, chakra healing, and channeled esoteric healing and wisdom. She plans to continue her study of eastern healing through continued exploration in martial arts, yoga, and vedic astrology.



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**Summary:** Ginger feels her progression toward degree criteria through sustained documented practice is flourishing. The creation of an artistic practice scheduled throughout her daily life has been incredible. She feels confident towards her engagement with personal practice, documentation of work, and engagement with praxis in theory. She has completed eight paintings and has written two chapters for her dream book. She believes this is the beginning of promising material for my portfolio. With continued vigorous practice of interdisciplinary study, creative writing, and art, she strives to increase her abilities and community contribution of healing images and spiritual explorations of the feminine.

Continuing with the dream research, Ginger would like to read more viewpoints on cultures that value dreaming and the opposite viewpoint of scientists who believe dreaming is meaningless. Through looking at different viewpoints she feels she can gather a more rounded view of different aspects and opinions of dreaming when writing her dream book.

The areas of exploration that still need addressing are ethical engagement with different cultures of spiritual study. Next quarter, Ginger plans on reading, *Borrowed Power: Essays on Cultural Appropriation* by Bruce Ziff. Additionally, she plans to research articles on cultural appropriation as the semesters continue and gather additional material. Exploring further, she would like to further her study of intuitive and surrealist artists Remedios Varo, Leonora Carrington, and Michelle Cassou.

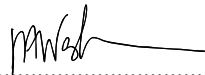
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The student DID satisfactorily complete the work of the semester.

Faculty: Jamie Figueroa

Date: July 2018

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SIGNED..........for the College, at Plainfield, Vermont

(Name) (Title)

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Legal Name: Ginger G. Wilson

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Student ID: 035243

**FACULTY ADVISOR'S REPORT ON ONE SEMESTER OF GRADUATE STUDY****Fall 2018****Semester Credit Hours Attempted: 12****Semester Credit Hours Earned: 12****Area(s) of Study:** Fine Art / Painting, Creative Writing, Art History / Symbolism, Divine Feminine / Mythology / Dreams

**Overview/Goals:** Ginger's goals for this semester were for her to write four chapters of her dream book, paint three pieces with ink and watercolor or three oil paintings of her inner world. She planned to read dream books, astrology books, and books on women's studies. She also intended to research the occult, mythology, the Divine Feminine, and spirituality. She knows that she needs to support her creative process by engaging in self-sustainable life practices. For Ginger these practices include walks in nature, yoga, meditation, dream journaling, having a day of rest each week, and introspective writing. She hoped to write six annotations that would document her creative and spiritual research, to visit three local art galleries and to read three academic articles on dreaming.


Ginger hoped her study would focus on questions of how cultures that honor dreaming differs from cultures that do not have a reverence for dreaming. Themes she intended to explore are the restoration of the Goddess through building a relationship to the earth, dreamtime practices, mindfulness, intuitive art practices and art experimentation, alternative healing, esoteric astrology, divine feminine mythology, writing guides, and earth-based spirituality.

**Creative and Experimental Practice:** Ginger made watercolor paintings, ink drawings, graphite drawings, and artwork for her book. She wrote poetry, and chapters for her dream book. Ginger experimented with letting play and intuitive process inform some of her artwork. The outcome of the exploration was a wider use of range of mediums. The mediums used include oil paint, watercolor, acrylic, ink, graphite, and pastel. She made thirteen artworks this semester. Three book images, eight experimental art pieces, and one Symbolist piece. She wrote two poems and 13,234 words for her dream book project. The work developed and grew, especially because of her fearlessness in letting go, experimenting, and letting playfulness guide some of the artwork.

**Critical Development, Theory and Context:** Ginger investigated the history of Symbolist Art and artists, including William Blake, Louise Bourgeois, Frida Kahlo, Gustav Klimt, and Odilon Redon. She worked to contextualize her own artwork within of art historical movements. She was able to expand her concept of Symbolist Art, because of her research, and she was then free to experiment with symbolism, mindfulness, and play. She writes, "learning artistic wonder and trying new things allowed a nakedness of my art to emerge." Ginger also continued her study in dream theory and world spiritual practices. These teachings allowed her to explore other cultural perspectives on dreaming, mythology, and knowledge based in nature. Her research included the Book of Kells, Joseph Campbell's writing, Starhawk's *Spiral Dance*, C.G. Jung's writing, and the Pakistani visual artist. Shazia Sikander.

**Progress Report:** Ginger successfully completed her G2 Progress Report and is meeting the MFAIA degree criteria in interdisciplinary art, experimental art practice, and she is developing an emerging criticality. Her G3 semester will be an excellent time for her to more expansively consider the meaning of ethical engagement and thoughtful action within her art practice.

**Summary:** Ginger has a successful G2 semester writing creative non-fiction and poetry writing for a novel. She practiced editing and gained more confidence in her writing. She was prolific in her studio art output in drawing and painting focused on Surrealism, dreaming, and experimentation. She made artwork specifically for inclusion in a book. She trusted the process and engaged in play and surrender of control in her studio work. Her creative writing practice grew through a focus on editing and

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adding new research resources. Ginger was able to contextualize her current work within an art historical framework, specific to Symbolist Art and artists. She continued dream research, and problem solving with dreams, influenced by dreaming culture practices.

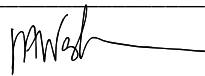
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The student DID satisfactorily complete the work of the semester.

Faculty: Sharon Siskin

Date: January 2019

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 Jillehn Washburn, Registrar

SIGNED.....for the College, at Plainfield, Vermont

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Student ID: 035243

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**FACULTY ADVISOR'S REPORT ON ONE SEMESTER OF GRADUATE STUDY**

**Spring 2022**

**Semester Credit Hours Attempted: 12**

**Semester Credit Hours Earned: 12**

**Area(s) of Study:** Studio Studies in Painting, Poetry, and Creative Writing; Studies in Mythology, Celtic Spirituality and the Divine Feminine; Studies in Ecology, Psychology, Cosmologies, and Mindfulness; Mycology

**Overview/Goals:** Visions of the earth, the sky, the cosmos, and the divine, thread throughout the magically potent and promising constellation of inquiry, exploration, experimentation, study, and art making, in painting, poetry, narrative reflection, studies in earth and sky, and storytelling, that Ginger Wilson has been engaged with and within over this fruitful season of return to the graduate course of study.

Over the course of the season, Ginger Wilson has been combing those threads and braiding them and weaving the braiding in a stellar abundance of visual art making, poetry, narrative reflection, studies in local ecologies and gardening. She has worked on the cultivation of her poetic voice, engaging in regular writing, revision, and experimentation with form. Over the course of the season, she has simultaneously been engaged in the creation and composition of a substantial and spell binding body of drawings and paintings drawing on dream, muse, and mediation and has generatively begun the work in progress on a beautifully “illuminated” work of storytelling in book gathering her paintings and writing.

Over the course of the season, Ginger Wilson has wisely complemented, enriched, and expanded her creative explorations, experimentation, discovery, and learning, with deeply intentional experiential learning, with a range of readings in mythology, poetry, and the art of writing, with studies in Celtic lore, traditions, and storytelling, with rich reflective writing on her own creative process and the turning of the season in the stars and in her city garden, with her studies of mushrooms, flora, and fauna, as well as with promising forays into studies and musing on astronomy and representing her own cosmovision in her art making.

She has generatively documented this work, and created sites for continuing to cultivate her voice and vision, in multiple locations including her beautiful reflections on the creative process and in conversation with a rich range of study and readings, in annotation, and in dialog and work exchange with advisor and co-learners, in her beautifully rendered muses, meditations, and reflections and in the curation of thoughtful and thought provoking, inviting, welcoming, and inspiring group presentations.

Ginger Wilson is a gifted and generous artist, co-learner, kin and companion in this earth walking, and it has been a pleasure and an honor to work and to sing and to learn beside her. May she, so giving, always be showered with blessings.


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The student DID satisfactorily complete the work of the semester.

Faculty: Gale Jackson

Date: May 2022

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Legal Name: Ginger G. Wilson

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Student ID: 035243

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**FACULTY ADVISOR'S REPORT ON ONE SEMESTER OF GRADUATE STUDY**

**Fall 2022**

**Semester Credit Hours Attempted: 12**

**Semester Credit Hours Earned: 12**

**Area(s) of Study:** Painting, Poetry, Spiritual, Cultural and Occult Studies, Lepidopterology and Mycology

**Overview/Goals:** This semester Ginger completed their practicum entitled Transcendence and the Summer of the Monarch Butterfly. The practicum was focused on community engagement and creating public space and engagement with their painting and artistic practice and used the butterfly as a metaphor for artistic emergence. Ginger's practice has been solo in nature and introverted. The practicum was created to force the practice into the public and to create more interdisciplinary space as well as engage technology in art making.

**Creative and Experimental Practice:** Ginger diligently created a diversity of projects that supported and enabled the goals of the practicum. Ginger engaged in poetry studies, reading an array of poets and joining a poetry group, eventually writing and reading their own poetry in public. In addition, Ginger wrote a creative e-book and shared it with other artists. In their cultural studies, Ginger found resonance in the seminal book on African spirituality, cosmology, and art, *Flash of the Spirit*. Several new painting projects were developed as well as a public painting practice. Ginger also explored creating NFTs and selling art online, posting weekly on social media.

**Critical Development, Theory and Context:** Ginger engaged in Robert Farris Thompson's *Flash of the Spirit* and found resonance in their study of Celtic and Nordic mythologies as well as Indigenous American spiritualities. Ginger also used the occasion of the metaphor in the title of the practicum to engage in a study of butterflies, reading Sara Dykman's *Bicycling with Butterflies*, as well as a novel on butterflies, Vivian Conroy's *The Butterfly Conspiracy*; and in addition, read mycologist, Paul Stamets. Ginger furthered her studies of feminism and the divine feminine with a read of Adichie's *Everyone Should be a Feminist* and with her cohorts in group meetings held with my advisees.

**Practicum:** Ginger successfully completed her practicum and has begun work on the practicum report which will be completed next semester.

**Summary:** Ginger completed her practicum this semester and met her goals for the project. Ginger has expanded several aspects of her practice - completing public artistic engagements; reading and producing critical reflections that look at the works intertextually and has developed a poetry and creative writing practice. Ginger is on track for meeting the degree criteria and had a successful semester.


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The student DID satisfactorily complete the work of the semester.

Faculty: Edris Cooper

Date: November 2022

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(Name) (Title)

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Legal Name: Ginger G. Wilson

Chosen Name: Ginger G. Wilson

Student ID: 035243

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**FACULTY ADVISOR'S REPORT ON FINAL SEMESTER OF GRADUATE STUDY**

**Spring 2023**

**Semester Credit Hours Attempted: 12**

**Semester Credit Hours Earned: 12**

**Area(s) of Study:** Studio Studies in Painting, Drawing, and Inking; Studies in Creative Writing, Poetry, Fiction and Non Fiction Writing; Interdisciplinary Studies in Spirituality, the Esoteric Arts, Indigenous Wisdoms, Mythology, Dreams, and Archetypes; The Divine Feminine, Nature Studies, Mycology, and Ecology

**Overview/Goals:** Ginger Wilson is a mystic painter, a poet, a singer, a storyteller, a writer, a seeker, a student of the esoteric and of the natural world, and an advocate for the individual and collective healing to be found at the intersection of these two oldest, and intertwining branches of knowledge and art making.

Over the course of these prodigious and prolific, fertile and fecund seasons of study and composition, exploration, discovery, and learning, in experimentation, experiential and formal study, Ms Wilson has generatively pursued a constellation of inquiries into painting, writing, astrology, spirituality, women's studies, mycology and ecology, mythology, the divine feminine and this constellation of art and imagining, quest and question, is gathered in their cumulating portfolio "Gateways and Portals into the Divine: Creating Mystic Art, Poetry, and Empowering Women's Creation Myths"

I am honored, in this final transcribing, to represent some of the comments of Ginger Wilson's advisors over the course of these bountiful seasons:

In the Spring 2018 semester, the faculty advisor writes of the striking evolutions and "transformations" in Ginger Wilson's creative practice, of their development of a rich body of paintings based "on the theme of the divine feminine and "spiritual journey," "dreams, meditations, and opening up to the muse. They also wrote of "the critical discourses and theoretical concepts Ginger examined this quarter" and of their work in "feminist, psychological, archetypal, healing, mythological, scientific, psychic, anthropological, herbal, and practical interpretation as well as of their studies in "alternative ways of healing and knowing," of their readings in "traditional Chinese Medicine for Women, chakra healing, and channeled esoteric healing and wisdom" as well as of their "exploration in martial arts, yoga, and Vedic astrology."

Following the successful completion of a second semester in the Fall of 2018, Ginger Wilson's faculty advisor writes of the strong continuities and expansions in their work in painting and creative writing, and in their studies in art histories, symbolism, mythology, dreams, spirituality, and the divine feminine, of their book works in progress and their work in the development "self-sustainable life practices" including "walks in nature, yoga, meditation, dream journaling.. and introspective writing" which carried them beautifully into a generative hiatus, the work of Spring 2022, and areas of Inquiry in "studio studies in painting, poetry, and creative writing, studies in mythology, Celtic spirituality and the divine feminine, studies in ecology, psychology, cosmologies, mindfulness, and mycology. "Over the course of the season," the advisor writes, "Ginger Wilson has been combing those threads and braiding them and weaving the braiding in a stellar abundance of visual art making, poetry, narrative reflection, studies in local ecologies and gardening. She has worked on the cultivation of her poetic voice, engaging in regular writing, revision, and experimentation with form. Over the course of the season she has simultaneously been engaged in the creation and composition of a substantial and spell binding body of drawings and paintings drawing on dream, muse, and mediation and has generatively begun the work in progress on a beautifully "illuminated" work of storytelling in book gathering her paintings and writing."

This work, in turn, brought Ginger Wilson into generative work on the practicum in the Fall of 2022. Ginger Wilson's practicum, entitled Transcendence and the Summer of the Monarch Butterflies, "focused on community engagement and creating public space and engagement with their painting and artistic practice and used the butterfly as a metaphor for artistic emergence," in bringing their book work "Starryanna" into publication, and in the expansion of her studies into explorations in the art and cultural traditions of the African and African diaspora, "Celtic and Nordic mythologies as well as Indigenous American spiritualities."

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SIGNED..........**Jillehn Washburn, Registrar**.....for the College, at Plainfield, Vermont  
(Name) (Title)

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Legal Name: Ginger G. Wilson

Chosen Name: Ginger G. Wilson

Student ID: 035243

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All this work, in turn, lay fertile and fecund ground for the portfolio composition to come.


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

Faculty: Gale Jackson

Date: June 2023

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SIGNED..........Jillehn Washburn, Registrar.....for the College, at Plainfield, Vermont

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**SECOND READER'S REPORT**

**Spring 2023**

**Title of Final Product:** *Gateways and Portals into the Divine*

Ginger Wilson's portfolio, *Gateways and Portals into the Divine*, is a thoughtful chronicling of Ginger Wilson's exploration and evolution with painting, drawing, inking, creative writing, poetry, nature studies, esoteric studies, spirituality, dream theory, psychic studies, psychology, ecology, mycology, ancestors, Nordic shamanism, Indigenous studies, mythology, the divine feminine, astrology, crystal properties, mindfulness, art & technology, self-publishing, symbolism, and world religion.

Ginger begins her thesis by contextualizing the title, reflecting on how she "enter[s] other worlds" when she paints, surrounded by nature: "In each case I am simultaneously aware of the act of artmaking or forest walking while having a spiritual experience where I feel connected to something greater than myself." This relationship with both nature and the divine of earth is a thread that continues throughout Ginger's time at Goddard and through her larger artistic practice, regardless of medium.

Beyond Ginger's understanding and conceptualization of the divine, surrealism is a specific artistic lineage that Ginger's work connects with, which begins in a previous educational journey at The Evergreen State College. It is in this period that Ginger was given the opportunity to study more deeply the work of Frida Kahlo. From that early influence, Ginger studied Leonora Carrington, Remedios Varo, and Demetra George. This gave Ginger a theoretical and aesthetic backing to connect with the esoteric and divine practices she had already wedded to her painting and writing practice. Given the long history of the gendered nature of speaking through ideas such as the divine feminine, Ginger uses what she learns from gender studies to expand the binary that was often implicated in these practices and theoretical underpinnings.

Ginger's portfolio is a thoughtful explication of her artistic practice. It has been an honor and a privilege to be part of Ginger's journey as a second reader on her portfolio. I look forward to seeing her grow outside of Goddard.

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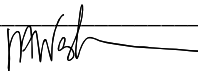
The student DID satisfactorily complete the work of the semester and is recommended to the faculty for graduation and award of the degree, pending completion of all the other obligations to the college.

Faculty: Addie Tsai

Date: June 2023

*\*Bibliography available upon request*

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Jillehn Washburn, Registrar

SIGNED.....for the College, at Plainfield, Vermont  
(Name) (Title)

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## COURSE EQUIVALENTS

Course Title	Course Description	Credits
Creative Writing	In this course creative writing fantasy, non-fiction, and poetry are explored. Four chapters of a science fiction novel are written. Two chapters of nonfiction for a dream book are completed. The dream book offers a holistic view of interdisciplinary study and self-expression. Additionally, four poems are created exploring dreams and yoga.	5
Studio Painting	This course encompasses the creation of eight paintings in the mediums of ink and watercolor. The painting themes this semester are the Divine Feminine and the spiritual journey. Four paintings are based on dreams and meditations. My creative visions are influenced by mythology, nature, and world spiritual studies. The other four painting are inspired by the experimental art practice called Hair Divination Art. I came up with Hair Divination art in my youth. The practice is when you wash your hair you put it on the wall without thinking about it and see abstract images. You use the abstract images from the shower as ideas to paint on a canvas. In my course research I discovered a southern artist Lucy Gafford who makes shower hair art. Gafford takes hair from the drain and uses it to make pictures. From her hair she consciously chooses pictures she wants to make such as roses, dogs, and crayfish.	5
Dreams, Archetypes, and Myths	This independent study supported the investigation of dreams and the subconscious through the study of academic psychology articles, books, and a dream journaling practice. This research included the examination of archetypes in Greek myths and Jungian psychology, in addition to an analysis of historical accounts of dreaming in Western Culture and Indigenous Cultures.	2
Creative Writing 2	With this course explore advanced creative non-fiction and poetry writing for a book. Practice the art of editing and engage in research of nonfiction themes. Advance in mastery of nonfiction writing through increasing clarity of written work. Determine a variety of research sources in addition to formation of an annotated bibliography.	4
Studio Drawing & Painting	This course encompasses graduate level drawing and watercolor painting. The themes of art in this course have a focus on Surrealism, dreaming, and experimental art practice. Investigation in mindfulness art, book art, play, creative expression with watercolor, and mixed media are included in the curriculum. Thirteen art pieces are completed by the end of the semester.	4
Art History	In this course examine the history of Symbolist artists. Analysis of the artists William Blake, Louise Bourgeois, Frida Kahlo, Gustav Klimt, and Odilon Redon, as examples of historic Symbolist artists, and contemporary artists whose work is informed by earlier Symbolist Art. Explore contextualization of Symbolist Art history movement in relation to studio art practices. Critical writing and reflection on the aesthetics of the Symbolist Art Movement.	4
Creating an Illustrated Book Part 1: Stars and the Call of the Ancestors	Creative Writing (4 credits): In this course I created a feminist creation myth with world peace and an environmental awareness theme for an illustrated book. Studies in the divine feminine, indigenous cosmology, and mythology influenced the story plot and characters. Explorations in writing poetry with experimentation in writing practice included writing a poem and reversing the order of lines and writing poetry though a tape recorder on nature walks. I completed monthly writing reflections and critical writing on course material reading and poetry included in a twenty-page packet to my adviser coupled with documentation of my artistic practice and completed creative writing and edited work. Jillenn Washburn, Registrar	12
	Studio Painting (4 credits): I completed fifteen watercolor paintings for the illustrated book, <i>Starryanna Galactic Cauldron Mother</i> . I did studio painting twenty hours a week, while engaging in the study of the divine feminine, psychology, indigenous studies, and nature studies. I wrote monthly writing reflections and critical writing on course material reading and studio	

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Student ID: 035243

painting included in a twenty-page packet to my adviser coupled with documentation of artistic practice and in progress and completed drawings, inking, and watercolor paintings and edited work.

The Divine Feminine, Psychology, Indigenous Studies, and Nature Studies (4 credits): In this independent course I studied the mythology of the divine feminine in the course material *The Woman of Celtic Mythology on the Edge of a Dream* by Jennifer Heath, and the divine feminine and indigenous Celtic culture with the books, *The White Goddess: A Historical Grammar of Poetic Myth* by Robert Graves and *Advanced Celtic Shamanism* by D.J. Conway. I researched psychology, Native American meditations, and ecology during this course. I also researched psychology in *What Happened to You: Conversations on Trauma, Resilience, and Healing* by Oprah Winfrey and Bruce D. Perry, and indigenous wisdom in *Embers: One Ojibway's Meditations* by Richard Wagamese. I wrote monthly writing reflections and critical writing on course material reading in a twenty-page packet to my adviser. I participated in advisor and peer art critiques and sharing artistic practice and course material with students and advisors.

Course Title:  
Creating an  
Illustrated Book  
Part 2: Stars and  
the Call of the  
Ancestors

Creative Writing (4 credits): In this course I created poetry, art, and practiced mindfulness in nature settings. I edited the illustrated story *Starryanna: Galactic Cauldron Mother* for publishing and began researching how to self-publish and create an e-reader for my illustrated story. I began sharing my poetry with the public by joining and attending the Olympia Poetry Network and reading for the MFA in creative writing open mike nights at a Goddard College zoom meeting, and local healing zoom group workshops. I completed monthly writing reflections and critical writing on course material reading and poetry included in a twenty-page packet to my adviser with documentation of my artistic practice and completed creative writing and edited work.

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Studio Painting (4 credits): In this course I engaged with nature painting, daily studio painting, and painting to classical music, meditation music, in experimentation with brainwave states and the creation of twenty paintings in the series: *Nature Spirits* in the mediums of ink and watercolor. I did studio paintings and nature paintings 20 hours a week. I wrote about how my creative visions are influenced by the divine feminine, psychology, indigenous studies, and nature studies. I wrote monthly writing reflections and critical writing on course material reading and studio painting included in a twenty-page packet to my adviser with documentation of my artistic practice and in progress and completed drawings, inking, and watercolor paintings and edited work.

Art and Technology, The Divine Feminine, Psychology, Indigenous Studies, and Nature Studies (4 credits): In this independent study semester, I studied art and technology with *Daily Painting: Paint Small to Become a More Creative, Productive, and Successful Artist* by Carol Marine, and the indigenous cultures of African American art and philosophy in the book, *Flash of the Spirit: African & Afro-American Art & Philosophy* by Robert Farris Thompson. I also studied Nordic cosmology, Native American teachings, feminism in Nigeria, nature writing, scientific art, art theory and practice, art and technology, and mycology. I wrote monthly writing reflections and critical writing on the course material reading in a twenty-page packet to my adviser. I attended advising groups with students and advisors and participated in group discussions of the course material.

Creating a  
Portfolio:  
Gateways and  
Portals into the  
Divine

Creative Writing: Creating a Portfolio and Summarization of Artistic Practice (8 credits): In this course I engaged in editing, critical and reflective writing of the subjects of art, creative writing, poetry, and areas of inquiry of my studies and practices in studio painting, drawing, inking, creative writing, poetry, nature studies, esoteric studies, spirituality, dream theory, psychic studies, psychology, ecology, mycology, ancestors, shamanism, indigenous

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Legal Name: Ginger G. Wilson

Chosen Name: Ginger G. Wilson

Student ID: 035243

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studies, mythology, the divine feminine, astrology, crystal properties, mindfulness, art & technology, self-publishing, symbolism, and world spirituality culminating in the completion of the one hundred and eighty four mage portfolio, Gateways and Portals into the Divine.

Creative Writing, Poetry, Art Studio, and Studies at Goddard College (2 credits): This independent study supported the investigation of art as a spiritual practice and the memoir and collected poetry of Maya Angelou. Research in Toltec, Celtic, and the divine feminine spirituality and the study of intersectional feminist writer and teacher bell hooks, with studies in ecology and nature writing. I also attended advising groups with students and advisors and participated in group discussions of course material.

Studio Painting: The Divine Feminine, Mythology, Esoteric Studies, Indigenous Studies, and Nature Studies (2 credits): This course encompasses the creation of eight paintings in the mediums of ink and watercolor. The painting themes this semester is the divine feminine and the spiritual journey. Two paintings and six inked art pieces are based on nature spirits, Nordic cosmology, dreams, and meditations. I spent seven hours a week in the studio creating art. My creative visions are influenced by Native American cosmology, Nordic spirituality, meditations, and esoteric studies.

**The student's final semester faculty advisor (Gale Jackson) reviewed and approved the contents of the course descriptions listed above as a true and accurate reflection of the work completed in conjunction with the awarded degree.**



Jillehn Washburn, Registrar

# Goddard College

## TRANSCRIPT KEY

**ACCREDITATION:** Goddard College is accredited by the New England Commission of Higher Education (formerly the New England Association of Schools and Colleges) to offer degrees at the Bachelor's and Master's degree levels. Goddard College is authorized by the Washington Student Achievement Council and meets the requirements and minimum educational standards established for degree granting institutions under the Degree-Granting Institutions Act.

Goddard College was authorized by the [Washington Student Achievement Council](#) from July 2005-July 2023 and met the requirements and minimum educational standards established for degree granting institutions under the Degree-Granting Institutions Act. This authorization is subject to periodic review and authorizes Goddard College to offer specific degree programs. The Council may be contacted for a list of currently authorized programs. Authorization by the Council does not carry with it an endorsement by the Council of the institution or its programs.

This authorization is subject to periodic review and authorizes Goddard College to offer specific degree programs. Goddard's Education Licensure Program offered in Vermont is approved by the Vermont Agency of Education and the Vermont Standards Board for Professional Educators for preparing licensure-seeking students to receive a Vermont Initial License in one or more of eleven endorsement areas. Further information about accreditation and approvals is available on the Goddard College website, <https://www.goddard.edu/about-goddard/accreditation-and-approvals/>

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

Since 1938, Goddard College has utilized faculty authored narrative evaluations to assess student work rather than letter or number grades. At the undergraduate level, student work must be of a quality that would warrant a C or better; at the graduate level, student work must be of a quality that would warrant a B or better. Readers of the transcript are encouraged to read narrative evaluations to discern the quality of student work over and above the minimum threshold as well as to understand the depth and scope of student work. Narrative evaluations cannot be translated by the Office of the Registrar into a letter or number grade equivalent.

## PROGRAM SPECIFIC TRANSCRIPT INFORMATION

**MFA in Creative Writing:** The transcript cover page confirms the 48 total credits awarded in conjunction with the degree, the student's genre of concentration, and the student's primary areas of study. The program requires 24 credits of creative writing, 21 credits of critical literary analysis, and a 3-credit teaching practicum. A faculty summary of graduate study details the student's progression through the program and the quality of the student's work. A Second Reader's Report provides an assessment of the student's creative manuscript. Appended to the transcript are course equivalences submitted by the student, approved by the faculty.

**MFA in Interdisciplinary Arts:** The transcript cover page confirms the 60 total credits awarded in conjunction with the degree and the student's primary areas of study. Completed program concentrations are also noted on the cover page. A faculty summary of graduate study details the student's progression through the program and the quality of the student's work. A Second Reader's Report provides an assessment of the student's creative portfolio. In addition, the transcript will include a student authored, faculty approved student summary of graduate study that details their artistic practice, intellectual and critical development, and practicum. Appended to the transcript are course equivalences submitted by the student, approved by the faculty.

**Goddard Graduate Institute (Master of Arts):** The transcript cover page confirms the 36 or 48 credits awarded in conjunction with the degree, the completed degree (Individualized, Health Arts and Sciences, or Social Innovation and Sustainability), specialized concentration if earned, and the student's primary areas of study. A faculty summary of graduate study details the student's progression through the program and the quality of the student's work. A Second Reader's Report provides an assessment of the student's graduate thesis. In addition, the transcript will include a student authored, faculty approved student summary of graduate study that details their academic development, key resources, and work produced. Appended to the transcript are course equivalences submitted by the student, approved by the faculty.

**Education (Bachelor of Arts / Master of Arts):** Students earn a B.A. or M.A. in Education. The transcript cover page confirms the 120 credits awarded in conjunction with the B.A. or the 36, 48, or 60 credits awarded in conjunction with the M.A., lists a specialized concentration if earned, and may include a teacher licensure endorsement. The cover page also includes a chronological listing of courses and credits. Semester reports detail each course and include a course description and faculty assessment. Courses numbered 499 or less are undergraduate level; courses numbered 500 or higher are graduate level.

**Bachelor of Arts in Psychology or a Master of Arts in Psychology or a Master of Arts in Clinical Mental Health Counseling.** The transcript cover page confirms the 120 credits awarded in conjunction with the B.A. or the 48 or 60 credits awarded in conjunction with the M.A. and lists a specialized concentration if earned. The cover page also includes a chronological listing of courses and credits. Semester reports detail each course and include a course description and faculty assessment. Courses numbered 499 or less are undergraduate level; courses numbered 500 or higher are graduate level. Graduate student transcripts may include a separate practicum and internship evaluation.

**Undergraduate Program (Bachelor of Arts / Bachelor of Fine Arts):** The transcript cover page confirms the 120 credits awarded in conjunction with the undergraduate degree, the completed degree (Individualized, Health Arts and Sciences, Sustainability, Creative Writing, or



Socially Engaged Art), and a specialized concentration if earned. The cover page also includes a chronological listing of all completed courses (often referred to as areas of study) and credits. Semester reports detail each area of study and include a course equivalent description and faculty transcript statement. Course numbers are not utilized. All work is undergraduate equivalent.

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**Goddard College Federal School Code:** (003686)

**CALENDAR:** Goddard College operates on a semester calendar, and credits are presented on transcript in the form of semester-hours.

**TRANSCRIPT VALIDATION:** Official transcripts issued in hard copy will have each page stamped with "THIS IS AN OFFICIAL TRANSCRIPT" and a raised seal of the College is embossed on the page signed by the College Registrar. Official transcripts issued as a secure electronic document will come from Parchment with a digital secure watermark, available starting 2022.

**FERPA DISCLOSURE STATEMENT:** In accordance with U.S.C. 438 (6)(4)(8)(The Family Educational Rights and Privacy Act of 1974) you are hereby notified that this information is upon the condition that you, your agents, or employees will not permit any other party access to this record without consent of the student. Alternation of this transcript may be a criminal offense. (Rooker and Falkner 2012, 1333).

## MAIN CAMPUS

Goddard College-Main Campus  
123 Pitkin Road  
Plainfield, Vermont 05667

### Acronym Legend

DR: Degree Requirement	LOA: Leave of Absence	IP=Interdisciplinary Perspectives
CN: Concentration Requirement	G1-G7: Graduate Level Study	TCS=Teacher Content Specialist
P: Progress & Participation	L1-L8: Undergraduate Level Study	ELAL: English Language Arts and Literacy
NP: No Progress & No Participation	CORE: Core Course Requirements	MGCS: Middle Grades Content Specialist
IM: Implied Credit	WD: Withdraw(n)	SCS: Science Content Specialist
IDP: Individually Designed Program	AOS: Area of Study	CL: Collaborative Learning
GS: Group Study	CR: Credits	CE: Continuing Education
O: On-Campus	PR: Portfolio (former Progress) Review	
R: Remote/Virtual	Area of Inquiry: Primary Study Areas	

**FOR MORE INFORMATION:** Please feel free to contact the Office of the Registrar & Academic Records for more information or assistance interpreting a transcript at [registrar@goddard.edu](mailto:registrar@goddard.edu).

