Welcome to Santa Fe University of Art and Design

This catalog is a comprehensive guide to the academic programs, policies, and regulations for Santa Fe University of Art and Design (SFUAD). The 2014–2015 University Catalog is the primary resource for academic information and related policies. SFUAD reserves the right to change any provision, offering, requirement, or fee at any time.

Neither the provisions of this catalog nor the acceptance of students to SFUAD through the admission, enrollment, and registration processes constitute a contract or an offer of a contract. SFUAD further reserves the right to require a student to withdraw from the university for cause at any time, suspend or expel a student, and/or restrict campus privileges of a student in accordance with university policy and the Student Handbook.

Equal Educational Opportunity Policy

SFUAD is committed to the principle of equal opportunity in education and employment. In compliance with Title IX of the Education Amendments of 1972, Section 504 of the Rehabilitation Act of 1973, Title VII of the Civil Rights Act of 1964, and other federal, state, and local laws, the university does not discriminate against individuals on the basis of race, color, gender, sexual orientation, religion, disability, age, veteran status, ancestry, or national or ethnic origin in the administration of educational policies, admission policies, employment policies, financial aid programs, and other university-administered programs and activities.

SFUAD believes that commitment to principles of fairness and respect for all helps create a climate that is favorable to the free and open exchange of ideas. The university seeks to reach out as widely as possible to attract the ablest students, faculty members, and staff.

SFUAD provost and director of human resources are responsible for overseeing the implementation of the equal educational opportunity policy. Inquiries regarding these matters should be directed to 1-505-473-6353 or:

Santa Fe University of Art and Design
Director of Human Resources
1600 St. Michael’s Drive
Santa Fe, NM 87505-7634

Inquiries about the laws and about compliance may also be directed to the Office of Civil Rights, U.S. Department of Education.

Bulletin, Volume 38

This volume was produced by the Academic Affairs Office.

www.santafeuniversity.edu
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<td>General Information</td>
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<tr>
<td>Toll-Free</td>
<td>1-800-456-2673</td>
</tr>
<tr>
<td>Fax (Administration Building)</td>
<td>1-505-473-6363</td>
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<tr>
<td>Academic Advising Office</td>
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<td>Marketing Office</td>
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<td>Office of Student Activities</td>
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<tr>
<td>Office of Student Life</td>
<td>1-505-473-6270</td>
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2014–2015 ACADEMIC CALENDAR

Traditional Academic Programs

Fall Semester 2014
August 28  Residence Halls open; move-in day for both new and returning students
August 29  New student Orientation begins
September 1  Labor Day; university closed; no classes
September 2  Fall semester begins; add/drop period begins
September 9  Last day to add courses; last day to drop courses and avoid courses appearing on transcript
September 26  Last day to change from credit to audit
October 20–24  Midterm exams
October 29  Midterm grades due
October 31  Midterm grades posted to mySF student portal
October 31  Graduation applications due for May 2015 degree candidates
November 3  Spring registration begins
November 21  Last day to withdraw with “W” on transcripts
November 26  Thanksgiving Eve; no classes
November 27–28  Thanksgiving holiday; university closed; no classes
December 15–19  Final exams
December 19  Fall semester ends
December 20  Residence halls close at noon
December 24  Fall semester grades due
December 25  Christmas holiday; university closed

Spring Semester 2015
January 1  New Year’s Day holiday; university closed
January 15  Residence halls open; move-in day for both new and returning students
January 16  New student orientation begins
January 19  Martin Luther King Jr. holiday; university closed; no classes
January 20  Spring semester begins; add/drop period begins
January 27  Last day to add courses; last day to drop courses and avoid courses appearing on transcript
February 13  Last day to change from credit to audit
February 13  Graduation applications due for August 2015 degree candidates
March 9–13  Midterm exams
March 16–20  Spring break; no classes
March 18  Midterm grades due
March 20  Midterm grades posted to mySF student portal
April 6  Fall registration begins
April 10  Last day to withdraw with “W” on transcripts
April 24  Graduation applications due for December 2015 degree candidates
May 11–15  Final exams
May 15  Spring semester ends
May 16  Commencement; residence halls close at noon for students not participating in graduation
May 17 Residence halls close at noon for students participating in graduation
May 20 Spring semester grades due
May 25 Memorial Day holiday; university closed

**Summer Semester 2015**
June 25 Summer semester begins; add/drop period begins
June 29 Last day to add courses; last day to drop courses and avoid courses appearing on transcript
July 3 Independence Day observed; university closed; no classes
July 31 Last day to withdraw with “W” on transcripts
August 14 Summer semester ends
August 19 Summer semester grades due

**Online Film Certificate Program**

**Fall Session 2014**
August 25 Fall mini-term I begins; add/drop period begins
September 1 Labor Day; university closed; no classes
September 2 Last day to add courses for mini-term I; last day to drop courses for mini-term I and avoid courses appearing on transcript
October 3 Last day to withdraw from mini-term I class with “W” on transcripts
October 19 Fall mini-term I ends
October 20 Fall mini-term II begins: add/drop period begins
October 22 Fall mini-term I grades due
October 27 Last day to add courses for mini-term II; last day to drop courses for mini-term II and avoid courses appearing on transcript
November 3 Spring registration begins
November 26 Thanksgiving Eve; no classes
November 27–28 Thanksgiving holiday; university closed; no classes
November 28 Last day to withdraw from mini-term II class with “W” on transcripts
December 14 Fall mini-term II ends
December 17 Fall mini-term II grades due
December 25 Christmas holiday; university closed

**Spring Session 2015**
January 1 New Year’s Day holiday; university closed
January 12 Spring mini-term I begins; add/drop period begins
January 19 Martin Luther King Jr. holiday; university closed; no classes
January 20 Last day to add courses for mini-term I; last day to drop courses for mini-term I and avoid courses appearing on transcript
February 20 Last day to withdraw from mini-term I class with “W” on transcripts
March 8 Spring mini-term I ends
March 9 Spring mini-term II begins: add/drop period begins
March 11 Spring mini-term I grades due
March 16 Last day to add courses for mini-term II; last day to drop courses for mini-term II and avoid courses appearing on transcript
April 6 Fall registration begins
April 17 | Last day to withdraw from mini-term II class with “W” on transcripts
May 3 | Spring mini-term II ends
May 6 | Spring mini-term II grades due
May 25 | Memorial Day holiday; university closed

**Summer Session 2015**

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<td>August 7</td>
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<td>August 23</td>
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ABOUT SANTA FE UNIVERSITY OF ART AND DESIGN

Founded in 1859 and chartered in 1874, SFUAD is located in Santa Fe, New Mexico, the oldest capital city in the United States. As an independent creative arts institution, SFUAD recognizes the valuable contribution of many constituents, regardless of ethnicity, sex, or faith, who contribute to the mission of the university as an academic institution of higher education where intellectual inquiry in search of truth takes place.

Accreditation

SFUAD is accredited by the Higher Learning Commission and a member of the North Central Association, www.ncahl.org; 1-312-263-0456.

- **State Approval – New Mexico**
  New Mexico Higher Education Department
  5201 Eagle Rock NE
  Albuquerque, NM 87113

- **State Approval – Indiana**
  This institution is authorized by:
  The Indiana Board of Proprietary Education
  101 W. Ohio St., Suite 670
  Indianapolis, IN 46204-1984

Mission Statement

Our mission is to prepare talented students around the world for successful careers as creative professionals in the fields of art, design, entrepreneurship, and innovation.

We achieve this mission by cultivating students’ artistic, academic, and professional skills and knowledge, while enriching their learning experience through meaningful community engagement, exciting campus activities, and participation in the global arts community.

Santa Fe University of Art and Design provides extraordinary spaces to create, where exceptional teachers and practicing artists inspire, challenge, and mentor their students as they develop their creative and professional identities.

Institutional Learning Outcomes

As a result of the revision of the university mission and the vision and the creation of the 2014-2019 Strategic Plan, Santa Fe University of Art and Design has adopted the following Institutional Learning Outcomes. These represent competencies, knowledge, skills, and values that characterize students graduating from this University:

- **Critical Thinking Skills** – *Comprehension, Analysis, Synthesis, Evaluation*
  Analyze and critically evaluate information, arguments or positions; evaluate relevant assumptions influencing their own thinking and the thinking of others; and based on the results of their analysis, synthesis, and evaluation, develop informed and logical conclusions of their own.

- **Creative Excellence** – *Comprehension, Application, Analysis, Evaluation*
Demonstrate artistry, technical proficiency, and innovation in their creative work; describe the relationship between their own work and the work of others; articulate the ideas, concepts, and motivations that characterize their creative identity.

- **Professionalism – Knowledge, Application, Comprehension**
  Articulate an in-depth knowledge of their discipline; identify the professional standards and expectations specific to that discipline; apply professional behaviors and entrepreneurial skills appropriate to their discipline.

- **Community Mindedness – Application, Comprehension**
  Articulate the contribution of the arts in community development; contribute to their communities; identify their future roles and ethical responsibilities as artists and members of their communities.

- **Global and Cultural Awareness – Application**
  Demonstrate awareness and respect for human and cultural diversity in their communications with and actions towards others from different backgrounds or cultural traditions in their classes and during campus events; identify ways to demonstrate cultural awareness and respect when presented with new cultural situations, real or hypothetical.

**History of Santa Fe University of Art and Design**

In 1859, the first bishop of New Mexico, Reverend J.B. Lamy, saw the need for formal education in the state and sent to France for a cadre of Lasallian Brothers. Brother Hilarien, Brother Gondulph, Brother Geramius, and Brother Galmier Joseph traveled for two months by boat, train, horseback, and wagon train along the Santa Fe Trail to establish a school for boys in Santa Fe. On December 15, 1859, St. Michael’s College opened in an adobe hut near the oldest church on the Pecos Trail (later called College Street and today Old Santa Fe Trail). For many years, St. Michael’s College was the sole source of education for boys in the Territory of New Mexico.

By the time St. Michael’s College was chartered in 1874 by the territorial legislature, the college had expanded to include a program of higher education. At New Mexico’s constitutional convention in 1910, 22 of the delegates (more than 20% of the convention) were alumni of St. Michael’s College. However, after World War I, the college program was dropped due to more immediate community needs.

Over the next 25 years, as St. Michael’s Preparatory School flourished, the Christian Brothers never gave up the dream of bringing independent higher education back to New Mexico. Brother Benildus of Mary worked tirelessly on fundraising campaigns that yielded very little. At the end of World War II, Brother Benildus managed to acquire a portion of the grounds of the former Bruns Army Hospital at the edge of town. On September 15, 1947, St. Michael’s College (today’s Santa Fe University of Art and Design) opened with 148 students in 51 converted barrack buildings with 15 Christian Brothers on the faculty, including the four founders (Brother Benildus, Brother Raymond Ogden, Brother Richard Segura, and Brother Cyprian Luke Roney). The first class, which numbered just 23, graduated in the spring of 1950.


The college grew and changed under Brother Luke during a time when Santa Fe and the United States changed dramatically as well. His first major achievement was the construction and dedication of Benildus Hall in 1961, the first permanent classroom building on the campus. In 1965, Brother Luke secured official accreditation for the college, after which came rapid growth in the size of the faculty and
student body, as well as in the number of academic offerings. In 1966, the name of the school was changed from St. Michael’s College to the College of Santa Fe to better reflect the connection between the college and the city. The college also became coeducational in 1966, and the Greer Garson Theatre was built. At the end of the 1960s, the national culture shift, as well as the admission of women, brought a new kind of student to the college. At the same time, the nation had discovered Santa Fe as a magic-tinged tourist destination. Although artists and free thinkers had been coming to “The City Different” for hundreds of years, Santa Fe gained an international reputation as a haven for nonconformists.

In 1980, the college began offering evening and weekend programs for working adults. Brother Donald Mouton, appointed fourth president of the college in 1982, oversaw a period of massive expansion, beginning with the establishment of an art department in 1985. In 1985, the first graduate program, the Master of Business Administration, received accreditation from the International Assembly for Collegiate Business Education. In 1986, the college took over a contract to “teach out” the remaining students at the University of Albuquerque and began offering classes in Albuquerque to meet the needs of working adults and professionals.

Brother Mouton resigned the presidency in 1986 to return to teaching, and Dr. James Fries was selected as interim college president. In 1987, Dr. Fries was appointed the fifth president and first lay president. In 1988, programs opened in the fields of creative writing and communication arts (now The Film School). The Contemporary Music Department began offering classes in 2007. In 1991, the Garson Communications Center and Garson Studios opened in the renovated former gymnasium. The Driscoll Fitness Center opened in 1992. Several other programmatic initiatives were achieved during this time, including a master’s degree in education and an exchange program with Universidad de La Salle. In 1998, the $16 million Visual Arts Center designed by Ricardo Legorreta opened with international acclaim.

In 2000, Dr. Linda N. Hanson became the sixth president and first female president of the college. Under her tenure, a strategic plan was developed for the college and the core curriculum was revised. While focusing on enrollment growth in the liberal arts, Dr. Hanson oversaw the construction of the Rosemarie Shellaberger Tennis Center and the creation of the men’s tennis team. Kennedy Hall was renovated for residency, and renovation and expansion began on Benildus Hall as the Center for Contemporary Music and Creative Writing. Dr. Hanson developed a 10-year master plan for the campus that included several new academic buildings and a student center. Throughout the 2000s, several academic areas began offering outreach programs for young artists, including Girls Film School, Teen College, and the Contemporary Music Program’s Summer Music Camp.

In June 2005, Dr. Mark Lombardi was appointed the seventh president of the college after serving as provost since 2001. Among other initiatives, he oversaw the initial planning process for Mouton Student Service Center, as well as several tuition-savings programs aimed primarily at residents of Northern New Mexico. Dr. Lombardi left the college in 2007 to assume the presidency of Maryville University in Missouri.

Dr. Stuart Kirk, a trustee since 2005, became acting college president in May 2007 and was named president in July 2007. Under Dr. Kirk, the college formalized the undergraduate program as a school for creative arts and established new programs for working adults and professionals. Additionally, Dr. Kirk led the college to pursue a public-private partnership that resulted in a change of control for the college via entry into the Laureate Education, Inc., global university network on September 16, 2009. This partnership included the city of Santa Fe and the state of New Mexico joining with Laureate to create a new, healthy, and dynamic future for the school.
In September 2009, Laurence A. Hinz was named interim president. Mr. Hinz worked with faculty members, staff, and students to achieve academic, recruitment, and strategic goals, which included a reinvigorated alumni outreach program.

Effective with the start of fall classes on August 30, 2010, the college name was changed to Santa Fe University of Art and Design. This new name more accurately reflected the school’s mission and vision while at the same time recognized and upheld the reputation of the college and its students, alumni, faculty, and staff. Upon the departure of John Gordon in June 2011, Laurence Hinz was named president effective August 2011.

About Santa Fe

One of the most historic cities in America, Santa Fe is considered the cultural capital of the Southwest. For nearly 20 years, the city has been one of the top tourist destinations in the country and currently ranks as the third-largest art market in the United States with more than 250 galleries and museums. Traditional regional arts and crafts mingle with contemporary voices at such venues as SITE Santa Fe, which hosts an internationally acclaimed Biennial, and the Lannan Foundation, which hosts a series of literary readings that rival those in any large city.

The Santa Fe Opera is located a few minutes outside of the city, as are 1.5 million acres of forests and natural attractions, including the Sangre de Cristo Mountains, the Jemez Mountains, and the Glorieta Mesa. Wilderness areas in the Santa Fe National Forest include the Dome Wilderness, the San Pedro Parks, the Chama River Canyon, and the Pecos Wilderness.

Founded in 1607, Santa Fe is the capital of New Mexico and the oldest capital city in the nation. The town, also known as “The City Different,” is known for the Pueblo Revival-style adobe architecture, the melding of three cultures (American Indian, Hispanic, and Anglo) and an unyielding acceptance of diversity within the community.

The Rio Grande Valley, just north of Santa Fe, was the first European colony in New Mexico, established by Juan de Oñate in 1598. However, Oñate was relieved of command for being cruel to the native people and unjust to the settlers. Oñate was replaced by Pedro de Peralta, the first governor of Santa Fe. Many Santa Fe families are descended from the first settlers, as well as from the American Indians who lived in more than 1,000 villages scattered throughout the state before the Spanish colonized the region. Today, there are 19 pueblo communities in New Mexico, nine of which are in the Santa Fe area. Approximately 148,000 people live in Santa Fe County with more than 70,000 in the city limits.

Santa Fe is 7,000 feet above sea level in the foothills of the Sangre de Cristo Mountains. The climate is sunny, blue-skied, and temperate. Santa Fe sees all four distinct seasons, including winter. The campus is a 30-minute drive from Ski Santa Fe.

Campus Facilities

SFUAD occupies a 60-acre campus in the foothills of the Rocky Mountains, 10 minutes from the Santa Fe Historic Plaza. The campus is centric to other Santa Fe sites, including the Railyard, Ski Santa Fe, museums, and galleries. Campus facilities are geared to meeting the needs of both the community and students. Brief descriptions of the campus facilities are provided below.

- **Administration Building and University Welcome Center** – The Administration Building and University Welcome Center houses administrative offices, including those of the President, the Provost, Academic Affairs, Institutional Research, Business, Enrollment, Human Resources, and Marketing.
• **Alexis Hall** – Alexis Hall houses the Digital Arts and Graphic Design digital labs and departments. The state-of-the-art labs are available seven days per week to digital arts and graphic design students. Each workstation is equipped with an 8-core Mac Pro computer, a 24" LED monitor, a Wacom Tablet, and a scanner; Adobe Creative Suites (Photoshop, Illustrator, InDesign, Dreamweaver, and Flash); Adobe After Effects; Final Cut Pro; Font Studio Pro; Cinema 4D; Microsoft Office; high-speed color laser printer; and large format 24" inkjet poster printer.

• **Benildus Hall** – Benildus Hall was built in 1962 as the first permanent classroom building on campus and was named in honor of the first president. The building was renovated and expanded in 2005, and currently houses the Contemporary Music, Creative Writing and Literature, and Liberal Arts Core departments. Benildus Hall has numerous classrooms, practice rooms, a recording studio, a computer lab, faculty offices, and the O'Shaughnessy Performance Space.

• **Benildus PC Lab** – This eight station computer lab provides students with convenient access to basic Internet, writing, and printing services.

• **Campus Housing** – Residence halls feature single, double, and triple occupancy rooms, as well as study and social lounges. There are designated substance-free areas and 24-hour quiet areas. Campus apartments each house between two and four students and feature furnished bedrooms, living rooms, and kitchenettes. All housing units have Wi-Fi Internet, and the lounges are wired for cable TV.

  **Residence Halls:**
  - **Kennedy Residence Hall** – Houses freshmen and sophomores.
  - **King Residence Hall** – Houses freshmen and sophomores.
  - **La Salle Residence Hall** – Houses freshmen and sophomores.
  - **St. Michael’s Residence Hall** – Houses freshmen and sophomores.

  **Campus Apartments:**
  - **Jemez** – Houses juniors and seniors.
  - **Ortiz** – Houses juniors and seniors.
  - **Sandia** – Exclusively houses seniors.
  - **Sangre de Cristo** – Exclusively houses seniors.

• **Campus View Café** – The Campus View Café serves as the campus dining facility, snack bar, and student gathering space to meet the unique needs and priorities of the campus on a daily basis with high quality food and service. The menu reflects a variety of international, continental, and Southwest fare, including tasty vegetarian and vegan dishes. Service includes “all you can eat” meals for breakfast, lunch, dinner, and a weekend brunch. After regular dining hours, students can still purchase short-order food, snacks, and beverages.

• **Chase Art History Library** – The Chase Art History Library is an undergraduate library with resources for conducting research in the history of the arts, archaeology, anthropology, and history of the Americas. The collection concentration is in the areas of pre-Columbian Mesoamerica and South America, Andean art, Native America, Spanish Colonial art and architecture, modern Latin America, and art of the 20th and 21st centuries. The Chase collections include many rare books and other items not available at other institutions.

• **Contemporary Music Studios** – The Contemporary Music Department provides teaching studios, practice rooms, and rehearsal halls, as well as a recording studio, a composition/sound design studio, and a music computer lab. The recording studio houses a custom-designed Neotek analog
mixing console, Yamaha digital consoles, Macintosh computers, outboard signal processors, and an excellent selection of professional microphones. Two large tracking rooms and four smaller editing/recording rooms provide a flexible and comfortable environment for recording and editing music. The composition/sound design studio also houses analog and digital mixing consoles and Macintosh computers, along with a Doepfer modular analog synthesizer and a KYMA computer music system. The music computer lab, also a Macintosh facility, has 10 workstations with digital audio/MIDI interfaces and MIDI keyboard controllers. Students working in all of the studios have access to a broad range of music and audio software applications and programming environments, including ProTools, Logic, Max/MSP, Waves, KYMA X, and Finale. A 12-station Yamaha digital piano lab is used for class piano instruction, and practice pianos, Yamaha upright disklaviers, and Yamaha grand pianos are found throughout the department.

- **Council 241 Gallery** – Located in the Visual Arts Center, this gallery presents “pop-up” exhibitions that are brief in duration and broad in interest.

- **Driscoll Fitness Center** – The Driscoll Fitness Center opened in the fall of 1992 and was named for Rudy Driscoll, who served on the Board of Trustees and donated funds to help in construction. The facility features a gym, weight room, classroom, multipurpose room, indoor track, “The Rock” (rock climbing wall), squash/racquetball courts, and locker rooms. The center offers a large selection of academic and personal fitness classes free to students, faculty members, and staff. An active Intramural Athletic Program and Outdoor Recreation Program are offered, as well as equipment rental at the Outdoor Recreation Program Equipment Rental Shop. Recreational and athletic equipment is available through the intramural program.

- **Fine Arts Gallery** – The Fine Arts Gallery presents exhibitions, from both the campus and community, including the BFA thesis exhibitions of students graduating from the studio art and photography departments.

- **The Fogelson Library Center** – The Fogelson Library Center is a complex that includes the Forum, Southwest Annex and Fine Arts Gallery, and Fogelson Library. The center was completed in 1970 and named for Colonel E.E. “Buddy” Fogelson, oilman, rancher, and husband of actress Greer Garson.

- **Fogelson Library** – Named for Colonel E.E. “Buddy” Fogelson, oilman, rancher, and husband of actress Greer Garson, the Fogelson Library is the main academic library of the university. It offers access to information and knowledge in many formats, including books and journal articles, as well as a wide variety of electronic resources that complement the print collection of more than 170,000 titles. Resources also include musical scores, videos, DVDs, and musical recordings, all aimed at supporting the curriculum and stimulating critical and creative thinking. Services, such as interlibrary loan, bring worldwide resources to faculty members and students and encourage exploration of global perspectives. Fogelson Library houses institutional archives and has an excellent collection of materials on the Southwest.

- **The Forum** – The Forum was renovated in 1996 and seats approximately 200 people in a lecture hall format. Audiovisual equipment is available for multimedia presentations.

- **Garson Communications Center** – The Garson Communications Center is a production and postproduction facility known as one of the finest undergraduate facilities in the country. The technical office is stocked with a full complement of equipment, including a wide array of film cameras and the latest in digital cameras, Mole Richardson lights, and a variety of other grip and electrical equipment. The center includes several state-of-the-art Apple Macintosh computer labs with the latest multimedia, preproduction and postproduction software; multiple solo edit suites;
an audio-capture and editing suite; a 40-seat, multipurpose, large-screen HD video and 16-mm screening room; and the Film School Archive, which houses several thousand Blu-Ray and DVD properties, print screenplays, and other media available for check-out by students.

- **Garson Studios** – Garson Studios has two state-of-the-art motion picture soundstages (14,000 square feet and 7,500 square feet), production offices, a back lot, and a wardrobe area. Recent feature films that have used Garson Studios include the Coen Brothers’ *True Grit* (Jeff Bridges, Matt Damon, and Josh Brolin); Academy Award-winning *No Country for Old Men* (Josh Brolin, Javier Bardem, and Tommy Lee Jones); Greg Mottola’s *Paul* (Simon Pegg, Nick Frost, and Seth Rogen); Scott Stewart’s *Legion* (Dennis Quaid and Paul Bettany); Jon Favreau’s *Cowboys and Aliens* (Daniel Craig, Olivia Wilde, and Harrison Ford); Steven Soderbergh’s *Knockout* (Gina Carano, Michael Douglas, and Antonio Banderas); and Jim Sheridan’s *Brothers* (Natalie Portman, Toby Maguire, and Jake Gyllenhaal).

- **Greer Garson Theatre** – This magnificent center was named for Greer Garson, the Academy Award-winning actress and close friend of the institution. It offers complete facilities for the performing arts programs and professional theatrical productions. The main theatre seats 514 and boasts a proscenium-style stage with a fly system and orchestra pit. The Greer Garson Theatre houses the Weckesser Studio Theatre, a multipurpose black box performance space that seats 90, a dance studio, the Claire Stewart Williamson Acting Lab, classrooms, practice rooms with pianos, well-equipped scenery and costume shops, and a box office. The lobby provides gallery exhibition space on two floors.

- **Luke Hall** – Luke Hall, formerly for the study of the sciences, is a three-story structure that was completed in 1979. Though it is currently offline, the building will be used for program expansion once it undergoes a complete renovation.

- **Marion Center** – Formally named the Anne and John Marion Center for Photographic Arts, it houses the photography program. The curriculum and programs are devoted to concentrations in studio, history, and curatorial studies. The center contains a wide range of specialized darkrooms, an alternative process studio, a digital studio, seminar/conference rooms, multipurpose classrooms, a preservation studio, and framing and finishing studios. The Marion Center also hosts a lecture series and additional programs.

- **Mouton Student Service Center** – Mouton Student Service Center, named in honor of former President Brother Don Mouton, serves as a centralized student support center. The center houses the Office of Admission, Office of the Bursar, Office of Financial Aid, Office of the Registrar, Housing and Residential Life Office, Academic Advising Office, Student Activities Office, Career Services, and Student Life Office.

- **Necessities Store** – Necessities is a student-initiated and student-run campus store that offers coffee, drinks, snacks, and personal products. There is also a gallery for students to show their work and a lounge to relax, do homework, or play video games.

- **Newhall Library** – Formally named the Beaumont and Nancy Newhall Library, it ranks as one of the top informational resources in the United States for conducting research in the history and the aesthetics of photography. It contains the private research libraries of Beaumont and Nancy Newhall and James Enyeart and Roxanne Malone, as well as several smaller collections from notable publishers, photographers, scholars, and collectors. The collections contain extensive research, manuscript, and correspondence files, first edition landmark publications, extensive ephemeral material, and limited, signed, and inscribed editions. International in scope, the
collections cover all aspects of the history, aesthetics, and technology of photography. The Newhall Library is a non-circulating special collections library.

- **Oñate Hall** – Oñate Hall is a classroom building shared by the Art, Digital Arts, Graphic Design, and Photography Departments.

- **O’Shaughnessy Performance Space** – This flexible, 85-seat performance space is shared by the Contemporary Music Department, Creative Writing and Literature Department and the campus community, serving as a venue for concerts and readings. The space is also known as The Garage because one wall slides up, like a garage door, to double its size and allow for outdoor seating or performance.

- **T64, T65, and T66 Barracks** – These renovated historic barracks include painting, ceramics, and sculpture studios.

- **The Screen** – Located at the Garson Communications Center, The Screen is a 170-seat cinemathque equipped with a 35-mm widescreen and Dolby surround-sound system, where the great works of world cinema are screened daily for students and the public.

- **Thaw Art History Center** – The Thaw Art History Center houses faculty offices, classrooms, conference rooms, and the Chase Art History Library.

- **Tipton Hall** – Tipton hall is a 90-seat lecture facility that is also used for readings, performances, and meetings.

- **Tishman Hall** – Tishman Hall includes studios for drawing, painting, and design.

- **Visual Arts Center** – The Visual Arts Center is an architecturally significant complex of buildings that houses the Art and the Photography Departments. Designed by internationally renowned Mexican architect Ricardo Legorreta. The buildings provide stunningly inspired spaces for study of the arts including the Anne and John Marion Center for Photographic Arts (Marion Center), Beaumont and Nancy Newhall Library, Thaw Art Center, Visual Resources Center, Chase Art History Library, Tishman Hall, and Council 241 Gallery.

- **Visual Resources Center** – The Visual Resources Center, located in Fogelson Library, has holdings of approximately 40,000 art and architecture slides. Currently the slides are in the process of being digitized. The collections are used to support the classroom and research needs of faculty members, staff, and students.
ADMISSION REQUIREMENTS AND PROCEDURES

SFUAD is an academically challenging institution that seeks applicants interested in pursuing an arts education with a liberal arts foundation. Applications are welcome from candidates seeking a quality education in a campus community that challenges intellect in a nurturing and supportive environment.

All applicants, regardless of race, color, sex, sexual orientation, national origin, disability, or religion, are considered for admission. SFUAD seeks a student body that is culturally and geographically diverse.

SFUAD operates under a rolling admission policy. Prospective students are strongly encouraged to apply early. Applicants are notified of admission status soon after the review process has been completed.

SFUAD requires students to have completed high school requirements, or equivalent, prior to enrolling in classes. Transfer candidates may be asked to provide evidence of high school completion or equivalent (official documents will be required) if selected for verification.

Undergraduate Student Admission Requirements and Procedures

Students wishing to apply as freshmen must submit:

- Completed application
- $50 non-refundable application fee
- Official high school transcripts
- Official SAT or ACT test score (optional)
- Completed audition or portfolio, as applicable to the program

To be considered for admission, incoming freshmen must have an academic record that reflects a minimum GPA of 2.00. Scores from high school transcripts should reflect a minimum of 16 units of completed or in-progress coursework, with four units in English, two units in mathematics, two units in laboratory science, and two units in social studies. An additional two units in foreign language are encouraged. The General Educational Development (GED) test score report is acceptable in lieu of a high school transcript.

Freshmen applicants who do not meet the minimum requirements for regular admission and have a cumulative GPA between 1.99 and 1.50 may be considered for conditional admission. Students with a GPA below 1.50 may be considered for conditional admission by the Admission Committee.

SFUAD evaluates applications in a comprehensive manner using academic performance and standardized testing as factors for consideration. Upon acceptance, students are required to:

- Accept the offer of admission
- Pay the $200 enrollment deposit
- Pay the $200 housing deposit and submit housing form (unless student meets the exemption requirements as listed in the Student Handbook)
- Continue to complete satisfactory work in progress
- Submit a final official high school transcript of academic work showing date of graduation

Undergraduate Student Transfer Requirements and Procedures

All incoming transfer students with 15 or more transferable credits at time of admission review are required to provide:
• Completed application
• $50 non-refundable application fee
• Official transcripts from all institutions previously attended
• Completed audition or portfolio, as applicable to the program

All incoming transfer students with fewer than 15 transferable credits at time of admission review are required to provide:

• Completed application
• $50 non-refundable application fee
• Official transcripts from all institutions previously attended
• Official high school transcript showing date of graduation
• Official SAT or ACT test score (optional)
• Completed audition or portfolio, as applicable to the program

To be considered for regular admission, incoming transfer students must have a current academic record at the most recent institution that reflects a minimum GPA of 2.00. Transfer applicants who do not meet the minimum requirements for regular admission and have a cumulative GPA between 1.50 and 1.99 at the most recent institution may be considered for conditional admission. Students with a cumulative GPA below 1.50 at the most recent institution may be considered for conditional admission by the Admission Committee.

SFUAD evaluates applications in a comprehensive manner using academic performance, standardized testing, and portfolios/auditions as factors for consideration. Upon acceptance, students are required to:

• Accept the offer of admission
• Pay the $200 enrollment deposit
• Pay the $200 housing deposit and submit housing form (unless student meets the exemption requirements as listed in the Student Handbook)
• Continue to complete satisfactory work in progress
• Submit all final official transcripts of academic work

The guidelines for transfer of college credit to SFUAD are:

• The credit was earned at an accredited institution.
• The course was above remedial level.
• A grade of “C-” or above or “P” (passing) was earned in the course.
• Credits deemed 20 years or older must be evaluated by the appropriate department.
• Courses accepted by a previous college or university do not guarantee that the same courses will be accepted by SFUAD.
• Courses reviewed for content and level may transfer in if content is deemed to be a match and/or meet the general content area. Some coursework may be deemed transferable, but may only meet general elective criteria when there is no content match or requirements have already been met by another credit.
• No more than 88 transfer credits can be applicable to an SFUAD degree.
• Transfer students seeking a first or second undergraduate degree must complete 32 of the final 36 credits at SFUAD.

Students can receive a transfer evaluation from the Admissions Office indicating the number of credits likely to transfer. Transfer credits are posted to the SFUAD transcript after the end of the add/drop period during the first semester of enrollment. The transfer GPA is not calculated into the total GPA. Credits to be evaluated for transfer from other education institutions must be received by the end of the student’s first semester at SFUAD.

**Online Film Certificate Requirements and Procedures**

Students wishing to apply must submit:
• Completed application
• Goal statement
• $50 non-refundable application fee
• Official high school transcripts
• Prior college credits (transcripts required) or work experience (resume required) are recommended for admission to this certificate program

A minimum GPA of 2.0 is required to be fully admitted into the program. Applicants who do not meet the minimum requirements for regular admission and have a cumulative GPA between 1.50 and 1.99 may be considered for conditional admission. Students with a GPA below 1.50 may be considered for conditional admission by the Admission Committee.

SFUAD evaluates applications in a comprehensive manner using academic performance and standardized testing as factors for consideration. Upon acceptance, students are required to:
• Accept the offer of admission
• Continue to complete satisfactory work in progress
• Submit a final official high school transcript of academic work showing date of graduation

**Misrepresentation of Credentials**

Statements made and documents supplied by SFUAD applicants and students must be complete and accurate. The university will not tolerate any misrepresentation by a student or applicant of past or current academic programs, degrees, or professional accomplishments. If unexplained discrepancies appear between statements or documents provided to SFUAD and information obtained otherwise, except in the case of misspellings and other such inadvertent errors, applicants may be rejected for admission and enrolled students may be dismissed.

**Home-Educated Student Admission Requirements and Procedures**

Home-educated students must submit transcript documentation from the primary instructor demonstrating completion of the basic credit hours for high school and any additional documentation to demonstrate completion of home education high school per requirements of the state where the home schooling was completed. A GED is also accepted as a home-educated credential. The applicant and/or primary instructor should refer to the Admission Requirements and Procedures section of the catalog, which describes the 16 units of high school academic work that should be reflected on the transcript.
SFUAD reserves the right to request additional portfolio or performance-based assessments, if necessary, to document competency for admission of home-educated students.

**Second Bachelor’s Degree Admission Requirements and Procedures**

A student who has earned a bachelor’s degree from an accredited institution may pursue a second bachelor’s degree at SFUAD by meeting the following requirements:

- Apply for the second bachelor’s degree
- Enroll to complete a different major from the one earned for the first degree
- Complete all requirements for the second degree, except the liberal arts core requirement; course requirements from the major in the first degree may be used only as electives in the second degree
- Complete at least 32 hours of major, minor, emphasis, or specialization requirements at SFUAD; CLEP examinations and challenge courses may not be included in the final 32 credits for the residency requirement

A high school transcript need not be submitted for second degree candidacy. An official transcript from the institution that granted the first degree is required.

**Admission Committee**

When undergraduate applicants do not meet the regular admission requirements, consideration for admission may be reviewed by the Admission Committee, which is made up of representatives from the Admissions Office, Academic Support Services, and/or appropriate department faculty. The committee may require additional documentation from the applicant prior to rendering a decision. This documentation could include letters of recommendation or samples of creative talent. The committee reviews the documentation and collectively determines if the applicant can be supported to ensure academic success while at SFUAD. Applicants admitted by the Admission Committee are admitted conditionally and expected to adhere to the conditional guidelines (see Conditional Admission).

**Conditional Admission**

Undergraduate students who are admitted conditionally are expected to meet the conditional guidelines, which are in place to ensure academic success. Conditional students should refer to their letter of admission for the specific conditional guidelines. If these guidelines are not met, students will not be allowed to continue at SFUAD.

**Domestic – Conditions may include:**

- Earn a minimum semester GPA of 2.00 in the first semester
- Limit course load to 12 credit hours
- Complete all coursework within the semester (no withdrawing from a course or taking an Incomplete in any subject)
- Meet with the Academic Resource Center (ARC) monthly once on campus

**International – Conditions may include:**

- Earn a minimum semester GPA of 2.00 in the first semester
- Limit course load to 12 credit hours
• Complete all coursework within the semester (no withdrawing from a course or taking an Incomplete in any subject)
• Meet with the Academic Resource Center (ARC) monthly once on campus
• Must take remedial English Course during first semester

Non-Degree-Seeking or Audit Students
Anyone interested in enrolling in a course as a non-degree-seeking undergraduate student must submit an application for admission and the non-refundable application fee of $50. Non-degree-seeking undergraduate students are limited to 8 or fewer credits per semester and must fulfill regular admission requirements upon completion of 12 credits. Proof of high school graduation is required to enroll as a non-degree-seeking student. Non-degree-seeking students are not eligible for financial aid. Non-degree-seeking students who wish to become degree-seeking students must fulfill the regular admission requirements.

Students currently attending a Santa Fe high school wishing to take a non-degree course at SFUAD must speak with an enrollment advisor about specific requirements and procedures.

Contingent Admission
Students who wish to enroll at SFUAD but have been unable to secure official transcripts prior to registration may be contingently admitted as a regular student for one semester. Continuation beyond one semester requires receipt of official transcripts. All students must be at least contingently admitted prior to enrolling in courses.

Readmission
Students who withdrew or have not enrolled at SFUAD wishing to return after an absence of two consecutive semesters must be officially readmitted to the university. No application fee is required.

Documents required for readmission to the university include:
• New application
• Transcripts from all institutions attended since leaving the university
• Portfolio or audition

All students who reapply to SFUAD will be considered for admission by the Admission Committee, which is made up of representatives from the Admissions Office, Academic Support Services, Student Life, and/or appropriate department faculty. The committee will review all documentation provided, including prior academic and disciplinary history at the institution. The committee may also require additional documentation from the applicant prior to rendering a decision. This documentation could include letters of recommendation or an interview. The committee will review the documentation and determine if the applicant can be supported to encourage the likelihood of success while at SFUAD. Applicants admitted by the Admission Committee may be admitted conditionally and will be expected to adhere to the conditions set by the committee.

Senior Citizens
Individuals 55 years of age or older are welcome to participate in SFUAD classes as a senior citizen non-degree seeking student at a reduced rate of tuition on a space-available basis. Technology, general, and lab fees are not waived or reduced. In addition, studio art classes are not available at a reduced tuition
rate. Senior citizen students may enroll during the add period of each semester. Senior citizen, non-degree seeking students have the same rights and privileges as other regularly enrolled students and must follow the same non-degree admission procedures. Please see the non-degree seeking section of the catalog for additional admission information.

Senior citizens enrolling as degree seeking students are charged standard tuition rates and will be reviewed for scholarship eligibility.

Non-U.S. Citizens
SFUAD welcomes applications from non-U.S. citizens. All non-U.S. citizens must either provide valid documentation of permanent resident status in the United States or pursue the F1 student visa (see “International Student Admission Requirements and Procedures” section of catalog) in order to register for classes.

International Student Admission Requirements and Procedures
International applicants should begin the admission process six months in advance of the intended semester of enrollment. International students must submit:

- Completed application
- $50 non-refundable application fee
- Certified evaluation of high school transcript
  - Required if applying as a freshman student with fewer than 15 transferable transfer credits
  - An English translation and credentials evaluation of this document
- Certified evaluation of university transcript
  - Required if applying as a transfer student
  - An English translation and credentials evaluation of this document
- Proof of English proficiency
  - TOEFL scores: 550 paper version, 79 Internet version
  - IELTS scores: 6 or higher
  - Laureate English placement exam (available to LIU students only): 13 Listening, 18 Reading, 13 Speaking, 8 Writing
- Audition or portfolio, as applicable to program
- Proof of health insurance and proper immunizations prior to registration

To be considered for regular admission, incoming international students must have a current academic record at their most recent institution that reflects a minimum GPA of 2.00. Applicants who do not meet the minimum requirements for regular admission and have a cumulative GPA between 1.99 and 1.50 at their most recent institution are admitted conditionally. Students with a cumulative GPA below 1.50 at their most recent institution may be considered for conditional admission by the Admission Committee.

SFUAD evaluates applications in a comprehensive manner using academic performance and standardized testing as factors for consideration.

Upon acceptance, students are required to:
• Accept the offer of admission
• Pay the $200 enrollment deposit
• Pay the $200 housing deposit and submit housing form (unless student meets the exemption requirements as listed in the Student Handbook)
• Continue to complete satisfactory work in progress
• Submit all final transcripts of academic work
• Submit confirmation of financial resources
  – Students are required to have adequate financial support for 12 months to cover tuition, fees, room and board, travel, and incidental expenses. A certified statement from a bank, governmental agency, or sponsor must be filed along with the Confirmation of Financial Resources form that includes funds in U.S. dollars. International students are not eligible for federal financial aid, but may be eligible for scholarships from institutional funds. A budget and Confirmation of Financial Resources form are available from the Enrollment Office.
• Submit copy of a valid passport

SFUAD provides processing for the F-1 visa status for international students who fulfill the international student admissions requirements for the I-20.

International student processing includes:
• Determining eligibility
• Procedures for issuing the I-20 for initial attendance
• F-1 transfer of schools
• Processing Curricular Practical Training (CPT)
• Optional Practical Training (OPT, post-completion)
• Change of level, extension of F-1 visa to complete a course of study
• Reinstatement of the F-1 status

SFUAD does not offer English language services; all instruction is provided in English. To successfully meet the academic requirements of the programs offered, students must meet the TOEFL requirements listed under the admittance policy.

Students will receive their I-20 after all admission and financial arrangements are completed. All I-20 students are required to enroll in and maintain 12 or more credits. Failure to do so constitutes a violation of visa status and may result in deportation.

**Intensive English Program (IEP) Admission Requirements and Procedures**

**Admission Requirements and Procedures for IEP Levels 1–6**

International applicants should begin the admission process six months in advance of the intended semester of enrollment. International students must submit:
• Completed application
• $50 non-refundable application fee
Upon acceptance, students are required to:

- Accept the offer of admission
- Submit confirmation of financial resources
  - Students are required to have adequate financial support for 12 months to cover tuition, fees, room and board, travel, and incidental expenses. A certified statement from a bank, governmental agency, or sponsor must be filed along with the Confirmation of Financial Resources form that includes funds in US dollars. International students are not eligible for federal financial aid, but may be eligible for scholarships from institutional funds. A budget and Confirmation of Financial Resources form are available from the Enrollment Office.
- Submit copy of a valid passport
- Complete the Laureate English placement exam

Students will receive their I-20 after all admissions and financial arrangements are completed. All I-20 students are required to be enrolled in the IEP for the duration of their program length. Failure to do so constitutes a violation of visa status and may result in deportation.

Once admitted to the IEP program, students may continue through Level 6 without reapplying. Criteria for continuation in the IEP program are:
- IEP courses must be passed with a score of 80% or better
- IEP courses may be repeated up to two (2) times

Students wishing to move into the EAP/Pathway program must meet SFUAD EAP/Pathway admission requirements.

**Admission Requirements and Procedures for English for Academic Purposes (EAP)/Pathway Program**

Students who successfully meet the minimum score on the Laureate English placement exam (CEFR B1+, IELTS 5.0) have fulfilled the English language proficiency requirement for conditional admission to an SFUAD degree program.

SFUAD Pathway students must meet the following conditions their first semester to continue in their degree program:

- Earn a minimum semester GPA of 2.00 in the first semester
- Limit course load to 2–3 EASL courses and one standard SFUAD course
- Complete all coursework within the semester (no withdrawing from a course or taking an Incomplete in any subject)
- Meet with the Academic Resource Center (ARC) monthly once on campus

SFUAD EAP/Pathway students are required to follow the international admissions requirements to be considered for this program.

**Laureate International Universities Network Student Admission Requirements and Procedures**

Students applying from within the Laureate International Universities network should speak with an enrollment advisor regarding specific requirements.
Admission-Related Information

Campus Visits
SFUAD welcomes visits from interested students. Prospective students are asked to make appointments with the Enrollment Office one week before visiting. Campus tours are scheduled daily during the week or by advance appointment on Saturdays. Interested students are encouraged to visit when classes are in session (September to mid-May) and to avoid holidays. In addition, the Enrollment Office sponsors open houses where prospective students visit for an extended period of time to get better acquainted with the university. These events may be limited to high school juniors, seniors, and transfer students. For more details and exact dates regarding open houses, students should contact the Enrollment Office or check the university website.

Santa Fe University of Art and Design Institutional Awards
SFUAD makes various institutional funds available to students based on residency and other criteria. Institutional awards are not available for academic terms during which students attend study abroad or other host institutions.

Mandatory Student Health Insurance
SFUAD requires all full-time undergraduate students and/or those who live in campus housing to maintain medical/hospitalization insurance for the entire period of enrollment at the university. Students may receive a waiver of the student insurance fee by providing evidence of alternate and comparable insurance coverage to the cashier in the Office of the Bursar within the first two weeks of courses. The waiver is not valid without a copy of a student insurance card. The student insurance card must be submitted each year.
TUITION AND FEES

In addition to the costs of instruction and supporting services, tuition and fees support the costs of various student activities. Students should be prepared for possible increases in tuition, fees, and other costs during the period of enrollment at SFUAD since tuition, fees, and other costs, including room and board costs, are subject to change.

In addition to the fees listed, academic fees are charged for selected courses as specified in the course description. These fees are charged to students who enroll and whose name appears on the class roster for the course.

Administrative Fees

- Application fee (payable once; non-refundable) ................................................................. $50
- Enrollment deposit .................................................................................................................. $200
- Housing deposit ...................................................................................................................... $200
- Graduation fee ...................................................................................................................... $125
- Advanced Placement (AP®) credit (per credit hour) .......................................................... $75
- College-Level Examination Program (CLEP®) credit (per credit hour) ......................... $75
- DANTES credit (per credit hour) ......................................................................................... $75
- Course Challenge (per credit hour) ..................................................................................... $75
- Duplicate diploma fee .......................................................................................................... $50
- Transcript fee (rush processing via fax, official or unofficial) .............................................. $15
- Transcript fee (processing via U.S. Mail, official) ................................................................. $10
- Transcript fee (unofficial) .................................................................................................... $5
- Returned check fee ............................................................................................................... $35

Tuition: Undergraduate Programs

Art, Contemporary Music, The Film School, Performing Arts, and Photography Departments:

- Undergraduate tuition full-time (12–18 credit hours; per semester) .................................. $14,418
- Undergraduate tuition overload (more than 18 credit hours; per credit hour) .................. $680
- Undergraduate tuition part-time (1–11 credit hours; per credit hour) ............................... $1,081
- Audit tuition (per credit hour) ............................................................................................. $886
- Senior citizen tuition (per credit hour) ................................................................................ $664

Arts Management, Creative Writing, Digital Arts, and Graphic Design Departments:

- Undergraduate tuition full-time (12–18 credit hours; per semester) .................................. $8,900
- Undergraduate tuition overload (more than 18 credit hours; per credit hour) .................. $389
- Undergraduate tuition part-time (1–11 credit hours; per credit hour) ............................... $668
- Audit tuition (per credit hour) ............................................................................................. $886
- Senior citizen tuition (per credit hour) ................................................................................ $664
Required Fees: Undergraduate Programs

- Student services and activities fee (per semester) ........................................................................................................... $300
  *Includes: Driscoll Fitness Center access, Health Center access, and student activities*
- Technology fee (per semester) ........................................................................................................................................... $350
- Student health insurance fee (if required) ......................................................................................................................... $525/year (estimated)

Books and Supplies: Undergraduate Programs
Students generally need at least $600 per semester for the purchase of books and supplies. Students should be prepared to pay for books at the beginning of each semester.

Select Program Course Fees
The Contemporary Music and Performing Arts programs require fees for accompanists, private lessons, and small group instruction. Specific amounts per course are listed in the course descriptions section. This information is indicative for planning purposes only; the following are estimated average course fee costs for the Contemporary Music and Performing Arts program:

- **Contemporary Music Department:**
  - BA Contemporary Music
    - Freshman  $880 per semester avg.
    - Sophomore  $840 per semester avg.
    - Junior  $840 per semester avg.
    - Senior  $645 per semester avg.

- **Performing Arts Department:**
  - BA Theatre Design  BA Theatre Performance
    - Freshman  $150 per semester avg.  Freshman  $1,140 per semester avg.
    - Sophomore  $0 per semester avg.  Sophomore  $1,040 per semester avg.
    - Junior  $0 per semester avg.  Junior  $1,040 per semester avg.
    - Senior  $0 per semester avg.  Senior  $1,040 per semester avg.

  - BFA Theatre, Acting Specialization  BFA Theatre, Dance Specialization
    - Freshman  $1,123 per semester avg.  Freshman  $1,128 per semester avg.
    - Sophomore  $1,480 per semester avg.  Sophomore  $1,040 per semester avg.
    - Junior  $1,040 per semester avg.  Junior  $1,140 per semester avg.
    - Senior  $1,040 per semester avg.  Senior  $1,140 per semester avg.

  - BFA Theatre, Music Theatre Specialization  BFA Theatre, Design/Tech Specialization
    - Freshman  $1,165 per semester avg.  Freshman  $188 per semester avg.
    - Sophomore  $1,040 per semester avg.  Sophomore  $0 per semester avg.
    - Junior  $1,240 per semester avg.  Junior  $0 per semester avg.
    - Senior  $1,240 per semester avg.  Senior  $0 per semester avg.

Campus Housing
All campus housing is subject to availability. The following rates are subject to change. Students must refer to the housing application/contract for information on policies, cancellation, and refund schedule.
Campus Apartments – Mountain View Apartments (Sangre de Cristo and Ortiz): 12-month contract
- Two bedroom units (2 person occupancy), private bath, full kitchen ............................................................... $4,500/semester; $9,000/annual

Campus Apartments – Mountain View Apartments (Sandia and Jemez)*
- Two bedroom units (2 person occupancy–seniors only), private bath, full kitchen ............................................................... $3,602/semester; $7,204/annual

Residence Halls (Kennedy Hall, King Hall, La Salle Hall, and St. Michael’s Hall)
- Double occupancy (St. Michael’s Hall; air-conditioned) .................. $2,754/semester; $5,508/annual
- Double occupancy (excluding St. Michael’s Hall) ............................. $2,624/semester; $5,248/annual
- Double occupancy (St. Michael’s Hall; air conditioned; semi-private bath) ................................................................. $2,971/semester; $5,942/annual
- Triple occupancy (excluding St. Michael’s Hall) ............................... $1,758/semester; $3,516/annual
- Single occupancy (King Hall only) ..................................................... $3,178/semester; $6,356/annual

Meal Plans
- Plan A1 (19 meals per week)* .......................................................... $2,142/semester; $4,284/annual
- Plan A2 (12 meals per week + $350 Flex)* ....................................... $2,142/semester; $4,284/annual
- Plan B1 (15 meals per week)* ........................................................... $1,697/semester; $3,394 annual
- Plan B2 (10 meals per week + $250 Flex)* ........................................ $1,697/semester; $3,394 annual
- Plan C (quad meal plan: 7 meals per week)** ..................................... $928/semester; $1,856 annual
- Flex Dollars only** .................................................................................. $478/semester; $956 annual

*Students in residence halls must select Plan A or Plan B.
**Plan C and Flex Dollars are only for Mountain View residents or commuter students.
Additional Flex Dollars may be added to any meal plan.

Estimated Cost of Semester Budget (Example) for Undergraduate Programs
The following example is an estimated budget for a single semester in the Art, Contemporary Music, Film School, Performing Arts, and Photography Departments:
- Tuition (12–18 credit course load) ....................................................... $14,418
- Student support and activities fee ..................................................... $300
- Technology ......................................................................................... $350
- Student health insurance ................................................................. $525
- Housing (double occupancy, St. Michael’s) ........................................ $2,971
- Meal plans (19 meals per week) ....................................................... $2,142
- Books and supplies ............................................................................ $600
- Per semester estimated total ......................................................... $21,306

The following example is an estimated budget for a single semester in the Arts Management, Creative Writing, Digital Arts, and Graphic Design Departments:
• Tuition (12–18 credit course load) ........................................................................................................ $8,900
• Student support and activities fee ........................................................................................................ $300
• Technology ........................................................................................................................................ $350
• Student health insurance .................................................................................................................... $525
• Housing (double occupancy, St. Michael’s) ....................................................................................... $2,971
• Meal plans (19 meals per week) ........................................................................................................ $2,142
• Books and supplies ............................................................................................................................ $600
• Per semester estimated total .............................................................................................................. $15,788

**Payment Deadlines and Policies**

Students must either pay tuition and applicable fees or have other financial arrangements in place two weeks prior to the start of each term. Tuition and fees can be paid by cash, check, American Express, Discover, MasterCard, or Visa.

Students who intend to receive financial aid but have not completed the loan application or renewal process must pay tuition by the scheduled due date.

A student who does not pay tuition, fees, and other charges by the deadline may be subject to disenrollment from courses and/or placed on bursar hold. Students who anticipate difficulty adhering to these deadlines should contact the Bursar’s Office immediately.

The Office of Financial Aid is able to assist students in applying for financial aid (grants, loans, and/or work-study opportunities). Students should call the Office of Financial Aid for financial assistance information.

Employer reimbursement can be used to pay tuition. Sponsor documentation and a Sponsor Billing form must be submitted to the Office of the Bursar at the time of registration for classes.

**Monthly Payment Plans**

SFUAD partners with ECSI to provide students with an alternative to paying full tuition at the beginning of each term. Through ECSI’s monthly payment plan, students may spread the cost of their tuition over multiple months—interest-free. The ECSI plan is not a loan, and there is an enrollment fee.

**Refund of Tuition/Fees/Room/Board Upon Withdrawal**

A student who chooses to withdraw from SFUAD must complete an official Withdrawal form. The Withdrawal form is available at the Office of the Registrar.

Importantly, students must withdraw by the specified dates for each term as shown on the academic calendar.

The date the Withdrawal form is submitted to the Office of the Registrar, with all required signatures, is the official withdrawal date from the university for all purposes except the federal fund return calculations as described in the Financial Aid section of this catalog. Upon official withdrawal, a grade of “W” is recorded on the transcript for all enrolled courses. Failure to formally withdraw will result in a failing grade being recorded on the transcript for all enrolled courses. Students are responsible for all remaining charges if the withdrawal was completed after the official refund period has ended.
Should a student withdraw or reduce his/her course load, the following policy governing refund percentages will apply:

**16-Week Semester**

- Courses dropped by the 8th calendar day of the semester ......................................................... 100%
- Courses dropped by the 19th calendar day of the semester ......................................................... 50%
- Courses dropped after the 19th calendar day of the semester ....................................................... 0%
- Course cancellations .................................................................................................................... 100%

Students should see the academic calendar for specific dates applicable to each semester or term.

All students who withdraw from classes must notify the Housing and Residential Life Office, in writing, at the time of withdrawal. Students who withdraw from SFUAD are required to vacate campus housing within 24 hours of the withdrawal date. Refunds for room and board charges are made as detailed on the housing application/contract, which is available from the Housing and Residential Life Office.
FINANCIAL AID

SFUAD is certified by the U.S. Department of Education as being eligible to participate in the Pell Grant program, the Federal Supplemental Educational Opportunity Grant program, the Federal Perkins Loan program, the Federal Direct Loan Program, and the Federal Work Study program.

The following sections detail the policies related to financial aid programs. Federal regulations that govern the administration of federal programs are subject to change. Notification of any change will be provided to all students prior to the effective date of the new or revised policy.

Federal Pell Grants

Federal Pell Grants are generally awarded to undergraduate students who have not yet earned a bachelor’s or professional degree. All recipients are limited to a lifetime eligibility of 6 years of full-time Pell Grant funding. The Department of Education, using a standard need-based formula established by Congress, determines eligibility. The Pell Grant range for the 2014–2015 award years (July 1, 2014 to June 30, 2015) is $573–$5,730. How much students receive depends on their expected family contribution, cost of attendance, whether they are enrolled full time or part time, and whether they are attending for a full academic year or less. Students may not receive Pell Grant funds from more than one school at a time.

Students who have received a Pell Grant for 12 semesters, or the equivalent, will no longer be eligible for additional Pell Grants. Equivalency is calculated by adding together the percentage of the Pell eligibility that the student received each year to determine whether the total amount exceeds 600%. Students who have exceeded the 600% maximum will lose eligibility for additional Pell Grants beginning in the 2012–2013 school years.

For example, if the maximum Pell Grant award amount for the 2010–2011 school year was $5,550, but the student only received $2,775, that would be 50% of the maximum award for that year. If the student then receives 75% of his/her eligibility in the next year, the total received in two years would be 125% out of the total 600% lifetime limit.

Federal Supplemental Educational Opportunity Grant (FSEOG)

The Federal Supplemental Educational Opportunity Grant (FSEOG) program is for undergraduates with exceptional financial need. Pell Grant recipients with the lowest expected family contributions (EFC) will be considered first for a FSEOG. Just like Pell Grants, this grant does not have to be repaid. Funding for this program is limited.

Federal Direct Loans

Only undergraduates will be eligible for subsidized loans for loan periods that begin on or after July 1, 2012. Students must be enrolled at least half-time to receive a Direct Loan. Federal Direct Loans borrowed while enrolled at another institution may affect a student’s loan eligibility at SFUAD.

Federal Direct Subsidized Loans are need-based. The federal government pays the interest on the subsidized portion of the loan while the student is enrolled at least half-time in school. For subsidized loans first disbursed after July 1, 2014, the interest rate is 4.66% for undergraduates.

A new borrower on or after July 1, 2013, will not be eligible for new Direct Subsidized Loans if the period during which the borrower has received such loans exceeds 150% of the published length of the borrower’s educational program. The law also provides that a borrower reaching the 150% limit
becomes ineligible for interest subsidy benefits on all Direct Subsidized Loans first disbursed to that borrower on or after July 1, 2013.

**Federal Direct Unsubsidized Loans** require that the student pay the interest while enrolled, unless the student arranges to postpone the interest payment by checking the appropriate box indicated on the Master Promissory Note. Students should be careful when choosing this option: It means that the interest will be capitalized (the accrued interest will be added to the principal amount), increasing the amount of the debt. Unsubsidized loans carry an interest rate of 4.66%.

Both the subsidized and unsubsidized loans have a 1.073% processing fee deducted from each disbursement of the loan.

Students typically will have a 6-month repayment grace period after graduating, leaving school, or dropping below half-time status. After this time, payments must be made. During the grace period, interest will be charged on subsidized and unsubsidized loans. Payments are usually due on a monthly basis.

Creditworthiness is not a requirement to obtain a Direct Loan. Under this program, students may borrow up to their maximum loan limit every award year. Loan funds can be used to cover direct education costs such as tuition, fees, room, and board, as well as indirect costs such as travel to and from school, books, and other education-related expenses.

**Entrance Counseling**

*First-time* borrowers are required to complete Direct Loan Entrance Counseling prior to receiving the first disbursement of a Direct Loan. Counseling is completed online at https://studentloans.gov and will help students understand their rights and obligations as student loan borrowers. Loan counseling must be completed before students can receive loan funds.

**Exit Counseling**

To help students manage their student loans after graduation, federal regulations also require that they complete exit loan counseling. Exit loan counseling is available online at StudentLoans.gov or at http://www.nslds.ed.gov/nslds_SA/ and should be completed:

- Before the student graduates
- Before the student transfers to another institution
- Before withdrawals and leaves of absence
- If a student is enrolled less than half time
Undergraduate Students: Direct Loan Maximums*

<table>
<thead>
<tr>
<th>Grade Level</th>
<th>Dependent Undergraduate Student†</th>
<th>Independent Undergraduate Student</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year 1* (0–31 credits)</td>
<td>$5,500—Only $3,500 of this amount may be in subsidized loans.</td>
<td>$9,500—Only $3,500 of this amount may be in subsidized loans.</td>
</tr>
<tr>
<td>Year 2* (32–63 credits)</td>
<td>$6,500—Only $4,500 of this amount may be in subsidized loans.</td>
<td>$10,500—Only $4,500 of this amount may be in subsidized loans.</td>
</tr>
<tr>
<td>Years 3–4*(64 credits to program completion)</td>
<td>$7,500—Only $5,500 of this amount may be in subsidized loans.</td>
<td>$12,500—Only $5,500 of this amount may be in subsidized loans.</td>
</tr>
<tr>
<td>Lifetime Maximum Total Debt from Stafford and Direct Loans (in each status)</td>
<td>$31,000—Only $23,000 of this amount may be in subsidized loans.</td>
<td>$57,500—Only $23,000 of this amount may be in subsidized loans.</td>
</tr>
</tbody>
</table>

† Dependent students whose parents have been denied a Federal Parent PLUS Loan are eligible to borrow at the independent undergraduate level.

*Students in undergraduate certificate programs or who are in the last two terms of their academic program may be eligible for reduced amounts due to required pro-rating.

Federal Student Loan Repayment Plans

There are six repayment plan options for Federal Direct and Stafford Loans. Some of the options carry a lower monthly payment than the standard repayment plan. Choosing these options extends the term of the loan and increases the total amount of interest paid during the life of the loan. Learn about the various options and your ability to move between plans by visiting [https://studentloans.gov](https://studentloans.gov).

- **Standard Repayment:** On standard repayment, a graduate pays a fixed monthly amount for a loan term of up to 10 years. There is a $50 minimum monthly payment.

- **Extended Repayment:** Extended repayment is like standard repayment, but allows a loan term of 12 to 30 years depending on the amount borrowed. Stretching out the payments over a longer term reduces the size of the monthly payment, but increases the total amount repaid during the life of the loan.

- **Graduated Repayment:** Graduated repayment starts off with lower monthly payments, which gradually increase every two years. The loan term is 12 to 30 years, depending on the amount borrowed. The monthly payment must be at least $25 and will amount to at least the interest accruing.

- **Income-Based Repayment:** A new plan started in 2009 for all federal loan borrowers, income-based repayment extends the loan term for up to 25 years. The monthly amount is based on the borrower’s income and resets annually. It caps the monthly payments at a lower percentage of income than income contingent repayment. If income is low enough, the interest that accrues is waived for a fixed period of time, up to the end of 25 years. Any remaining balance on the loan will be cancelled and the amount cancelled is taxable.

- **Income-Contingent Repayment:** This type of repayment is only for Direct Loans. Monthly payments are based on the borrower’s income and the total amount of debt. Payments are adjusted each year as the borrower’s income changes. The loan term is up to 25 years. At the end of 25 years, the remaining balance on the loan will be cancelled and the amount cancelled is taxable. There is a $5 minimum monthly payment.

- **Income-Sensitive Repayment:** Borrowers may qualify for income-sensitive repayment if they do not have any Direct Loans. This payment plan ties the monthly payment to a percentage of gross monthly income.
Loan Deferments

Under certain circumstances, an enrolled borrower is entitled to have the repayment of a loan deferred. During deferment, the borrower is not required to pay loan principal, and interest on subsidized loans does not accrue. After the in-school deferment, the borrower may be entitled to one grace period of 6 consecutive months.

Students who have a valid social security number on file at SFUAD will have their enrollment here reported and updated monthly with the National Student Clearinghouse (NSC). The NSC communicates electronically with the federal and non-federal loan servicers to insure that students who remain enrolled maintain the in-school deferments for which they are eligible.

**SFUAD’s Policy:** Students who seek to defer repayment of their prior student loans and do not want to rely on the electronic exchange with the NSC must fill out forms to have their enrollment status verified. Students must get the forms from their lender(s) and send them directly to SFUAD, Office of the Registrar, 1600 St. Michael’s Drive, Santa Fe, NM 87505. At the top of the form, students should include their enrollment start date and the term for which they are requesting an in-school deferment.

Note: Any deferment paperwork sent to SFUAD’s registrar’s office for enrollment verification is forwarded to the National Student Clearinghouse on a weekly basis.

Annual Loan Limits vs. Lifetime Aggregate Loan Limits

**Annual Loan Limits**

The federal government limits the annual amount of Federal Direct Loans that a student can borrow. SFUAD defines its annual award year as two semesters and an 8-week summer term for traditional students, and as three semesters for students enrolled in the year-round programs. Loans borrowed at a prior institution can affect a student’s eligibility at SFUAD. Our office may ask students to provide additional information about prior loans in order to process new loans at SFUAD.

**Direct Subsidized Loans**

- **Undergraduate:** Annual borrowing ranges from $3,500–$5,500 depending on year in school.

**Direct Unsubsidized Loans**

- **Undergraduate:** Annual borrowing ranges from $5,500–$12,500 (less Direct Subsidized Loan eligibility) depending on year in school and dependency status.
- **Parent PLUS Loans:** Processed based on a three-semester award year, limited annually by the cost of attendance minus any financial aid received.

**Lifetime Aggregate Loan Limits**

The federal government limits the aggregate amount of Federal Direct Loans that a student can borrow in her or his lifetime. The lifetime aggregate limits for federal loans (Stafford and Direct) are as follows:

- **Graduate students:** $138,500 combined (only $65,500 may be subsidized; includes amounts borrowed as an undergraduate student)
- **Dependent undergraduate students:** $31,000 combined (only $23,000 may be subsidized)
- **Independent undergraduate students:** $57,500 combined (only $23,000 may be subsidized)
- **Parent PLUS Loans:** no lifetime maximum
As a loan borrower, students are responsible for knowing the total amount of federal loans they have borrowed. Having sufficient remaining eligibility is important to a student’s ability to successfully complete his or her academic program. A summary of each borrower’s federal loan debt is available via the National Student Loan Data System at www.nslds.ed.gov.

**Exceeding Annual or Aggregate Loan Limits**

A borrower’s Student Aid Report (SAR) may indicate that he/she has inadvertently borrowed in excess of the Federal Direct Loan limits. For example, it is possible that a student was inadvertently allowed to borrow federal undergraduate loans in excess of undergraduate limits at a prior institution. Before SFUAD can award Direct Loans to the student, the student must reaffirm the debt by either consolidating the prior loans that exceed the limits or obtaining a reaffirmation letter from the holder of the loan(s).

**Federal Direct Parent Loans for Undergraduate Students (PLUS)**

Federal PLUS Loans are available to all parents of dependent undergraduate students regardless of income. Qualification is based solely on good credit. There are no debt-to-income ratio guidelines or employment verification requirements. Parents may borrow up to the total education cost for the year, minus any other financial aid that the student is receiving. The total education cost may include tuition and fees, room and board, books and supplies, transportation, and living allowance. The interest rate for a Federal Direct PLUS Loan is 7.21%. A federal fee of 4.292% may be deducted from the loan disbursement. PLUS loan repayment normally begins within 60 calendar days after the loan has been fully disbursed. Parents may request that repayment be delayed while the student is enrolled at least half time and during the 6-month grace period after the student graduates or is no longer enrolled at least half time. In certain circumstances, parents may elect to repay the loan on a graduated repayment schedule, making interest-only payments (with the amount based on the term of the loan, at least $50 per month) for a portion of the repayment term.

**Department of Education Student Loan Ombudsman**

The Student Financial Services Office at SFUAD is always ready to assist with any questions or concerns regarding Federal Loans (Subsidized, Unsubsidized, or Parent PLUS loans). If the financial aid staff is unable to resolve questions or concerns, students should bring the concern to the attention of the judicial affairs coordinator.

After all of the above options have been exhausted, the Department of Education’s Office of the Ombudsman for student loan issues is available to resolve a federal loan issue. An ombudsman resolves disputes from a neutral, independent viewpoint. The Federal Student Aid Ombudsman will informally research a borrower problem and suggest solutions to resolve the problem.

Student borrowers can contact the department’s Office of the Ombudsman via the following:

- Online assistance: [www.ombudsman.ed.gov](http://www.ombudsman.ed.gov)
- Toll-free telephone: 1-877-557-2575
- Fax: 1-202-275-0549
- Mail: U.S. Department of Education
  - FSA Ombudsman
  - 830 First Street, NE
  - Fourth Floor
  - Washington, DC 20202-5144
National Student Loan Data System Information for Students

Students may access personal federal loan information at the National Student Loan Data System (NSLDS) Student Access website (www.nslds.ed.gov) by providing a Social Security number, date of birth, federal PIN (used to complete the FAFSA), and the first two letters of the last name.

Private Education Loans

Comparing Private Loans and Federal Loan

Private education loans may have significant disadvantages when compared with federal education loans. Students are strongly encouraged to first borrow any federal loans for which they are eligible. The chart below outlines the differences between Federal and Private Loan funds.

Comparison Chart of Federal and Private Education Loans

<table>
<thead>
<tr>
<th></th>
<th>Federal Loans</th>
<th>Private Loans</th>
</tr>
</thead>
<tbody>
<tr>
<td>Credit Check Required?</td>
<td>Direct Loan: No PLUS</td>
<td>Yes</td>
</tr>
<tr>
<td>Credit Score or Debt-to-Income Considered?</td>
<td>Direct Loan: No PLUS</td>
<td>Yes</td>
</tr>
<tr>
<td>Co-Signer Required?</td>
<td>Direct Loan: No PLUS</td>
<td>Usually yes</td>
</tr>
<tr>
<td>Deferment Options</td>
<td>Several options</td>
<td>Depends on lender</td>
</tr>
<tr>
<td>Grace Period</td>
<td>Direct Loan: 6 months</td>
<td>Depends on lender</td>
</tr>
<tr>
<td>Interest Rate</td>
<td>Fixed</td>
<td>Usually variable</td>
</tr>
<tr>
<td>Loan Fees</td>
<td>Direct Loan: up to 1.051% PLUS up to 4.204%</td>
<td>Depends on lender</td>
</tr>
<tr>
<td>Flexible Repayment Options</td>
<td>Many options available</td>
<td>Generally none</td>
</tr>
<tr>
<td>Loan Forgiveness Options</td>
<td>Several options available</td>
<td>Generally none</td>
</tr>
<tr>
<td>Penalties for Early Repayment</td>
<td>None</td>
<td>Depends on lender</td>
</tr>
</tbody>
</table>

Choosing a Private Loan

When choosing a private education loan, students should compare the loan terms offered by several lenders in order to choose the best fit for their situation. A resource for finding active private education loan programs is http://www.finaid.org/loans/privateloan.phtml. When choosing a lender, students should make sure that SFUAD students are eligible for the lender’s programs.

Several points should be researched when considering a private loan:

- What is the interest rate? Is it fixed or variable? Is the rate capped?
- What fees must be paid for this loan and when are they paid?
- How will the student receive loan funds?
- When does repayment begin, and is there a grace period?
- What will the monthly payment be?
- What will be the total cost if the student uses the full repayment period?
- Are there penalties for early repayment?
- Are there deferment, forbearance, or cancellation options?
Most private loan programs require the Office of Financial Aid to certify a student’s eligibility before approving the loan. If students receive financial aid, they must notify the financial aid office of any private loans they borrow, as it may affect their aid eligibility.

**Truth in Lending Act**

Under the Federal Truth in Lending Act (TILA), the lender must provide the following documents:

- **Self-Certification Form**: Students must complete this form and return it to the lender before receiving their first disbursement of loan funds.
- **Final Disclosure and Right-to-Cancel Period**: After the student signs the promissory note, the Final Disclosure Statement confirms the terms and conditions of the loan. At the time that this final disclosure is delivered, the “right-to-cancel” period begins. During this period of 3 to 6 days, the student may cancel the loan by contacting the lender. The lender cannot release the first disbursement of loan funds until the end of the right-to-cancel period.

**Institutional Scholarships**

To receive scholarships, students must be fully admitted and enrolled in a degree-seeking program. Most scholarships are awarded to students prior to initial enrollment, and are renewable if terms and conditions are met.*

Students may be eligible for multiple awards. Total institutional aid will not exceed the cost of tuition for the program. Since not all scholarships can be combined with one another, students will be awarded the institutional aid that results in the highest reduction in per semester costs.

In addition, please note:

- Scholarship eligibility may vary based on factors such as portfolio/audition evaluation, enrollment status, financial need, and incoming GPA.
- Availability of certain scholarships is limited and may be awarded on a first-come, first-served basis.
- Eligibility conditions for scholarships are subject to change. Adjustments to tuition rates may affect certain scholarships. Students may be eligible for scholarships while participating in study abroad.
- Receipt of scholarships may require a review and adjustment of federal student aid offered to a student.
- Most scholarships require full-time attendance (typically 12 credits per semester as measured at census).
- All scholarships are renewable provided that the terms and conditions of the scholarship, as outlined on the student’s scholarship notification letter, including satisfactory academic progress as measured by the university, are met.
- Some scholarships require a specific cumulative GPA for renewal.
- Continuous enrollment is expected for renewal, but exceptions may be allowed for up to two terms for students on official withdrawals and leaves of absence.
- Students planning to take a leave of absence from their program need to complete an official Leave of Absence (LOA) Form prior to leaving to retain scholarship eligibility.
• All scholarship recipients are also encouraged to apply for federal student assistance through the FAFSA. See the Office of Financial Aid for information.

• Students eligible for the mayor’s or governor’s scholarship must also meet all other specific criteria and guidelines set forth by the mayor’s or governor’s offices.

*For discontinued awards including the General, Transfer, Presidential, and Spring 2010, renewal is limited to 5 years.

Which scholarships can be combined?

<table>
<thead>
<tr>
<th></th>
<th>Achievement</th>
<th>Chair’s Talent</th>
<th>Transfer Award</th>
<th>BBA Program Award</th>
<th>University Bridge</th>
<th>Early Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>Achievement</td>
<td>NA</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Chair’s Talent</td>
<td>No</td>
<td>NA</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>Transfer Award</td>
<td>No</td>
<td>No</td>
<td>NA</td>
<td>NA</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>BBA Program Award</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>NA</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>University Bridge</td>
<td>Yes</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>NA</td>
<td>Yes</td>
</tr>
<tr>
<td>Early Action</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>NA</td>
</tr>
<tr>
<td>Teacher/Counselor</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Writer’s Award</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Alumni Award</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>NM Resident</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>SF Resident</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Emerging Artist</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Unique Voice</td>
<td>No</td>
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State Grant Aid
Some states have a reciprocity policy for their state grants. Check with the appropriate state agency as indicated here: http://wdcrobcolp01.ed.gov/Programs/EROD/org_list.cfm?category_ID=SHE.

Federal Perkins Loan
The Federal Perkins Loan is awarded to students with exceptional financial need. This is a federal loan program, with the school acting as the lender using a limited pool of funds repaid by prior borrowers. The Perkins Loan is a subsidized loan, with no interest during the in-school and 9-month grace periods. There are no loan fees, and the interest rate is fixed at 5%. There is a 10-year repayment period. Funding availability for the Perkins program is limited.

Federal Work-Study (FWS)
Federal Work-Study provides subsidized part-time employment for students with financial need, giving them an opportunity to earn money to help cover their educational expenses, such as tuition and books and transportation, as well as providing them with positions that complement their educational programs or career goals, whenever possible. Students may not work more than 20 hours a week when classes are in session. On-campus positions pay the Santa Fe minimum wage; as of March 1, 2014, that rate is $10.66/hr. To be eligible for FWS, students must be in good academic standing and enrolled or accepted for enrollment. The Office of Financial Aid provides as many work-study positions as limited funding allows. Priority is given to students with financial need who complete the Free Application for Federal Student Aid (FAFSA) by May 1 each year and indicate interest for FWS when completing the FAFSA.

Financial Aid Application Process
Applying for federal financial assistance is a two-part process consisting of (1) application and notification of eligibility, and (2) completion of the Master Promissory Note, Entrance Counseling, and any additionally requested documents from the Office of Financial Aid. Students are strongly encouraged to begin the application process as soon as possible. Students looking to fund a traditional Fall-Spring year should complete the FAFSA prior to April 15 to ensure the most beneficial aid package and the ability to meet the following FAFSA deadlines.

The Free Application for Federal Student Aid (FAFSA) should be submitted prior to April 15 to ensure the most beneficial aid package, as several financial aid resources have limited funding and are available on a first-come, first-served basis. A fully executed master promissory note, entrance counseling, and any additionally requested documents from the Office of Financial Aid must be on file in the financial aid office no later than 14 calendar days after the student is notified of the award.

• The 2014–15 FAFSA is for award periods that begin on or after July 1, 2014, through June 30, 2015.
• SFUAD’s Title IV FAFSA code is 002649.
• SFUAD strongly suggests that all students who are eligible and who filed a Federal Tax Return use the IRS Data Retrieval tool when filling out their FAFSA on the Web. This process may expedite the verification and awarding of federal student aid.
Verification Policy
In accordance with U.S. Department of Education regulations, SFUAD is required to verify the accuracy of financial aid application information on selected students. The university strongly suggests that all students who are eligible and who filed a Federal Tax Return use the IRS Data Retrieval tool when filling out their FAFSA on the Web. This process may expedite the verification and awarding process. Students who do not use the IRS Data Retrieval tool or who change the data imported from the IRS may be selected for verification by the U.S. Department of Education. Students may be randomly selected for verification or may be selected on the basis of predetermined criteria. The university may also select applications for verification. Students selected for verification may be required to submit additional information.

Financial aid awards cannot be officially determined until verification is complete. Failure to complete the verification process by the end of the period of enrollment will result in a student’s inability to utilize federal financial assistance for that award year. Students intentionally misreporting information and/or altering documentation for the purpose of increasing aid eligibility or fraudulently obtaining federal funds will be reported to the U.S. Department of Education Office of the Inspector General or to local law enforcement officials.

Financial Aid Deadlines
The Office of Financial Aid processes awards on a rolling basis. It is recommended that students have a complete financial aid application at least four weeks prior to the start of a term, but students must have a complete financial aid application 30 days prior to the end of the term in order for funds to be processed for that term. A complete financial aid application includes all documents required for the awarding and disbursing of funds. The Office of Financial Aid (OFA) will continue to accept applications, offer awards, and process disbursements in the last 30 days of the term, but the OFA cannot be held responsible if funds cannot be disbursed for the term. Delays can occur that are outside of the control of the OFA. For example, a student may not be able to obtain timely third-party documentation, such as Selective Service letters, overlapping financial aid forms, and PLUS endorsers. Required documents may include, but are not limited to:

- Proof of Social Security number
- Proof of legal name
- Proof of date of birth
- Proof of citizenship
- Proof of registration with the Selective Service
- IRS tax transcript
- Copies of W-2 forms
- Documentation of SNAP benefits
- Documentation of federal student loan default resolution
- Documentation of federal student grant overpayment resolution

Financial Aid Notifications
The myFinAid Web portal is the student’s 24/7 source for financial aid information for students who complete the FAFSA. The Office of Financial Aid will notify the student when updates, including award notifications and changes, are made to financial aid information on myFinAid; however, financial aid recipients are responsible for checking their myFinAid page periodically. Students may contact the Office
of Financial Aid via e-mail sfs@santafeuniversity.edu or phone: 1-877-397-7502 or 1-505-473-6454. Students who complete the FAFSA will receive a Student Aid Report (SAR). Students should READ THE SAR CAREFULLY as it contains IMPORTANT information about the student’s eligibility.

**Student Eligibility Requirements**

To receive aid from any of the federal student aid programs administered by SFUAD’s Office of Financial Aid, a student must meet all of the following criteria:

- Be a U.S. citizen or eligible non-citizen
- Have a high-school diploma or a GED certificate
- Enroll in an eligible program as a regular student seeking a degree or certificate
- Register (or have registered) with the Selective Service if required
- Have a valid Social Security number
- Meet satisfactory academic progress standards
- Not be in default on any federal student loan or owe an overpayment on a federal student grant
- Not exceed the lifetime aggregate or annual loan limits without documentation that the debt has been reaffirmed
- Students who are taking courses as non-degree students or who are enrolled in non-eligible programs are not eligible for any federal or state grants or loans, or for private educational loan programs.
- A conviction for any offense, during a period of enrollment for which a student is receiving Title IV financial aid, under any federal or state law involving the possession or sale of illegal drugs will result in the loss of eligibility for any Title IV grant, loan, or work assistance.

**Students Who Have Used Federal Financial Aid to Attend Another Institution**

Federal aid received at another institution can affect the amount of federal aid that a student may receive at SFUAD. As required by federal regulations, Santa Fe University of Art and Design participates in the federal transfer monitoring process whereby the U.S. Department of Education may take up to 90 days into the start of a student’s first term to notify SFUAD that the student has federal aid awarded at another institution that overlaps into his or her enrollment dates at SFUAD.

The Office of Financial Aid may not be able to make an initial award offer to a student or may have to cancel aid that has already been awarded if SFUAD receives information that the student has applied for and/or received federal aid at another institution for an overlapping period. For example, if the loan period at a student’s prior institution ends even one day after his or her starting quarter/semester at SFUAD, the student has an overlapping period and SFUAD must deduct aid received at the other institution from the student’s annual eligibility at SFUAD. The student may be asked by the Office of Financial Aid to have the student’s prior institution complete an Overlapping Financial Aid Form to confirm the last date of attendance and disbursed loan amounts at the prior institution.

To prevent duplication of living allowance during periods of overlap between schools, SFUAD must remove the living allowance from the student’s cost of attendance at SFUAD. Students must make alternative arrangements for payment if they become ineligible for federal aid based on aid received at another institution.
Financial Aid Academic Year Definition

SFUAD defines the standard academic year (SAY) as two semesters and one 8-week summer term for traditional students, and as a three semester borrower-based academic year (BBAY) for those in year-round programs. The minimum academic year definition for the traditional (SAY) calendar is 24 undergraduate credits and 32 weeks long; for the three-semester BBAY, it is 36 undergraduate credits and 48 weeks long.

Enrollment Policy

Undergraduate Students

Financial aid is offered based on the assumption that undergraduate students will be enrolled for at least 12 credits per 16-week semester unless the student’s program is structured for a lower number of credits per semester. When students enroll for fewer credits in a term, their aid may be adjusted at the end of the “add/drop” period to reflect their current enrollment status. Students must be enrolled at least half-time to remain eligible for federal student aid. Students who enroll in two sequential courses over the 16-week semester should register for both courses before the start of the 16-week semester to avoid disbursement delays. Please note that if both courses are in the second 8 weeks of the semester, the disbursement will be delayed until day 12 of the course. Students on a traditional calendar with a single 8-week summer session must take at least three credits to be at least half-time for summer.

Enrollment Statuses for Financial Aid

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<th>Enrollment Status</th>
<th>Undergraduate Students</th>
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<td>Full-time</td>
<td>12 or more credits per term</td>
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<td></td>
<td>6 credits in 8 week summer term</td>
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<tr>
<td>Three-quarter time</td>
<td>9–11 credits per term</td>
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<tr>
<td>Half-time</td>
<td>6–8 credits per term</td>
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<td></td>
<td>3 credits in 8 week summer term</td>
</tr>
<tr>
<td>Less than half-time</td>
<td>1–5 credits per term</td>
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Study at Another Institution or Study Abroad

Enrollment in certain programs of study at another school or study abroad approved for credit by SFUAD may be considered enrollment at the university for the purpose of applying for assistance under the Federal Title IV financial aid programs. However, students may not be eligible for some institutional funds during a semester of study abroad or at a host institution.

For students to access federal financial aid, a consortium agreement is required between the schools whereby the home school disburses federal aid for courses taken at a host school. The host school agrees not to disburse federal aid and to monitor the student’s enrollment for the home school. Consortium agreements may be made between SFUAD (home school) and a host school if the student has been approved by SFUAD to take coursework at the host institution that will fully transfer toward the SFUAD degree program. SFUAD degree-seeking students must submit a copy of the SFUAD “Consortium Agreement” form signed by the host school’s financial aid office to the SFUAD Office of Financial Aid.
Students must also meet all other federal eligibility requirements. If the student is approved for a consortium agreement by Santa Fe, SFUAD will disburse federal aid to the SFUAD student account and the Bursar’s Office will issue the refund to the student. The student is responsible for meeting payment deadlines set by the host school. SFUAD does not pay the host school on behalf of the student unless special arrangements are made in advance, and SFUAD does not alter the financial aid disbursement schedule to meet deadlines set by the host school.

Adjustments to Financial Aid

Federal financial aid is awarded based on an estimate of the student’s eligibility. The Office of Financial Aid may have to cancel or reduce financial aid before or after disbursement, based on new information that becomes available after the time of awarding or disbursement. Examples of changes that would require adjustments to aid include:

- Student does not begin attendance in any courses.
- Pell recipient does not begin attendance in all courses of the term.
- Student withdraws from all courses in the term (officially or unofficially).
- Student receives other resources including Santa Fe University scholarships not offered or reported at the time of awarding or disbursement.
- Student becomes federally ineligible based on the receipt of updated information from the U.S. Department of Education.
- Student does not meet course participation requirements.
- Student enrolls in fewer credits, which may require an adjustment of federal aid. Most students are awarded based on the assumption of enrollment in 12 undergraduate credits or nine graduate credits per semester. In some instances, a federal Return of Title IV (R2T4) calculation will be required.

Withdrawal From a Term

Students withdrawing from any or all courses in the term prior to the completion of 60 percent of the quarter/semester may find that funds are owed to the university as a result of the R2T4 calculation.

Students who stop engaging in academically related activities during the term, without officially withdrawing from the courses, are subject to the R2T4 calculation. In such cases the last date of academically related activity, as determined by the university, is used as the withdrawal date for the term.

Prior to withdrawing from all courses in the term, it is suggested that students contact the Office of Financial Aid to determine the amount of federal aid that must be returned. Federal student aid may not cover all unpaid charges due to the university upon the student’s withdrawal.

Confirmation of Return Enrollment After Withdrawal From Part of a Term

Students who withdraw from a course in the first part of a semester and remain registered for a course in the second part of a semester will be asked to confirm that they plan to return. Federal rules do not allow SFUAD to rely on students’ previous registration if they withdraw from the first course. For students who indicate that they will return and do not, the R2T4 calculation will be processed using the earlier withdrawal date.
Leave of Absence

A student who takes an approved leave of absence is considered, for financial aid purposes, to have withdrawn from the school. A leave of absence is approved if the following criteria are met:

- The student has made a written request for the leave of absence.
- The leave of absence does not exceed 180 calendar days.
- The student has had only one leave of absence in a 12-month period.

The R2T4 calculation applies to leaves of absence and withdrawals for recipients of Title IV aid.

These leave of absence requirements also affect students’ in-school status for the purposes of deferring payment of Federal Direct and PLUS Loans. Students on an approved leave of absence are considered to be enrolled less than half-time and are not eligible for an in-school deferment for their Federal Direct Loans.

Students who take an unapproved leave of absence or fail to return to the school at the end of an approved leave of absence are no longer enrolled at the school and are not eligible for in-school deferment of their loans.

Over-Award of Federal Aid

The receipt of additional estimated financial assistance and/or a reduction in the cost of attendance that was not accounted for at the time of initial awarding may cause an “over-award” of federal funds (the term “over-award” refers to any estimated aid that exceeds a student’s financial need and/or cost of attendance). Estimated financial assistance includes but is not limited to the following: tuition reductions, tuition waivers, scholarships, third party payments, and/or other resources. In such instances, the Office of Financial Aid will correct the overaward by adjusting the federal financial aid. Federal aid may be adjusted by reducing or reallocating funds prior to disbursement or returning funds to federal programs if disbursement has already occurred. Loans will be reduced before any reduction is made to scholarship or grant awards.

Financial Aid Disbursement Process and Requests for Excess Funds

Most financial aid is disbursed in equal payments for each semester of the award period. Students in good standing may have any excess balance in their account returned to them to pay for indirect education expenses. Any time financial aid proceeds credited to a student’s account exceed direct charges, the bursar’s office will automatically forward the credit balance directly to the student or parent. Parents who utilize the Parent PLUS loan have an option of credit balances being delivered to the student or the parent borrower. Refunds will be made available no later than 14 calendar days after the credit balance occurs or the start of the term, whichever is later.

Students are responsible for payment of tuition and fees incurred after a full credit balance refund has been released (e.g., added courses). Credit balance refund distributions are made in accordance with applicable federal guidelines. Any outstanding debt to the university as a result of a required credit balance refund is the responsibility of the student.

Generally, financial aid begins disbursing 10 days prior to the start of the term, and refunds are released to eligible students by day 14 of the term (14 days after the term started). For students participating in a semester of study abroad, federal and institutional funds will disburse on day 30 of the term. Students must participate in their on-campus or online coursework to establish eligibility and remain eligible for federal aid. Failure to participate in academically related activity will result in loss of eligibility for all or
part of the term. If two sequential courses make up a student’s semester and he/she does not register for the first half of the semester, federal aid cannot disburse until the student has established participation in the second half of the term. Disbursements may be delayed if students are subject to academic progress review for a prior term.

Federal Return of Title IV Funds

Federal regulations require the Office of Financial Aid to apply a formula established by the U.S. Department of Education, entitled “Return of Title IV Aid (R2T4),” to determine the amount of federal financial aid a student has earned as of the student’s official or unofficial withdrawal date. The amount of the federal financial aid returned to federal aid programs is determined by the amount of time a student spends in academically related activity. After 60% of the term has passed, students have earned 100% of the federal financial aid disbursed to them.

Students withdrawing from any course in the term prior to the completion of 60% of the semester may find that funds are owed to the university as a result of the R2T4.

Students who stop engaging in academically related activities during the semester, without officially withdrawing from the courses, are subject to the R2T4 calculation. In such cases, the last date of academically related activity, as determined by the university, is used as the withdrawal date for the semester. Other enrollment changes that may trigger an R2T4:

- Withdrawal to zero credits
- Failure to earn a passing grade in all courses attempted in a semester
- Official leave of absence during the semester

Refund Policy for Withdrawals

The Federal Return of Title IV Funds policy determines the amount of federal loan and grant (Title IV) aid a student may retain based on the amount of time the student spent in attendance at SFUAD during the semester an official or unofficial withdrawal occurs. Title IV funds include Pell Grants, Federal Supplemental Educational Opportunity Grants (FSEOG), Federal Direct Loans, PLUS Loans, and Perkins Loans. The calculation of Title IV funds earned by the student has no relationship to the student’s incurred institutional charges. For this calculation, the withdrawal date is the date the student began the university’s official withdrawal process or the student’s last date of documented participation in an academically related event at the university.

Credit Balance

If a Title IV credit balance remains after calculation of the SFUAD tuition refund, the appropriate recalculation of SFUAD institutional aid for the semester, and the Return of Title IV Funds policy, the balance will be paid to the student unless the student requests the additional credit be returned to his or her federal student loans. A non-Title IV credit will be treated in accordance with any third-party requirements or returned to the student as appropriate.

Additional Funds

If a student earned more Title IV aid than was disbursed, the institution will credit earned grant funds to unpaid institutional charges and will disburse additional earned grant funds to the student. Any unpaid earned loan funds will be offered to the student to apply to unpaid institutional charges, and any additional amounts will be offered to the student to cover other incurred educational expenses. The
student should accept or decline these funds within 14 days of the date of the notification. Any post-withdrawal loan disbursement must be paid within 180 days of the student’s withdrawal.

**Required Refunds**

If federal funds disbursed were greater than considered “earned” after the Return of Title IV Funds calculation, refunds due from SFUAD will be made within 45 days of the student’s effective withdrawal date. If the student received credit balance refunds prior to completion of the withdrawal calculations, the student may be required to return an amount of those funds. A required Title IV refund may also result in a debit tuition account balance that the student must pay to the university.

Federal refunds are repaid in the following order:

1. Federal Direct Unsubsidized Loan
2. Federal Direct Subsidized Loan
3. Federal Perkins Loan
4. Federal Direct PLUS Loan
5. Federal Pell Grant

Worksheets used to determine the amount of refund or Return of Title IV aid are available upon request.

The following example illustrates how the policies would apply:

**Refund Example**

A student has a $10,000 tuition charge and withdrew on Friday of the fourth week of a 110-calendar day semester. The student withdrew on the 26th day of the semester.

The required federal Return of Title IV Funds calculation shows the student attended 26/110 or 23.6% of the semester.

Aid awarded and disbursed prior to withdrawal is as follows:

- $2,000 Federal Direct Subsidized Loan
- $2,000 Federal Pell Grant
- $3,000 institutional funds (100% earned)
- $3,000 paid in cash by the student

Total federal aid equals $4,000, and 23.6% or $944 was earned.

$4,000 in federal aid less the $944 earned amount results in $3,056 that must be returned to the federal programs as follows:

- $2,000 to Federal Direct Subsidized Loan
- $1,056 to Federal Pell Grant

There is no tuition refund or reduction in charges at this point in the semester, so the $10,000 charge remains on the student’s account. Since there is no tuition refund, the full $3,000 institutional award will remain on the account. Thus, $10,000 less the $3,056 that SFUAD has returned to the Federal Direct Loan and Pell Grant programs results in a cash balance due by the student to the university of $3,056.
Satisfactory Academic Progress Standards  
(effective for periods of enrollment on or after Fall 2011)

SFUAD’s satisfactory academic progress requirements to receive Title IV student financial aid comply with U.S. Department of Education regulations. These standards are intended to establish minimum, reasonable levels of advancement toward degree completion and to guard against abuse of federal financial aid programs.

**Satisfactory progress requirements for receipt of federal financial aid are separate and distinct from the university’s academic progress requirements for academic continuance.**

Satisfactory academic progress for all students is reviewed after each period of enrollment. Students receive written notification via e-mail to their Santa Fe University e-mail accounts if they are placed on **financial aid warning status**. Upon receiving this status, a student has one period of enrollment to return to the requirements listed below. If the student does not meet the requirements, they may appeal for a period of financial aid **probation**. If the appeal is not granted, **financial aid suspension** will occur, and the student becomes ineligible for federal financial aid.

It is the student’s responsibility to know the requirements for meeting satisfactory academic progress. Failure to receive notification will not nullify a student’s financial aid status with SFUAD.

### Minimum Standard for Federal Financial Aid

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<tr>
<th>Program Type</th>
<th>Minimum Course Completion Rate (Pace)</th>
<th>Minimum GPA-Period of Enrollment</th>
<th>Minimum GPA-Cumulative</th>
<th>Maximum Time Frame To Complete Program</th>
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<tbody>
<tr>
<td>Bachelor’s Degree</td>
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<td>2.0</td>
<td>2.0</td>
<td>150%</td>
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**Right To Appeal**

Occasionally, a student’s academic progress may be affected by unusual circumstances that are beyond the student’s control. A student may appeal for an extension of financial aid after a period of financial aid warning if the student successfully completes the warning term, and if the student can document that unexpected, unusual, and temporary circumstances affected the student’s ability to progress at the required rate. Examples of such mitigating circumstances are a death in the immediate family, illness, or other significant life change.

- Students may appeal to the Office of Financial Aid no later than 15 calendar days following the end of the financial aid warning period of enrollment.
- Students who wish to appeal must complete the Financial Aid Academic Progress Appeal Form and provide supporting documentation to the Office of Financial Aid for review.
- Failure to provide supporting documentation will result in an automatic denial.
- If the appeal is accepted, the student must meet the requirements outlined in the written approval of the appeal.
- A preexisting condition (a condition or illness that the student had before beginning any Santa Fe University program) is not cause for appeal unless there was an unexpected change in that condition.
- Students may not use the same circumstances in a subsequent appeal although a student may submit an appeal for a future period of difficulty for different mitigating circumstances.
• Decisions by the Office of Financial Aid are final.

Treatment of Courses and Credits for Financial Aid Determination
• Course repetitions: Repeating courses for which a grade of “D” or better has already been earned do not count as earned or as completed credits toward the student’s completion rate.
• Drops: Courses dropped before the end of the “add/drop” period are not included in the Financial Aid Satisfactory Progress calculations.
• Incompletes: Incomplete grades count as credits attempted and not completed, but do not affect GPA.
• Periods with no financial aid: Financial aid progress requirements include all periods of enrollment including periods in which the student did not receive federal aid.
• Second program: The maximum time frame will be reset for students who complete one program or degree at Santa Fe University and begin a subsequent program or degree.
• Transfer credits: All credits accepted toward the Santa Fe University degree or program are considered as both attempted and completed when calculating the minimum course completion rate and maximum time frame.
• Withdrawals: Courses dropped after the “add/drop” period are considered to be attempted but not completed.

Policy and Definitions
• Appeal: Occasionally, a student’s academic progress may be affected by unusual circumstances that are beyond the student’s control. A student may appeal for an extension of financial aid if the student successfully completes the warning term and can document that unexpected, unusual, and temporary circumstances affected the student’s ability to progress at the required rate. See the “Right To Appeal” section in this policy for details.
  ▪ Maximum time frame: Federal financial aid eligibility expires without warning when the student reaches the maximum time frame or if the financial aid academic progress review makes it clear that the student cannot mathematically finish the current program within the maximum time frame.
  ▪ At Santa Fe University, maximum time frame is defined as attempting 150% of the number of credits for graduation in the current academic program. For example, a bachelor’s degree program requiring 120 credits has a maximum time frame of 180 credits.
  ▪ The maximum time frame will be reset when a student completes one program at Santa Fe University and begins another.
  ▪ Financial aid eligibility for an academic program ceases as soon as all academic requirements for graduation have been met regardless of maximum time frame standing.
• Minimum course completion rate (pace): A percentage calculated by dividing cumulative successfully completed credits by total credits attempted. For example, a student who has successfully completed 27 credits at Santa Fe University out of a total of 40 attempted credits at the university has a course completion rate of 67%.
• Minimum GPA–cumulative: The grade point average for all coursework pertaining to the current program of study
• Minimum GPA–period of enrollment: The grade point average for all courses attempted during the most recent period of enrollment
• Period of enrollment: One semester, two mini-terms, or one traditional student 8-week summer term
• Status–Financial aid warning: This status is assigned to a student who fails to make satisfactory academic progress during his or her most recent period of enrollment. The student has one period of enrollment to be successful and to maintain eligibility for financial aid.
• Status–Financial aid probation: This status is assigned to a student who failed to make satisfactory academic progress during his or her period of enrollment, fails to successfully return to satisfactory progress during one term of financial aid warning, completes a successful appeal for mitigating circumstances, and has eligibility for financial aid reinstated on a probationary basis. Financial aid probation is assigned for one period of enrollment. It may be extended if accompanied by an academic plan.
• Academic plan: To bring the student back to satisfactory progress by a specified date. The option for extended probation with an academic plan is only available if it is not reasonable to expect the student to return to satisfactory progress during the next period of enrollment. An academic plan may be a course-by-course plan for degree completion, a specification for number of credits and/or grade requirements for particular periods of enrollment, and/or requirements for the student to get academic support or to use other academic resources. A student must comply with an academic plan in order to retain eligibility for financial aid.
• Status–Financial aid suspension: This status is assigned to a student who failed to achieve satisfactory academic progress during the period of financial aid warning or probation. Students who do not complete a successful appeal, who are not successful during a single term financial aid probation, or who do not comply with an academic plan for an extended period of financial aid probation will lose all federal financial aid eligibility. A student in financial aid suspension status is not eligible for federal financial aid until the student meets all the requirements again. Simply sitting out a term, paying cash, or changing academic programs will not return a student to satisfactory academic progress.

Loss of Federal Financial Aid Eligibility
Students who become ineligible to receive financial aid but remain in compliance with the academic progress standards for continuance in their program are not withdrawn from the program but must arrange for alternative payment with the bursar by the appropriate tuition due date. Students may still be eligible for private educational loans if federal aid eligibility is lost.
ACADEMIC RECORDS

Notification of Family Educational Rights and Privacy Act Rights

The Family Educational Rights and Privacy Act (FERPA) affords students certain rights with respect to their education records. These rights include the following:

- The right to inspect and review their education records within 45 days of when the university receives a request for access. Students should submit to the registrar a written request identifying the records they want to inspect. The registrar will make arrangements for access and notify the students of when and how the records will be made available for inspection. The university may charge a fee for copies of records.

- The right to request the amendment of the student’s education records that the student believes are inaccurate, misleading, or otherwise in violation of the student’s privacy rights under FERPA. Students should write to the registrar, clearly identify the part of the records requesting to be changed, and specify why the records should be changed.

If the university decides not to amend a record as requested, the university notifies the student of the decision and advises the student of his or her right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.

- The right to provide written consent before the university discloses personally identifiable information contained in their education records, except to the extent that FERPA authorizes disclosure without consent.

The university discloses education records without a student’s prior written consent under the FERPA exception for disclosure to school officials with legitimate educational interests. A school official is a person employed by the university in an administrative, supervisory, academic, research, or support staff position (including law enforcement unit personnel and health staff); a person or company with whom the university has contracted (such as an attorney, auditor, or collection agent); a person serving on the board of directors; or a student serving on an official committee, such as a disciplinary or grievance committee. A school official also may include a volunteer or contractor outside of the university who performs an institutional service of function for which the school would otherwise use its own employees and who is under the direct control of the school with respect to the use and maintenance of personally identifiable information from education records, such as an attorney, auditor, or collection agent or a student assisting another school official in performing his or her tasks. A school official has a legitimate educational interest if the official needs to review an education record to fulfill his or her professional responsibilities for the university.

Upon request, the university also discloses education records without consent to officials of another school in which a student seeks or intends to enroll.

- The right to file a complaint with the U.S. Department of Education concerning alleged failures by the university to comply with the requirements of FERPA. The student should contact:

  Family Policy Compliance Office
  U.S. Department of Education
  400 Maryland Avenue, SW
Disclosure of Student and Alumni Information

Public (Directory) Information

The university may disclose public, or directory, information at its discretion. Under FERPA, currently enrolled students and alumni have the right to request suppression of designated directory information. To request suppression of directory information, students and alumni can submit a written request to the registrar at any time. Public information includes:

- Name, address, and phone number
- E-mail address
- Major field of study
- Enrollment status
- Program start date
- Dates of attendance
- Degrees and awards
- Previous institutions attended

Nonpublic (Private) Information

Information other than directory information is not public and may not be released except under certain prescribed conditions. Information that may not be released includes the following:

- Grades
- Courses taken
- Test scores
- Advising records
- Educational services received
- Disciplinary actions
- Social security number

Change of Name

Students who need to process a change of name on personal academic records must submit appropriate documentation (at least two types of identification showing the new name, including a Social Security card) to the Office of the Registrar. Examples of appropriate documentation include marriage certificate, birth certificate, or court order for legal name change. Name changes are processed for currently enrolled students only.

Change of Address

Students are expected to immediately notify the Office of the Registrar in writing of any address change.

Transcripts

Academic transcripts are available upon written request from the student from the Office of the Registrar. The costs for transcripts are as follows:

- Official copy .......................................................... $10
- Unofficial copy .......................................................... $5
• Rush official copy ............................................................................................................................ $15
• Faxed copy (unofficial) .................................................................................................................... $15

Student accounts with the Office of the Bursar, library, and university organizations must be cleared before transcript requests will be granted. Students are advised to allow five to seven working days for requests to be honored.

Official transcripts of credit earned at other institutions, high school transcripts, or other supporting documents that are presented for admission or credit evaluation become the property of SFUAD and cannot be reissued or copied for distribution. Credit earned at other institutions is not consolidated with the SFUAD transcript until after the end of the first semester of attendance as a degree-seeking student.
ACADEMIC POLICIES

Student Conduct, Rights, and Responsibilities

SFUAD students are involved in a community educational experience. As such, each student must be aware of the responsibilities involved. Students are expected to assist in creating and maintaining an educational environment on campus that assures fellow students the opportunity to achieve personal educational objectives without discrimination or unnecessary inconvenience; to allow faculty members and staff to conduct university business without interruption; and to assist in protecting the safety, welfare, and property of the campus community. Students are also responsible for conducting themselves in accordance with the rules and regulations set forth in the catalog and within the Student Conduct Code of the Student Handbook. Students should see the university website for specific rights and responsibilities.

Classification of Students

For academic purposes, students are classified as follows:

- Freshman..................................................................................................... 31 or fewer earned credits
- Sophomore............................................................................................. 32 through 63 earned credits
- Junior ...................................................................................................... 64 through 95 earned credits
- Senior .......................................................................................................... 96 or more earned credits
- Non-degree ................................................................................ Enrolled for credit, but not seeking a degree
- Audit .................................................................................................. Enrolled exclusively on a noncredit basis

Grading

Grading Scale

SFUAD uses a plus/minus grading system, based on the grades in the table below. The GPA is the weighted average of the quality points earned. Grades of “I,” “P,” and “W” carry no quality points and are not included in the GPA.

Students in undergraduate programs must maintain a GPA of 2.00 or higher to graduate.
Incomplete Grade

Grades of “I” are given only in situations that can be demonstrated to be related to health and/or family emergencies or other documented extenuating circumstances at the discretion of the faculty member. The grade of “I” is not given simply because a student failed to finish a required paper or assignment, did not complete the final examination, or failed to attend class.

In all cases, a grade of “I” must be accompanied by an Incomplete Grade Submission Form (available from the Office of the Registrar) signed by the faculty member and student. The form must indicate the specific time period for completion of the work and include a written rationale by the faculty member for submission of the grade of “I,” including the specific requirements needed to successfully complete the course. “I” grades submitted without this form will not be accepted.

The student must complete the coursework no later than the date specified unless an extension is granted by the faculty member. An Incomplete Grade Extension Form is available from the Office of the Registrar and must be completed prior to the completion date noted on the Incomplete Grade Submission Form. Any “I” grade that has not been changed by the faculty member within the appropriate time period is automatically changed to a grade of F, and the student must repeat the course to remove the “F” from the calculation of the GPA. The maximum time allowed for completion of course requirements, whether the student is enrolled or not, is one year from the date the grade of “I” or the extension was incurred.

Pass/Fail Option

Students may take some courses on a pass/fail basis. To complete a course using the pass/fail option, a student must complete the Pass/Fail Option form (available from the Office of the Registrar) prior to the last day to withdraw from a course. This form must include the approval of the faculty member. The pass/fail option does not apply to courses in the liberal arts core. Departmental approval is required for all courses in the chosen major or minor program. No more than eight credits on a pass/fail basis will

<table>
<thead>
<tr>
<th>Grade</th>
<th>Point Value</th>
<th>Criterion</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>4.00</td>
<td>Exceptional mastery of the subject studied</td>
</tr>
<tr>
<td>A-</td>
<td>3.66</td>
<td>Exceptional mastery of the subject studied</td>
</tr>
<tr>
<td>B+</td>
<td>3.33</td>
<td>Above average mastery of the subject studied</td>
</tr>
<tr>
<td>B</td>
<td>3.00</td>
<td>Above average mastery of the subject studied</td>
</tr>
<tr>
<td>B-</td>
<td>2.66</td>
<td>Above average mastery of the subject studied</td>
</tr>
<tr>
<td>C+</td>
<td>2.33</td>
<td>Completion of all the required coursework with sufficient mastery</td>
</tr>
<tr>
<td>C</td>
<td>2.00</td>
<td>Completion of all the required coursework with sufficient mastery</td>
</tr>
<tr>
<td>C-</td>
<td>1.66</td>
<td>Completion of all the required coursework with sufficient mastery</td>
</tr>
<tr>
<td>D+</td>
<td>1.33</td>
<td>Minimal completion of work with below-average mastery</td>
</tr>
<tr>
<td>D</td>
<td>1.00</td>
<td>Minimal completion of work with below-average mastery</td>
</tr>
<tr>
<td>D-</td>
<td>0.66</td>
<td>Minimal completion of work with below-average mastery</td>
</tr>
<tr>
<td>F</td>
<td>0.00</td>
<td>Failure to meet the minimal standards for the subject studied</td>
</tr>
<tr>
<td>N</td>
<td>0.00</td>
<td>Not complete; student began course, but stopped attending the course during the semester without a formal withdrawal</td>
</tr>
<tr>
<td>P</td>
<td>N/A</td>
<td>Pass; completion of all required work in a course</td>
</tr>
<tr>
<td>AU</td>
<td>N/A</td>
<td>Audit only; no credit awarded</td>
</tr>
<tr>
<td>W</td>
<td>N/A</td>
<td>Withdraw; official withdrawal from course after the eighth day of the semester</td>
</tr>
<tr>
<td>I</td>
<td>N/A</td>
<td>Incomplete; student has made arrangements for course completion</td>
</tr>
</tbody>
</table>
apply toward the total number of credits required in the degree program. These eight credits do not include the courses that already are designated as pass/fail in the course descriptions. A failing grade earned via the pass/fail option will be figured into the GPA.

**Grade Appeal**

Students may initiate a request for a change of grade within one semester after the grade has been given (excluding summer). To make an appeal, the student must take the following steps:

- The student must appeal the grade with the faculty member.
- If the matter is not resolved, the student may then appeal in writing to the appropriate department chair, who will mediate the grievance after consultation with both the student and faculty member. The department chair will render the decision in writing to both the student and the faculty member.
- If the grievance is not resolved to the mutual agreement of the student and the faculty member, the student or faculty member may appeal in writing within 30 days to the associate dean for academic affairs. The associate dean for academic affairs will render the decision in writing to both the student and the faculty member.
- If the grievance is not resolved to the mutual agreement of the student and the faculty member (per the aforementioned step), the student or faculty member may appeal in writing within seven days to the University Curriculum and Academic Policy Committee, whose decision is final. All parties will be notified in writing of the final decision.

**Repeating a Course**

Students may repeat courses to earn a better grade. Although there is no limit to the number of times students may repeat a course, a student will receive credit only once. The best grade will be reflected in the GPA. No grade may be replaced after a degree has been posted. Courses that may be taken more than once for credit are excluded from this policy.

**Withdrawal From All Courses**

Students who wish to withdraw from all enrolled courses on or after the first day of class may do so at the Office of the Registrar. Students who leave during a semester and do not withdraw are subject to receive a failing grade in all courses enrolled at the time of departure. Students who leave or withdraw without receiving an approved leave of absence must reapply for admission upon their desire to return.

**Academic Leave of Absence**

Normally, an academic leave of absence for up to two consecutive semesters may be requested in writing to the director of academic advising. Students returning from an approved academic leave of absence of up to one year are not required to reapply for admission. Students returning under this agreement may follow the catalog requirements in place at the time of their admission or of any subsequent catalog. Students returning from an academic leave of absence should contact the director of academic advising in writing of their intent to return. Students on an academic leave of absence are not considered to be enrolled at SFUAD for the purposes of federal financial aid.

**Auditing a Course**

Students may audit courses and/or may change from credit to audit during the first four weeks of the semester. No academic credit is given for auditing a course.
Independent Study and Directed Study

Under certain circumstances, students may be eligible to receive credit for a course of study not scheduled as part of the formal curriculum. Such courses fall into two distinct categories: independent study or directed study. Students are eligible for up to 12 credit hours of independent study. Directed study during the junior or senior year can be requested as required.

Independent Study
The purpose of independent study is to provide enrichment opportunities beyond the formal curriculum once the student has completed the freshman year. While every effort is made to accommodate students who meet the following criteria, departments can offer no assurance that every independent study application will be approved. To be considered, the student must:

- Have a cumulative GPA of no less than a 3.00 in the major
- Submit a written proposal to the faculty member with whom he/she wishes to undertake the independent study
- Obtain a written recommendation from the faculty member and submit it to the department chair for approval

Directed Study
The purpose of directed study is to accommodate students in the junior or senior year who, due to exceptional circumstances, would otherwise be prevented from graduating in a timely manner. Such circumstances might include the following:

- A required course being offered conflicts with another required course
- A required course is not being offered in a particular semester
- Situations can be demonstrated to be related to health and/or family emergencies or other extenuating circumstances

To be considered for directed study, the student must:

- Submit a written proposal to the faculty member with whom he/she wishes to undertake the directed study
- Obtain a written recommendation from the faculty member and submit it to the department chair for approval

Academic Honors
Eligibility for academic honors is based on a minimum of 12 credits of graded coursework completed at the end of each semester. Undergraduate student academic excellence is recognized each semester via the following:

- **President’s List** – Degree-seeking students who complete a minimum of 12 credits of graded credit during a semester and earn a semester GPA of 3.90 or higher.
- **Dean’s List** – Degree-seeking students who complete a minimum of 12 credits of graded credit during a semester and earn a semester GPA between 3.50 and 3.89.
Baccalaureate Graduation With Honors

Undergraduate student academic excellence is recognized at degree completion via the following honor designations:

- **Summa Cum Laude** – Recipients must earn at least 60 hours of graded credit and earn a minimum GPA of 3.90 in all academic work accepted for the degree (transfer credit does not apply).
- **Magna Cum Laude** – Recipients must earn at least 60 hours of graded credit and earn a minimum GPA of 3.70 in all academic work accepted for the degree (transfer credit does not apply).
- **Cum Laude** – Recipients must earn at least 60 hours of graded credit and earn a minimum GPA of 3.50 in all academic work accepted for the degree (transfer credit does not apply).
- **Cum Honore** – Recipients must be admitted as a transfer student, earn between 30 and 59 hours of graded credit in residence at SFUAD (transfer credit does not apply), and earn a minimum GPA of 3.80 in all work accepted for the degree.

To receive honors during the May commencement ceremony, GPA and graded credits are tabulated as of the end of the fall semester. Summer degree candidates who participate in the May commencement ceremony will not have eligibility for honors tabulated until the conclusion of the summer term (August).

**Academic Standing**

Undergraduate students with a cumulative GPA of 2.00 or higher and a semester GPA of 2.00 or higher for the most recently completed semester are considered to be in good academic standing. First-semester students are presumed to be in good academic standing.

**Academic Probation**

Undergraduate students are placed on academic probation if the cumulative or semester GPA drops below 2.00. The Probation Review Committee reviews the progress of all students on academic probation. This committee includes members of the University Curriculum and Academic Policy Committee, the associate dean for academic affairs, senior director of student life, registrar, academic resource center coordinator, and academic advisors. The committee sets the stipulations that probationary students must meet to continue enrollment. These stipulations may include, but are not limited to, the number of credit hours for which the student may enroll and participation in extracurricular activities. Students on probation who fail to meet the stipulations of the Probation Review Committee may be suspended. An e-mail informing the student of his or her probationary status is sent to the student’s personal e-mail and school e-mail addresses after the Probation Review Committee meets to evaluate grades.

**Academic Suspension**

Academic suspension of a student normally follows a period of probation, but a student may be suspended after one term of unsatisfactory academic performance if such action is deemed appropriate by the Probation Review Committee. A student may be suspended if the semester GPA falls below 1.00, regardless of past performance. Continued unsatisfactory academic progress may result in academic dismissal. An e-mail informing the student of his or her suspension status is sent to the student’s personal e-mail and school e-mail addresses after the Probation Review Committee meets to evaluate grades.
Right of Appeal

Any student placed on academic probation or suspended for academic reasons has the right of appeal, which is arranged through the associate dean for academic affairs and includes two parts:

- Part one is a written appeal letter. This letter needs to include the factors that the student feels negatively affected his or her academic performance, as well as a detailed action plan that lists how the student intends to improve future academic performance if the appeal is granted.
- Part two is an appeal review by the Probation Review Committee. The decision of the Probation Review Committee is final.

Any student suspended for poor academic performance may not apply for readmission until an academic year has lapsed (or longer period as may be stipulated by the Probation Review Committee). The application for readmission must be made through the associate dean for academic affairs and reviewed by the Probation Review Committee.

Student Course Load

- Students enrolled for 12 or more credits per semester are considered full-time.
- Students enrolled for 9–11 credits per semester are considered enrolled three-quarter time.
- Students registered for 6–8 credits per semester are considered enrolled half-time.
- Students registered for fewer than 6 credits per semester are considered enrolled less than half-time.
- Registering for more than 18 credits during one semester is considered overload.
- Registering for fewer than 12 credits during a semester may affect eligibility for financial aid.

Classification of Courses

Courses numbered 0000–0999 are considered developmental courses and are not counted toward graduation requirements. Courses numbered 1000–2999 are considered lower-division courses and are open to all students who have the necessary prerequisites. Courses numbered 3000–4999 are considered upper-division courses and are normally open to juniors and seniors.

Credit for Prior Learning

SFUAD students who have acquired college-level competence through work or military experience, independent reading, or other non-collegiate learning may receive credit for this competence through one of the available assessment procedures. The university may accept a total of 64 credits (bachelor’s degree) from the following categories, with no more than 48 credits for a bachelor’s degree from any one category:

- Advanced Placement (AP®) Program of the College Board
- College-Level Examination Program (CLEP®) or DANTES
- Military credit, according to American Council on Education (ACE) guidelines
- Excelsior College Examinations
- Course Challenge (arranged individually with members of the faculty)

None of the above options may be used to attain credit for graduate course requirements, nor does credit earned via these options count toward the residency requirement, GPA, or academic honors.
Advanced Placement (AP®) and College-Level Examination Program (CLEP®)

AP and CLEP are nationally standardized tests of college-level competence available to degree-seeking students. Credit earned through these programs may count toward graduation and toward fulfillment of requirements for an academic major, but do not count toward the residency requirement. In addition, credits earned through examination do not count toward the GPA or honors. Final decisions concerning credits by examination are made by the Office of the Registrar. A $75 recording fee is assessed for each credit hour awarded. When payment is received, credits are then recorded on the SFUAD transcript.

- **AP Credit** – SFUAD allows both credit and/or advanced academic placement for students who have earned appropriate credit through the AP program. Numerous exams for AP credit exist, and a complete list may be obtained in the Office of the Registrar. On most exams, a score of 3 allows for course level advancement and a score or 4 or higher will award course credit and advanced placement.

- **CLEP Credit** – There are numerous CLEP exams that students may take in which credit may be awarded. The complete list of CLEP exams that are administered is available in the Office of the Registrar.

**Military Credit**

Military credit is evaluated using the American Council on Education (ACE) guidelines. The Office of Admissions completes the initial evaluation and may request the student to write to ACE for an evaluation of coursework if further information is needed.

**Course Challenge**

Course Challenge is a process permitting students to receive credit in any appropriate course listed in the catalog by taking an examination administered by the faculty member who teaches that particular course. Course Challenge is available only to degree-seeking students and only under the following conditions:

- Permission of the faculty member has been granted.
- The course is offered in the current SFUAD catalog.
- No CLEP examination is available.
- The student has not previously registered for the course.

To receive credit via Course Challenge, the student must earn a minimum score equivalent to “C” or above on the examination. In addition, the student must pay the stipulated fee per credit prior to the posting of credits to transcripts.

Credits earned via Course Challenge may count toward any SFUAD requirement, including the major, and toward the total number of credits required for graduation. Credits earned via Course Challenge are not included when counting credits toward the residency requirement, and the grades earned are not included in computation of the GPA. Students should contact the Office of the Registrar for additional information on Course Challenge procedures.

**International Baccalaureate® (IB) Program**

SFUAD acknowledges the quality of the International Baccalaureate (IB) and welcomes applications for admission from students who have excelled in IB courses. Scores of “5” and higher on the higher-level examinations will result in the granting of credit equivalent to lower-division courses at SFUAD (no
standard-level tests are accepted). Depending on grades, recipients of the IB diploma may receive up to 16 hours of course credit. This can be reviewed on a case-by-case basis. As with all advanced credit, the appropriate department chair will determine whether the IB course applies to the specific degree requirements.

Class Attendance

100% class attendance is required and is critically important to faculty and fellow students. More than one absence (unexcused or excused) may adversely affect the student’s grade. More than three absences can result in not receiving credit for the course. Tardiness is unacceptable and may also result in a lowering of the final grade. Students are responsible for attending every class in a timely manner.

Consequences for absences are determined by individual departments and are stated in course syllabi. Exceptional circumstances such as serious illness, family/religious obligations, university sponsored activities, and professional opportunities may arise. In the event that this happens, students are responsible for alerting the instructor in advance of the arranged absence. At this time a contract between instructor and student may be created, outlining how and when missed assignments will be turned in. The instructor ultimately decides if there is a penalty, and his or her decision is final.

Concurrent Enrollment

Any degree-seeking student who desires to take courses at another institution and apply the credit toward a SFUAD program must obtain written permission in advance from academic advising via Letter of Permission to take a course at another institution. This policy includes courses taken concurrently with SFUAD courses, courses taken during summer terms, or courses planned during a hiatus in SFUAD attendance.

Students are permitted to take a maximum of 24 credits during one semester, which includes courses taken at SFUAD and concurrently at another institution. The Letter of Permission form is available in academic advising and on the university website. Financial aid recipients must ensure the Office of Financial Aid has coordinated award eligibility between SFUAD and the school of concurrent enrollment.

Academic Dishonesty

Santa Fe University of Art and Design values academic integrity. It is the university’s policy to foster creative and academic work that is both original and based on fundamental principles of academic integrity. If a student’s writing or other creative projects use the work of someone else, that use must be formally acknowledged. When taking information or quotations from other authors and incorporating that material into a writing assignment, students must acknowledge the source and authorship of the material they borrow by properly citing it using Modern Language Association (MLA) standards. Similarly, when students’ creative projects incorporate other artists’ ideas, or any visual, electronic, audio, or other creative content, they must acknowledge and give credit to those artists according to discipline-specific guidelines. It is the responsibility of the student to understand and adhere to this university policy, follow prescribed guidelines, and understand the consequences of violating the policy. Enrollment in this university assumes a commitment to upholding the principles of academic integrity. The complete SFUAD policy on academic integrity, including penalties for violations of policy and processes for appeal, is available in the Student Handbook and on the university website.
Adding and Dropping Courses

Official Add/Drop Forms are available in the Office of the Registrar. After completing the Add/Drop Form, students are responsible for obtaining signatures from the various parties required to process the form. Dates for adding and dropping courses are provided in the academic calendar. However, students should contact the Office of the Registrar for details regarding the proper procedures for withdrawal from courses.
STUDENT LIFE AND SUPPORT SERVICES

SFUAD believes that the lives of students outside the classroom are as important to intellectual, social, moral, and physical development as formal academic experiences. As a result, the university provides a wide array of student life experiences and support services to maximize the student experience.

The Student Life Office is responsible for publishing the Student Handbook, which provides detailed descriptions of campus resources and information on policies and procedures for all students. The handbook is available on the university website and on MySF, the student portal. Students should contact the Student Life Office for assistance regarding any student matter.

The senior director of student life serves as an advocate for all students and is responsible for the coordination and development of the nonacademic areas of student life.

The student life staff is dedicated to assisting students in problem-solving, personal development, and achievement of academic and personal goals. Responsibilities include supervision of residential life, housing, student activities, health and counseling services, study abroad, and dining services. The student life staff also oversees the advising of student organizations, coordination of new student orientation, and implementation of the student discipline process.

Students obtain identification cards and parking permits in the Student Life Office.

Academic Advising Center

The Academic Advising Center (AAC) is located in Mouton Student Service Center and assists students with academic planning from freshman year through graduation. The AAC staff provides guidance and support for students on course selection and academic progress and works collaboratively with the Academic Resource Center (ARC) to help ensure that students receive the necessary academic support to be successful in the classroom.

Academic Resource Center

Academic Resource Center (ARC) services are available by appointment or on a walk-in basis. Students can seek assistance from professional staff in course selection and time management strategies. Located in Mouton Student Service Center, the ARC houses the Tutoring Program, which is open to all students and provides individual course tutoring, study groups, and writing tutoring to help students excel in academic coursework. Writing tutors are available to assist students during any stage of the writing process. The writing tutors are located on the second floor of Fogelson Library.

Campus Safety and Security

The SFUAD security department works diligently to provide a safe and secure environment in which to learn, work, and live while respecting the rights and dignity of each member of the campus community. Security is staffed with 24-hour physical security on campus. The campus community may contact security 24/7 at 1-505-424-5000. The security staff cares about students and staff, working hand-in-hand with all members of the community. In conjunction with the Housing and Residential Life Office and Student Life Office, security strives to ensure a safe environment for all throughout the campus and community.

Security provides a campus security escort at any time. For example, campus security will accompany groups or individuals from residence halls or classroom buildings to any on-campus destination.
Crime statistics and a Student Right to Know policy are published on an annual basis and can be found in the Student Handbook.

Alcohol and Other Drugs Policy
SFUAD recognizes the prevalence of drug and alcohol use and abuse within contemporary North American and world culture. In consideration of the educational mission, the university is committed to fostering an environment in which trust and open dialogue facilitate a mature and responsible engagement with issues, concerns, and problems related to drug and alcohol use. Illegal drug and alcohol use and abuse on campus pose a serious threat to the health, welfare, work, and educational progress of faculty members, staff, and students, and conflict with the responsibility of the university to foster a healthy atmosphere for the pursuit of education, research, and service. These behaviors will thus be addressed within the bounds of the Student Conduct Code outlined in the Student Handbook.

Disability Services and Accommodations
The following guidelines promulgate policies and procedures that applicants and students should follow when seeking disability accommodations and/or when disputing decisions that the university makes in response to accommodation requests. These guidelines are designed to comply with the disability accommodation requirements of the Federal Rehabilitation Act of 1973 and the Americans with Disabilities Act (ADA) of 1990. For more information about disability accommodation policies, students should contact the Academic Resource Center.

General Provisions
SFUAD does not discriminate on the basis of disability in any programs, services, or activities. The university does not deny any otherwise qualified student with a disability the opportunity to participate in, or benefit from, any aid, benefit, or service provided by SFUAD. The university strives to accommodate applicants and students with disabilities on an individual basis and to ensure that all disabled students have full access to the benefits of the university. As such, SFUAD will engage in a good-faith, interactive process with all disabled students to attempt to identify reasonable accommodations. However, reasonable accommodations do not include measures that fundamentally alter academic programs, that place an undue financial burden on the school, or that may endanger the student or others.

Requesting Accommodations
Students requiring accommodations must first complete the process of applying for accommodations through the ARC and provide professional verification of the condition(s) that necessitate the accommodations. Students with physical disabilities must provide verification by a licensed health care provider who is qualified to diagnose the disability being claimed. The ARC will provide verification forms to the student who will then have the forms filled out by a respective medical provider. The verification must indicate how the student is limited by his or her disability (e.g., cannot sit for periods longer than 30 minutes, cannot see or hear beyond certain distances, etc.) and how long the limitation(s) is/are expected to last. The student then returns the completed documentation to the ARC, who may ask for additional verification if the initial verification is incomplete or inadequate to determine the need for accommodations. Students with learning disabilities must provide professional testing and evaluation results that reflect the present levels of achievement and information processing. The ARC can provide more information about eligibility for learning disability adjustments or accommodations, as well as documentation criteria. The cost of obtaining professional verification is the responsibility of the student.
Granting Accommodations

The ARC reviews all documents submitted to verify a disability and conducts a personal interview to explore the particular needs of the student. The student may be asked to submit a history, if any, of academic adjustments and/or accommodations received in secondary or postsecondary institutions or in places of employment. Such a history will be subject ARC verification with the institution or place of employment that facilitated the adjustments or accommodations.

After considering the verification documents, results of the personal interview, and history of academic adjustments and accommodations, the ARC devises a schedule of academic adjustments and/or accommodations appropriate for the individual student. The student will be notified promptly, in writing, of the accommodation decision. Unless the student challenges the decision (subject to the provisions described below), the ARC’s decision will be implemented as soon as is practicable. Every student who receives accommodations and/or academic adjustments will meet the ARC staff upon request to evaluate the effectiveness of the accommodations and/or adjustments in place. The student will immediately report to the ARC any dissatisfaction with an accommodation or academic adjustment. SFUAD faculty members and staff will be informed of qualifying student accommodations and/or academic adjustments on a need-to-know basis.

Challenging Accommodation Decisions

If a student does not feel that an accommodation decision will adequately address his or her disability, the student must contact the associate dean for academic affairs to challenge the ARC’s decision. The associate dean for academic affairs will review the challenge and make a determination about what additional accommodation(s), if any, will be offered to the student. Accommodation decisions by the associate dean for academic affairs are final.

Dining Services

The Campus View Café serves as the campus dining facility to meet the unique needs and priorities of the campus on a daily basis with high quality food and service. The menu reflects a variety of international, continental, and Southwest fare, including vegetarian and vegan dishes. In addition, the Campus View Café is a great setting outside the classroom for students, faculty members, and staff to interact and is a comfortable place for commuter students.

Driscoll Fitness Center

The Driscoll Fitness Center seeks to meet the physical fitness needs of students, faculty members, and staff, and is committed to enhancing the quality of education and raising the well-being of each individual. Open since 1992, the center houses a gymnasium, weight room, classroom, a multipurpose room, an indoor track, and squash/racquetball courts. Recreational and athletic equipment is available for use through the Intramural Athletic Program. Intramural athletics and personal fitness classes are offered at the center. The rules, regulations, and safety and emergency procedures of the center are designed to make physical education and recreation safe and enjoyable. The staff is available to answer questions and assist students in using the facility and equipment.

The Driscoll Fitness Center also houses the Outdoor Recreation Program, which provides a variety of no-cost or low-cost outdoor recreational and educational programs. The Outdoor Recreation Program offers an extensive selection of outdoor recreational equipment available for rental. Day and weekend trips are scheduled throughout the semester. Recent trips include skiing, hiking, rock climbing, and camping.
The Intramural Athletic Program provides students with an opportunity to participate in enjoyable and competitive events throughout the school year. These activities provide exercise, physical challenge, social interaction, and skill development. Some events also provide competition against other local schools. Intramural sports include basketball, volleyball, dodgeball, soccer, Ultimate Frisbee, and racquetball tournaments.

Health Services Center
Students have unlimited access to the Health Services Center during office hours. Services are offered through Presbyterian Medical Services (PMS), a local medical and behavioral health organization. Examinations and a limited number of laboratory tests done in the office are free. Fees for diagnostic tests that are more involved, such as X-rays, and all medications needed to treat illnesses or injuries are the responsibility of the patient. Limited supplies of over-the-counter medications are available at the Health Services Center. If medications are prescribed for a condition, patients need to fill the prescription and purchase the medications from a nearby pharmacy. All health records and services provided are strictly confidential. Information will not be disclosed without written consent of the patient. Specific services of the Health Services Center are detailed below.

Counseling Services
Counseling services are available to all students at no charge through PMS. Counseling sessions are confidential and conducted by licensed mental health professionals. Counseling staff help students address a broad spectrum of issues on an individual or group basis, ranging from personal, interpersonal, and family concerns to stress management, anxiety, and depression. Students will be assisted in developing an intervention plan and, if necessary, may be referred to supportive professionals in the Santa Fe community. Students should stop by the Health Services Center or call to make an appointment.

Emergencies
In case of an emergency or significant illness after hours, students should go to St. Vincent Hospital Emergency Room or the Urgent Care Center located fewer than two miles from the campus on St. Michael's Drive.

Health Insurance
Student health insurance is required of all students who are enrolled full-time and/or who live in campus housing. Full-time students and/or those who reside on campus are automatically billed and enrolled in the health insurance plan approved by SFUAD unless they show proof of coverage that is accepted in the state of New Mexico and extends throughout the academic year. Information about the university's health insurance plan is mailed to all students in the summer with the tuition billing statement and is also available on the school website under Health Services. The plan covers basic medical services, emergency room visits, and prescription drugs.

Nurse Practitioner
A fully licensed family nurse practitioner is in the Health Services Center during office hours to provide students with comprehensive medical services including, but not limited to primary care (injuries, illnesses, etc.), patient education, annual exams, diagnostic exams and treatment, laboratory tests, specialty referrals, gynecological exams and pap smears, family planning counseling, sexually transmitted disease (STD) testing and treatment, HIV testing, pregnancy testing, and OB/GYN referrals. Nurse practitioners are advanced-practice nurses who provide high-quality health care services. Nurse practitioners have graduate, advanced education, and clinical training beyond registered nurse
preparation. Most have master’s degrees and many have doctorates. Nurse practitioners can make medical diagnoses, have prescriptive authority, and provide a broad range of diagnostic and therapeutic services. Such services are closely coordinated with the behavioral health practitioners at the Health Services Center. If the nurse practitioner believes that a consultation with a family practice or a specialty physician is needed, arrangements are made for the student to be seen by a physician. The student is responsible for charges for services provided outside of the Health Services Center.

**Housing and Residential Life**

The Housing and Residential Office provides students with housing services and offers an extensive program of co-curricular activities for residential students. Campus housing units are active communities in an environment conducive to learning and personal growth. Live-in staff members are available to provide the best experience for residential students.

SFUAD has four residence halls (Kennedy Hall, King Hall, La Salle Hall, and St. Michael’s Hall) that house primarily freshmen and sophomore students and four apartment complexes (Jemez, Ortiz, Sandia, and Sangre de Cristo) that house mainly upperclassmen. Residence assistants help students learn about campus facilities and services; solve maintenance issues in the hall, room, or apartment; and get involved in campus extracurricular activities. The Student Life staff has received extensive training to assist students in making the most of the university experience. Students soon see that many campus programs and activities are made available to support out-of-classroom learning and help students better connect with the university.

**Student Activities**

The Student Activities Office is responsible for developing a campus-wide student activities program and coordinates programs to assist students in the development of social, cultural, intellectual, recreational, leadership, group development, and governance skills. Students interested in participating in organizations or wishing to establish an organization should contact the director of campus life. A few examples of student activities are described below.

**Student Ambassadors**

Student ambassadors are trained students who partner with all incoming students to assist them in transitioning to college life and encourage student participation in campus activities.

**Events and Clubs**

There are endless possibilities for clubs and organizations, limited only by the interests of the students. Students are encouraged to work with the Student Activities Office to charter new clubs of interest. Once chartered, clubs are eligible for funding for campus events. Active and recent clubs include: Colors, The Underwear Society, Performing Arts Collective, Students Writers’ Association, Photographic Society, and Tech Club. Organizations overseen by the Student Activities Office also include the Student Ambassador program, Student Voice, and Student Programming Board. In addition, major events include New Student Orientation, Pancake Flip, Forum, and many more.

**New Student Orientation**

New Student Orientation is a program for new students (freshmen and transfer), parents, and family members offered at the beginning of each semester to acquaint new students with academic and campus life. All incoming students are required to attend orientation. This event also provides experiences and resources to help students successfully make the adjustment to the university.
**Student Programming Board**

The Student Programming Board plans and organizes all aspects of the majority of the events offered by the Student Activities Office.
DEGREES GRANTED AND DEGREE REQUIREMENTS

Degrees Granted and Available Areas of Study

SFUAD grants the following degrees:

- Bachelor of Arts (BA)
- Bachelor of Business Administration (BBA)
- Bachelor of Fine Arts (BFA)

SFUAD currently offers the following major areas of study:

- Bachelor of Arts (BA) in Contemporary Music
- Bachelor of Arts (BA) in Creative Writing (available emphases in Creative Fiction, Creative Nonfiction, Poetry, and Screenwriting)
- Bachelor of Arts (BA) in Photography
- Bachelor of Arts (BA) in Studio Art
- Bachelor of Arts (BA) in Theatre Design
- Bachelor of Arts (BA) in Theatre Performance
- Bachelor of Business Administration (BBA) in Arts Management
- Bachelor of Fine Arts (BFA) in Digital Arts (available emphases in Animation and Digital Illustration)
- Bachelor of Fine Arts (BFA) in Film (available concentrations in Production, Story Development, and Visual Effects & Technical Animation)
- Bachelor of Fine Arts (BFA) in Graphic Design (available emphases in Web Design and Motion Graphics)
- Bachelor of Fine Arts (BFA) in Photography (available concentrations in Commercial Studio Practices, New Media Journalism, and Fine Art/Gallery Practices)
- Bachelor of Fine Arts (BFA) in Studio Art
- Bachelor of Fine Arts (BFA) in Theatre (available specializations in Acting, Dance, Music Theatre, and Design/Technical)

SFUAD currently offers the following minor areas of study:

- Minor in Art History
- Minor in Creative Writing
- Minor in Dance
- Minor in Graphic Design
- Minor in Photography
- Minor in Studio Art
- Minor in Theatre Design
- Minor in Theatre Performance
Admission to Programs: Undergraduate

To facilitate academic scheduling, all undergraduate degree-seeking students should request admission to a chosen major (i.e., a degree program) before the end of the sophomore year. Certain undergraduate programs require admission during the freshman year. Admission requirements for each undergraduate program are provided within the respective program descriptions. However, students should consult an academic advisor for more information on specific program admission requirements.

General Requirements for Degree Completion: Undergraduate Programs

All undergraduate-level degree-seeking students must:

- Earn admission to a selected undergraduate program and complete all academic and audition/portfolio requirements determined by the program
- Complete a minimum of 120 semester credits, including the liberal arts core curriculum
- Earn a grade of “D” in no more than 16 credits in all coursework
- Complete a minimum of 48 credits in upper-division courses
- Earn a final overall GPA of at least 2.00 in the program, as well as in the major requirements, minor requirements, and upper-division coursework
- Establish residency by earning 32 of the last 36 credits of coursework at SFUAD. Military, Advanced Placement, CLEP, DANTES, and challenge credits may not count toward the 32-hour residency requirement. No more than 64 hours of such credit may be counted toward an SFUAD degree.
- Fulfill all program requirements identified in the catalog in which the student first enrolled. Program requirements must be earned within a seven-year period to graduate under that catalog. Students have the option to choose any subsequent catalog. However, the student must have successfully completed at least one course during the year of the catalog selected for graduation.
- File an application for degree candidacy and an approved degree plan with the Office of the Registrar.

Requests for a waiver of any degree requirement should be initiated by the student before the 12th week of the semester prior to graduation. The student must submit the official Academic Petition Form to request a waiver of any requirement.

General Requirements: Second Bachelor’s Degree

A student who has earned a bachelor’s degree from any regionally accredited institution may pursue a second bachelor’s degree at SFUAD by meeting the following requirements:

- Apply for the second bachelor’s degree
- Complete a different major from the one earned for the first degree
- Complete all requirements for the second degree, except the liberal arts core requirement; course requirements from the major in the first degree may be used only as electives in the second degree
- Complete at least 32 hours of major, minor, emphasis, or specialization requirements. CLEP examinations and challenge courses may not be included in the final 32 credits for the residency requirement.
A student may simultaneously pursue two undergraduate degrees at SFUAD by meeting the following requirements:

- Apply for the second degree
- Complete a different degree and major from the first degree being pursued
- Complete the total requirements for the first degree, including requirements for the liberal arts core, major, minor, emphasis, specialization, and designated or unrestricted electives
- Complete the major, minor, emphasis, or specialization requirements for the second degree, meeting a minimum of 161 hours to complete two bachelor’s degrees; the liberal arts core and general electives will not need to be retaken

A required course may not be counted toward more than one degree unless the degree specifically requires the course. In that case, the student is required to take an additional related course to substitute the requirement for the second major.

When a student applies for graduation, an additional fee of $40 will be applied to cover the second diploma.

**General Requirements: Second Major**

Completion of a second major in a BA or BFA program is recorded on the permanent record of a student as a second major. A second major is not considered a second degree and is not awarded as such. Whenever a student satisfies the requirements for two majors at the same time, the student shall be awarded one degree with a double major. Both majors shall be noted on the transcript and diploma.

- A student may not simultaneously pursue more than two academic majors at SFUAD.
- A student must declare an additional major no later than the beginning of the senior year.
- A student must complete the requirements for the two majors.
- A required course may not be counted toward more than one major unless the major specifically requires the course. In that case, the student is required to take an additional course to substitute the requirement for the second major.
- If a course appears in two majors as one of several courses that may be used, then the course may only be applied to one major. This policy applies for courses used in a second major and minor, two minors, two emphases, and two specializations.

**General Requirements: Self-Designed Major**

The Self-Designed Major (SDM) is available to all degree-seeking students and allows students to design a major program outside existing fields of study, according to personal needs, interests, and goals. An SDM includes the liberal arts core requirements and no more than 72 hours in the specified major area.

Although exceptions may be made with explicit written approval, SDM students should abide by the following guidelines:

- An SDM must include a unique exploration of three or more fields and a course of study not available through double majors or combining majors with available minors.
- Eligible students must have attended SFUAD for at least one year and retained a 3.70 GPA or better.
Transfer students seeking to pursue an SDM must have attended SFUAD for at least one year and have maintained a 3.70 GPA or better.

To develop an SDM, a student meets with the director of academic advising, selects a faculty advisor(s), and develops a proposed plan of study. The proposed plan of study must be approved by both the associate dean for academic affairs and an SDM Committee composed of faculty representatives in the relevant fields of study. Pending approval of the proposed plan of study, the student must continue to follow the requirements of the declared major(s).

The proposed plan of study must indicate all courses to be included in the program of study, including all courses accepted in transfer from other institutions, all courses currently in progress, and all courses planned for the remainder of enrollment at SFUAD. In addition, the student must provide a written statement of purpose, indicating why the plan of study has been developed and how and/or why the plan of study assists the student in meeting educational goals in ways unavailable through existing majors. The student will prepare an abstract of the statement of purpose. Once the plan of study is approved, the abstract is appended to the official student transcript.

Once the SDM plan of study is in a draft form acceptable to the student and advisor(s), the plan of study is submitted to the SDM Committee. The student is invited to meet with the committee to discuss the plan. Once the SDM Committee has approved it, the proposed plan of study is submitted to the associate dean for academic affairs for final review. Subsequent to these approvals, the SDM becomes the official major of the student and is placed in the permanent file of the student in the Office of the Registrar. Eligibility for graduation is determined by whether all of the requirements of the plan of study have been satisfactorily completed.

The SDM plan of study must be initiated by the end of the sophomore year and finalized by the end of the first term of the junior year. For more specific guidelines about developing an SDM plan of study, students should contact the director of academic advising.

**New York Arts Program**

SFUAD is affiliated with the Great Lakes College Association’s New York Arts Program (NYAP). Through this highly competitive program, art, contemporary music, creative writing, digital arts, graphic design, film, performing arts, and photography students in good standing are eligible to apply.

Minimum requirements are:

- GPA of 3.00 overall and 3.25 in the major
- Must be at least a junior level for the semester in New York
- Department faculty chair permission must be obtained

(Please note that individual departments may have different requirements regarding semester and year of participation in the NYAP. Specifics are listed in department course descriptions.)

Students in the program may earn 16 credits studying and interning with artists and art enterprises in New York City. Applications will be reviewed by the department chairs and approved by the associate dean for academic affairs. Application information may be obtained from the career services coordinator. Credits are recorded on a pass/fail basis. SFUAD institutional aid is nontransferable for an NYAP semester.
London Center Program

SFUAD is a participant in the London Center Program, in conjunction with Ithaca College, which offers junior-level and senior-level students the opportunity to work and study in the British theatre. Students are selected each year for this program. Instructions for applying for this opportunity are made available to students each spring semester.
ACADEMIC DEPARTMENTS AND MAJORS

Liberal Arts/General Education Department

SFUAD’s liberal arts core curriculum emphasizes the underpinnings of a successful overall baccalaureate education, including the development of critical analysis, effective communication, cultural diversity and social forces, quantitative reasoning and mathematics, and the understanding of ethics and values. What students learn in the core curriculum and how students learn will frame the ability to grow, adapt, understand, and nurture an intellectual, spiritual, and ethical life.

Mission Statement

The liberal arts serve as the foundation for all higher education. The main objective of a liberal arts education is to enable students to gain an understanding of how people have attempted throughout history to render the breadth of human experience intelligible. The liberal arts/general education department at SFUAD provides extensive curricula and experiential opportunities relevant to the needs of aspiring artists. Courses are designed to explore the various ways in which the human mind has engaged, and continues to engage, its physical and social environment through art, literature, philosophical and historical inquiry, scientific and mathematical reasoning, and social scientific analysis. A liberal arts education develops critical thinking skills and the ability to access and analyze information and ideas in a technologically sophisticated world. Students also master the oral and written communication skills required for active ethical participation in a society characterized by increasing interdependence and diversity. Thus, SFUAD graduates emerge as life-long artists and learners who are intellectually ambitious and adaptable to change. SFUAD is further committed to broadly cultivating the moral judgment, aesthetic sensibilities, and emotional maturity of students to prepare them for lives of social responsibility as members of their local, national, and global communities.

Program Learning Outcomes for the Liberal Arts Core Foundation

The liberal arts core curriculum adheres to a set of program outcomes. Upon completion of their degree, all students are expected to meet the following outcomes:

- **Critical Analysis**: Graduates will be able to think critically, independently, and creatively so that they can make informed and logical judgments of the arguments of others, arrive at reasoned and meaningful arguments and positions, and formulate and apply ideas to new contexts.

- **Communication**: Graduates will be able to effectively use the English language, writing and speaking with clarity, coherence, and persuasiveness. Graduates adapt their communication skills with increasing fluency and sophistication to new and increasingly complex situations.

- **Cultural Diversity and Social Forces**: Graduates will possess a shared vocabulary, methodology, and body of information to articulate the cultural, social, political, and economic influences that shape individuals, groups, and institutions. Graduates will demonstrate critical skills for understanding and coping creatively with changes and dynamic forces at work in the contemporary and global society.

- **Science and Quantitative Reasoning**: Graduates will be able to comprehend and to use quantitative concepts and methods to interpret and to critically evaluate data and to effectively problem solve in a variety of contexts demanding quantitative literacy.

- **Ethics and Values**: Graduates will be able to demonstrate facility in making value judgments and ethical decisions by analyzing and formulating the value foundation/framework of a specific area of knowledge in its theory and practice or in a professional context. Evidence will be the ability to
distinguish between factual and value claims, to discern and analyze values in the arts, humanities, and sciences, and to engage in reasoned ethical decision making. Program of Study for the Liberal Arts Core Curriculum

All undergraduate students, regardless of degree program, must complete the 36-credit liberal arts core curriculum. An overview of the requirements of the liberal arts core curriculum is provided below, followed by a detailed description of requirements by academic year and a list of courses that meet the Distributive Core Requirements as well as those that meet the Cultural Diversity and Ethical Responsibility Requirements.

• Liberal Arts Core Requirements ................................................................................................................. 16 credits
  FRYE 1025 Liberal Arts Seminar (4 credits)
  ENGL 1050 Writing Roundtable I (4 credits)
  ENGL 1051 Writing Roundtable II (4 credits)
  SOYE 2050 Sophomore Roundtable Seminar (4 credits)

• Liberal Arts Distributive Core Requirements ............................................................................................. 12 credits
  (Courses must represent each of the three Distributive Core Areas: Distributive Humanities, Distributive Science, and Distributive Social Science. See list of elective options under Distributive Core Electives.)
  • Cultural Diversity Course ......................................................................................................................... 4 credits
    (See list of elective options under Cultural Diversity Courses.)
  • Ethical Responsibility Course .................................................................................................................. 4 credits
    (See list of elective options under Ethical Responsibility Courses.)

Course Details by Academic Year

• Freshman Year

  FRYE 1025: Liberal Arts Seminar (4 credits)
  This course examines specific academic themes from a variety of interdisciplinary perspectives that reach across the human sciences and liberal and expressive arts. Emphasis is on developing critical thinking skills, logical analysis, and effective writing.

  Note: All freshmen coming directly from high school are required to enroll in the Liberal Arts Seminar (FRYE 1025). Freshmen select preferences for the fall semester Liberal Arts Seminar in the summer. In addition, the Liberal Arts Seminar cannot be used to satisfy any of the distributive core requirements.

  Note: All undergraduate transfer students with 24 credit hours or fewer are required to enroll in the fall semester Liberal Arts Seminar. Transfer students with 25 or more hours are not required to take the Liberal Arts Seminar if an appropriate course to fulfill this requirement has been satisfactorily completed at the previous institution. The Office of Admissions will evaluate transcripts for undergraduate transfer students with 25 or more credits and determine whether enrollment in the Liberal Arts Seminar is required. If the Liberal Arts Seminar is deemed not required, then the transfer equivalency report will indicate the courses that fulfill the Liberal Arts Seminar requirement.

  ENGL 1050: Writing Roundtable I (4 credits)
  This topic-driven writing course focuses on analyzing and synthesizing ideas while remaining aware of rhetorical concepts like audience, purpose, situation, and voice. The course
emphasizes the development of college language skills, including the development of a thesis and argument, demonstration of expository writing, and critical analysis of written texts.

**ENGL 1051: Writing Roundtable II (4 credits)**  
This topic-driven writing course emphasizes critical thinking and persuasive writing skills. The course emphasizes critical reading skills and methods for analyzing the content of texts, as well as rhetorical strategies. Research and professional writing skills are reviewed and integrated throughout the course.

- **Sophomore Year**

  **SOYE 2050: Sophomore Roundtable Seminar (4 credits)**  
  This course examines specific academic themes from a variety of interdisciplinary perspectives that reach across the human sciences and liberal and expressive arts. The course encourages multiple and diverse perspectives on personal, social, and philosophical issues and emphasizes multicultural and international concerns. Emphasis is on refining critical thinking skills, logical analysis, and persuasive writing.

  **Note:** All undergraduate transfer students with fewer than 24 credit hours are required to take the Sophomore Roundtable Seminar. Transfer students with 24 or more hours are not required to take the Sophomore Roundtable Seminar (SOYE 2050) if an appropriate course to fulfill this requirement has been satisfactorily completed at the previous institution. The Office of Admission will evaluate transcripts for undergraduate transfer students with 24 or more credits and determine whether enrollment in the Sophomore Roundtable Seminar is required. If the Sophomore Roundtable Seminar is deemed not required, then the transfer equivalency report will indicate the courses that fulfill the Sophomore Roundtable Seminar requirement.

  **Distributive Core Requirement (4 credits)** – Distributive Core Requirements are offered in humanities, social science, and science/math. Students select one Distributive Core Requirement in the sophomore year and the remaining two Distributive Core Electives in the junior year. Certain college or university coursework completed while a student is enrolled in high school may count toward the Distributive Core Requirements.

  Courses that will fulfill each of the disciplines needed for the Distributive Core Requirements are listed under the Distributive Core Requirements later in this section. Students must check with the Office of the Registrar for confirmation of course selection.

- **Junior Year**

  **Distributive Core Requirements (8 credits)** – Distributive Core Requirements are offered in humanities, social science, and science. Students select two Distributive Core Requirements in consultation with an academic advisor, factoring in the Distributive Core Requirement completed in the sophomore year and ensuring fulfillment of the overall Distributive Core Requirements.

  Courses that will fulfill each of the disciplines needed for the Distributive Core Requirements are listed under the Distributive Core Requirements later in this section. Students must check with the Office of the Registrar for confirmation of course selection.

- **Senior Year**

  **Cultural Diversity Course (4 Credits)** – The Cultural Diversity Course is designed to help students function effectively as good citizens in an interconnected world through an understanding and
appreciation of the cultural diversity of American society, as well as that of the world at large. Course options in art history, history, literature, film, music, religion, psychology, sociology, and other pertinent areas of study assist the student in realizing the goals of this requirement. Students must complete Writing Roundtable I and Writing Roundtable II prior to enrolling in the Cultural Diversity Course. Courses that will fulfill the Cultural Diversity Course are listed under Cultural Diversity Courses later in this section.

**Ethical Responsibility Course (4 Credits)** – The Ethical Responsibility Course explores right action in personal lives as students move out into the world and ponder the question, “Who are we together?” The focus of this requirement is to nurture ethical responsibility on a personal, professional, civic, environmental, and global level. Students must complete Writing Roundtable I and Writing Roundtable II prior to enrolling in the Ethical Responsibility Course. Courses that will fulfill the Ethical Responsibility Course are listed under Ethical Responsibility Courses later in this section.

**Distributive Core Requirements**

Courses that will fulfill the sophomore distributive and junior core requirements are shown below. Students must check with the Office of the Registrar for confirmation of course selection.

<table>
<thead>
<tr>
<th>COURSES THAT FULFILL THE DISTRIBUTIVE CORE REQUIREMENT</th>
<th>Distributive Humanities</th>
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<tbody>
<tr>
<td>ARTH 1001</td>
<td>History of World Art I</td>
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<tr>
<td>ARTH 1002</td>
<td>History of World Art II</td>
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<tr>
<td>ARTH 1601</td>
<td>Special Topics in Art History</td>
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<td>ARTH 2601</td>
<td>Special Topics in Art History</td>
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<td>ARTH 3010</td>
<td>Engagement with Landscape</td>
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<td>ARTH 3601</td>
<td>Special Topics in Art History</td>
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<td>ARTH 4001</td>
<td>Issues in Contemporary Art</td>
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<td>ARTH 4601</td>
<td>Special Topics in Art History</td>
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<tr>
<td>CWRT 1601</td>
<td>Special Topics in Creative Writing</td>
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<td>CWRT 2601</td>
<td>Special Topics in Creative Writing</td>
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<td>CWRT 3717</td>
<td>The American Short Story</td>
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<td>CWRT 3601</td>
<td>Special Topics in Creative Writing</td>
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<td>CWRT 4601</td>
<td>Special Topics in Creative Writing</td>
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<td>FILM 1601</td>
<td>Special Topics in Film, Television, and Emergent Media</td>
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<td>FILM 2201</td>
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<td>FILM 2209</td>
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<td>FILM 2601</td>
<td>Special Topics in Film, Television, and Emergent Media</td>
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<td>FILM 3601</td>
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<td>FILM 4601</td>
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<td>GRDN 1601</td>
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<td>GRDN 4601</td>
<td>Special Topics in Graphic Design</td>
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<td>MUSI 1601</td>
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<td>MUSI 2601</td>
<td>Special Topics in Music</td>
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<tr>
<td>MUSI 3020</td>
<td>Jazz Popular Music Survey</td>
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## COURSES THAT FULFILL THE DISTRIBUTIVE CORE REQUIREMENT

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<td>World Music Survey</td>
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<tr>
<td>MUSI 3601</td>
<td>Special Topics in Music</td>
</tr>
<tr>
<td>MUSI 4601</td>
<td>Special Topics in Music</td>
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<tr>
<td>PHIL 1601</td>
<td>Special Topics in Philosophy</td>
</tr>
<tr>
<td>PHIL 2601</td>
<td>Special Topics in Philosophy</td>
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<tr>
<td>PHIL 3601</td>
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<tr>
<td>PHIL 4601</td>
<td>Special Topics in Philosophy</td>
</tr>
<tr>
<td>PHOT 1601</td>
<td>Special Topics in Photography</td>
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<td>PHOT 2601</td>
<td>Special Topics in Photography</td>
</tr>
<tr>
<td>PHOT 3005</td>
<td>History of Photography (1830-1951)</td>
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<td>Special Topics in Photography</td>
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<td>PHOT 4601</td>
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<td>RELG 1601</td>
<td>Special Topics in Religion Studies</td>
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<td>RELG 2601</td>
<td>Special Topics in Religion Studies</td>
</tr>
<tr>
<td>RELG 3000</td>
<td>Philosophy of Religion</td>
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<td>RELG 3601</td>
<td>Special Topics in Religion Studies</td>
</tr>
<tr>
<td>RELG 4024</td>
<td>Religion, Culture, and Society</td>
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<tr>
<td>RELG 4601</td>
<td>Special Topics in Religion Studies</td>
</tr>
<tr>
<td>THEA 1601</td>
<td>Special Topics in Theatre</td>
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<tr>
<td>THEA 2601</td>
<td>Special Topics in Theatre</td>
</tr>
<tr>
<td>THEA 3078</td>
<td>Theatre History</td>
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<td>THEA 3601</td>
<td>Special Topics in Theatre</td>
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<td>THEA 4601</td>
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### Distributive Science/Math

<table>
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<th>Course Code</th>
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<tbody>
<tr>
<td>BIOL 1601</td>
<td>Special Topics in Biology</td>
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<tr>
<td>BIOL 2500</td>
<td>Nutritional Sciences</td>
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<td>BIOL 2601</td>
<td>Special Topics in Biology</td>
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<td>Special Topics in Biology</td>
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<td>Special Topics in Biology</td>
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<tr>
<td>GEOL 1001</td>
<td>Introduction to Geology</td>
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<tr>
<td>GEOL 1020</td>
<td>Natural Disasters</td>
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<td>GEOL 1601</td>
<td>Special Topics in Geology</td>
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<tr>
<td>MATH 1601</td>
<td>Special Topics in Math</td>
</tr>
<tr>
<td>MATH 1115</td>
<td>Mathematics for Professionals</td>
</tr>
<tr>
<td>MATH 2601</td>
<td>Special Topics in Math</td>
</tr>
<tr>
<td>MATH 3601</td>
<td>Special Topics in Math</td>
</tr>
<tr>
<td>MATH 4601</td>
<td>Special Topics in Math</td>
</tr>
<tr>
<td>MUSI 3012</td>
<td>Acoustics and Tuning Systems</td>
</tr>
<tr>
<td>PHSC 1001</td>
<td>Earth Science</td>
</tr>
<tr>
<td>PHSC 1601</td>
<td>Special Topics in Physical Science</td>
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<tr>
<td>PHSC 2601</td>
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<td>PHSC 3601</td>
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### COURSES THAT FULFILL THE DISTRIBUTIVE CORE REQUIREMENT

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<th>COURSE</th>
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<tbody>
<tr>
<td>PHSC 4601</td>
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<td>PHSC 2601</td>
<td>Special Topics in Physical Sciences</td>
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<tr>
<td><strong>Distributive Social Science</strong></td>
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<td>HIST 1601</td>
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<tr>
<td>HIST 2601</td>
<td>Special Topics in History</td>
</tr>
<tr>
<td>HIST 3016</td>
<td>History of the Southwest</td>
</tr>
<tr>
<td>HIST 3601</td>
<td>Special Topics in History</td>
</tr>
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<td>HIST 4601</td>
<td>Special Topics in History</td>
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<tr>
<td>POLI 1601</td>
<td>Special Topics in Political Science</td>
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<tr>
<td>POLI 2020</td>
<td>Introduction to Environmental Politics</td>
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<tr>
<td>POLI 2040</td>
<td>Global Politics</td>
</tr>
<tr>
<td>POLI 2601</td>
<td>Special Topics in Political Science</td>
</tr>
<tr>
<td>POLI 3601</td>
<td>Special Topics in Political Science</td>
</tr>
<tr>
<td>POLI 4601</td>
<td>Special Topics in Political Science</td>
</tr>
<tr>
<td>PSYC 1601</td>
<td>Special Topics in Psychology</td>
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<tr>
<td>PSYC 2601</td>
<td>Special Topics in Psychology</td>
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<tr>
<td>PSYC 3007</td>
<td>Explorations of the Self</td>
</tr>
<tr>
<td>PSYC 3010</td>
<td>Social Psychology</td>
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<tr>
<td>PSYC 3015</td>
<td>Psychology of Women</td>
</tr>
<tr>
<td>PSYC 3030</td>
<td>Death and Dying</td>
</tr>
<tr>
<td>PSYC 3070</td>
<td>Creative Process</td>
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<tr>
<td>PSYC 3601</td>
<td>Special Topics in Psychology</td>
</tr>
<tr>
<td>PSYC 4041</td>
<td>Psychology and Religion</td>
</tr>
<tr>
<td>PSYC 4601</td>
<td>Special Topics in Psychology</td>
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<td>SOCI 1601</td>
<td>Special Topics in Sociology</td>
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<tr>
<td>SOCI 4601</td>
<td>Special Topics in Sociology</td>
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### Cultural Diversity Courses

Courses that will fulfill the senior Cultural Diversity requirement are shown below.

<table>
<thead>
<tr>
<th>COURSE</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>ARTH 3002</td>
<td>Arts of Mexico</td>
</tr>
<tr>
<td>ARTH 3003</td>
<td>Modern Art of Latin America</td>
</tr>
<tr>
<td>ARTH 3602</td>
<td>Special Topics in Art History</td>
</tr>
<tr>
<td>ARTH 4602</td>
<td>Special Topics in Art History</td>
</tr>
<tr>
<td>ARTS 3602</td>
<td>Special Topics in Studio Arts</td>
</tr>
<tr>
<td>ARTS 4602</td>
<td>Special Topics in Studio Arts</td>
</tr>
<tr>
<td>CWRT 3415</td>
<td>Women and Gender in Literature</td>
</tr>
<tr>
<td>CWRT 3602</td>
<td>Special Topics in Creative Writing</td>
</tr>
<tr>
<td>CWRT 4602</td>
<td>Special Topics in Creative Writing</td>
</tr>
<tr>
<td>FILM 3371</td>
<td>Major Film and Television Storytellers</td>
</tr>
<tr>
<td>FILM 3372</td>
<td>National Cinemas</td>
</tr>
<tr>
<td>FILM 3373</td>
<td>Film and Television Genres</td>
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### COURSES THAT FULFILL THE CULTURAL DIVERSITY COURSE REQUIREMENT

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>FILM 3602</td>
<td>Special Topics in Film, Television, and Emergent Media</td>
</tr>
<tr>
<td>FILM 4602</td>
<td>Advanced Special Topics in the Film, Television, and Emergent Media</td>
</tr>
<tr>
<td>GRDN 3602</td>
<td>Special Topics in Graphic Design</td>
</tr>
<tr>
<td>GRDN 4602</td>
<td>Special Topics in Graphic Design</td>
</tr>
<tr>
<td>HIST 3016</td>
<td>History of the Southwest</td>
</tr>
<tr>
<td>HIST 3017</td>
<td>History of New Mexico</td>
</tr>
<tr>
<td>HIST 3019</td>
<td>Native American History</td>
</tr>
<tr>
<td>HIST 3602</td>
<td>Special Topics in History</td>
</tr>
<tr>
<td>HIST 4602</td>
<td>Special Topics in History</td>
</tr>
<tr>
<td>MUSI 3021</td>
<td>World Music Survey</td>
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<tr>
<td>MUSI 3602</td>
<td>Special Topics in Music</td>
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<tr>
<td>MUSI 4602</td>
<td>Special Topics in Music</td>
</tr>
<tr>
<td>PHIL 3602</td>
<td>Special Topics in Philosophy</td>
</tr>
<tr>
<td>PHIL 4602</td>
<td>Special Topics in Philosophy</td>
</tr>
<tr>
<td>PHOT 3602</td>
<td>Special Topics in Photography</td>
</tr>
<tr>
<td>PHOT 4602</td>
<td>Special Topics in Photography</td>
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<tr>
<td>POLI 3602</td>
<td>Special Topics in Political Science</td>
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<tr>
<td>POLI 4602</td>
<td>Special Topics in Political Science</td>
</tr>
<tr>
<td>PSYC 3015</td>
<td>Psychology of Women</td>
</tr>
<tr>
<td>PSYC 3030</td>
<td>Death and Dying</td>
</tr>
<tr>
<td>PSYC 3602</td>
<td>Special Topics in Psychology</td>
</tr>
<tr>
<td>PSYC 4602</td>
<td>Special Topics in Psychology</td>
</tr>
<tr>
<td>RELG 3602</td>
<td>Special Topics in Religion Studies</td>
</tr>
<tr>
<td>RELG 4020</td>
<td>Religion and Image</td>
</tr>
<tr>
<td>RELG 4021</td>
<td>Women in Religion</td>
</tr>
<tr>
<td>RELG 4024</td>
<td>Religion, Culture, and Society</td>
</tr>
<tr>
<td>RELG 4602</td>
<td>Special Topics in Religion Studies</td>
</tr>
<tr>
<td>SOCI 3602</td>
<td>Special Topics in Sociology</td>
</tr>
<tr>
<td>SOCI 4602</td>
<td>Special Topics in Sociology</td>
</tr>
<tr>
<td>THEA 3602</td>
<td>Special Topics in Theatre</td>
</tr>
<tr>
<td>THEA 4602</td>
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### Ethical Responsibility Courses

Courses that will fulfill the senior Ethical Responsibility requirement are shown below.

<table>
<thead>
<tr>
<th>Course Code</th>
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<tbody>
<tr>
<td>ARTH 3603</td>
<td>Special Topics in Art History</td>
</tr>
<tr>
<td>ARTH 4603</td>
<td>Special Topics in Art History</td>
</tr>
<tr>
<td>ARTS 3603</td>
<td>Special Topics in Studio Arts</td>
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<tr>
<td>ARTS 4603</td>
<td>Special Topics in Studio Arts</td>
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<tr>
<td>CWRT 3603</td>
<td>Special Topics in Creative Writing</td>
</tr>
<tr>
<td>CWRT 4603</td>
<td>Special Topics in Creative Writing</td>
</tr>
<tr>
<td>FILM 3310</td>
<td>Story, Ethics, and Responsibility</td>
</tr>
<tr>
<td>FILM 3603</td>
<td>Special Topics in Film, Television, and Emergent Media</td>
</tr>
<tr>
<td>FILM 4603</td>
<td>Advanced Special Topics in the Film, Television, and Emergent Media</td>
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COUPRES THAT FULFILL THE ETHICAL RESPONSIBILITY COURSE REQUIREMENT

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<tbody>
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<td>Special Topics in Graphic Design</td>
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<tr>
<td>GRDN 4603</td>
<td>Special Topics in Graphic Design</td>
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<tr>
<td>HIST 3603</td>
<td>Special Topics in History</td>
</tr>
<tr>
<td>HIST 4603</td>
<td>Special Topics in History</td>
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<tr>
<td>MUSI 3603</td>
<td>Special Topics in Music</td>
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<tr>
<td>MUSI 4603</td>
<td>Special Topics in Music</td>
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<tr>
<td>PHIL 3603</td>
<td>Special Topics in Philosophy</td>
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<td>Special Topics in Philosophy</td>
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<tr>
<td>PHOT 3060</td>
<td>Ethics and Image</td>
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<td>PHOT 3603</td>
<td>Special Topics in Photography</td>
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<td>PHOT 4603</td>
<td>Special Topics in Photography</td>
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<tr>
<td>POLI 3603</td>
<td>Special Topics in Political Science</td>
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<tr>
<td>PSYC 3007</td>
<td>Explorations of the Self</td>
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<tr>
<td>PSYC 3015</td>
<td>Psychology of Women</td>
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<td>Death and Dying</td>
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<td>Special Topics in Psychology</td>
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<td>Psychology and Religion</td>
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<td>Special Topics in Psychology</td>
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<td>RELG 3000</td>
<td>Philosophy of Religion</td>
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<td>RELG 3603</td>
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<td>RELG 4603</td>
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<tr>
<td>THEA 3603</td>
<td>Special Topics in Theatre</td>
</tr>
<tr>
<td>THEA 4603</td>
<td>Special Topics in Theatre</td>
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Arts Management Department

The Business Department offers a Bachelor of Business Administration (BBA) in Arts Management that is designed to prepare students for a wide variety of careers in the business of arts and design and for a contemporary business world where creative thinking is highly prized. This unique program provides a solid background and understanding of business principles while required core arts courses immerse students in the creative process.

As an internationally renowned arts marketplace, Santa Fe offers a host of opportunities for practical management experience in the arts and business worlds. Not-for-profit civic organizations, major annual cultural events and exhibitions, galleries, media production houses, art appraisal firms, theatres and music venues, art supply stores, publishers, art and cultural museums, and tourism are all woven into the tapestry of an area with an unparalleled and rich heritage in the arts.

Bachelor of Business Administration (BBA) in Arts Management

Some students may decide to focus on a more rigorous business curriculum by choosing business electives specific to their area of interest while others prepare for careers in an area of arts and design management or self-employment.
Flexibility in direction of study is a key component of this degree and allows students to pursue a balanced curriculum of art, business, principles of creativity, and depth in a chosen area. In addition to preparing students for general business management, major core courses cover foundations in business communications, music and theater business, gallery and museum management, art criticism, photography, and information technology for the arts. Students can track toward their career goal with select electives offered in several arts and design disciplines.

Program Learning Outcomes for the BBA in Arts Management

The BBA in Arts Management adheres to a set of program outcomes that promote the development of critical thinking skills, communication skills, diversity awareness, technical skills in the field of arts management, and artistic/creative skills in the field of arts management. At the completion of the BBA in Arts Management students are expected to demonstrate:

- **Critical Thinking**: Students employ critical thinking, analytical, and decision-making skills in order to research, develop, problem-solve, and successfully manage contemporary business operations
- **Communication**: Students conceptualize, develop, and practice effective and ethical communication techniques consistent with collaboration, creative business processes, and arts and cultural organizations
- **Diversity Awareness**: Students develop an understanding of the empathy for the socioeconomic and cultural relationships that exist within local, regional, national, and global realms of arts and design
- **Technical Skills**: Students choose appropriate technology for research and development, and develop skills for rapidly-changing technologies in arts and design, finance, marketing, management, and communications
- **Artistic/Creative Skills**: Students apply creative and integrative thinking processes to foster innovation in business, arts and cultural organization management, and the student’s unique area of interest

Admission Requirements for the BBA in Arts Management

To be admitted to the BBA in Arts Management, students must meet the general SFUAD admission standards.

Program of Study for the BBA in Arts Management

The BBA in Arts Management requires 120 credits consisting of 36 credits in the liberal arts core, 4 credits in foundation requirements, 60 credits in major requirements, and 20 credits in suggested electives. The program of study is provided as follows.

- **Liberal Arts Core Requirements** ................................................................. 36 credits
  
  (For details regarding the Liberal Arts Core Requirements, students should refer to the Liberal Arts Core Curriculum section of this catalog.)

- **Foundation Requirements** ............................................................................. 4 credits
  
  BBAM 1001 Freshman Studio I (2 credits)
  BBAM 1002 Freshman Studio II (2 credits)

- **Major Requirements** .................................................................................. 60 credits
  
  ARTH 3001 Thinking About Art Now (4 credits)
  BBAM 1003 Introduction to Business & Arts Management (4 credits)
  BBAM 1004 Principles of Macro and Microeconomics (4 credits)
BBAM 2001 Information Technology for Arts Management (4 credits)  
BBAM 2002 Principles of Accounting I (4 credits)  
BBAM 2003 Business Communication: Research, Writing, Speaking (4 credits)  
BBAM 2004 Principles of Management (4 credits)  
BBAM 3001 Legal Environment of Business (4 credits)  
BBAM 3002 Principles of Marketing (4 credits)  
BBAM 3003 Business Statistics (4 credits)  
BBAM 4001 Innovations in Organizational Leadership (4 credits)  
BBAM 4915 Arts Management Internship (4 credits)  
MUSI 4064 Music Business (4 credits)  
PHOT 3099 Gallery/Museum Practice I (4 credits)  

Choose one of the following courses:  
PHOT 1008 Beginning Photography (4 credits)  
PHOT 2010 Beginning Digital Photography (4 credits)  

- Suggested Electives

*Please note: A minimum of 8 of the 20 credits must be upper-division. Students should also be sure to review prerequisites needed on many of these listed courses.*

ARTH 1001 History of World Art I (4 credits)  
ARTH 1002 History of World Art II (4 credits)  
ARTS 1101 Drawing Studio: Form and Space (4 credits)  
ARTS 1201 Painting Studio: Color and Technique (4 credits)  
ARTS 1301 Sculpture Studio: Material and Process (4 credits)  
ARTS 3403 Installation Art (4 credits)  
ARTS 4901 Professional Practices (4 credits)  
ARTS 4925 New York Arts Program (16 credits)  
ARTS 4935 Independent Art Projects (1–8 credits)  
BBAM 2005 Community Arts (4 credits)  
BBAM 2006 Principles of Accounting II (4 credits)  
BBAM 3005 International Business Management (4 credits)  
BBAM 3006 E-commerce (4 credits)  
BBAM 3007 Fundraising and Grant Writing (4 credits)  
BBAM 3008 Human Resource Management (4 credits)  
BBAM 3009 Not-For-Profit Organization Management & Governance (4 credits)  
BBAM 3010 Financial Management in Arts & Entertainment (4 credits)  
BBAM 3011 Principles of Finance (4 credits)  
BBAM 3012 Entrepreneurship (4 credits)  
BBAM 3510 Interdisciplinary Arts Collective (2 credits)  
BBAM 4003 Advertising and Public Relations (4 credits)  
BBAM 4004 Organizational Behavior (4 credits)  
BBAM 4006 The Global Economy (4 credits)  
BBAM 4600 Special Topics in Arts Management (1–4 credits)  
CWRT 2217 Fundamentals of Story Development (4 credits)  
DANC 1001 Introduction to Dance (2 credits)  
DANC 2112 Musical Theatre Dance I (2 credits)  
DART 3120 Digital Arts on the Internet (4 credits)  
DART 3250 Image and Sound in Digital Arts (4 credits)  
DART 4300 Professional Practices of Digital Arts (4 credits)
FILM 1102  Introduction to Visual Storytelling (4 credits)
FILM 3212  Making Dynamic Films (4 credits)
FILM 3333  Community Action Project (CAP) (4 credits)
FILM 3334  Animation (4 credits)
GRDN 1050  Digital Image-Making (4 credits)
GRDN 1100  Graphic Design I (4 credits)
GRDN 2100  Graphic Design II (4 credits)
GRDN 3310  Web Design I (4 credits)
GRDN 3320  Web Design II (4 credits)
GRDN 4300  Business Practices and Portfolio Prep for Designers (4 credits)
MUSI 1031  Digital Music Technology (2 credits)
MUSI 1061  Music Career Workshop (2 credits)
MUSI 2020  Western Music Survey (4 credits)
MUSI 3020  Jazz and Popular Music Survey (4 credits)
MUSI 3021  World Music Survey (4 credits)
MUSI 4010  Aesthetics and Communication (4 credits)
MUSI 4031  Production Listening (2 credits)
PHOT 2010  Beginning Digital Photography (4 credits)
PHOT 3010  Visual Storytelling and the Photographic Essay (4 credits)
PHOT 3011  New Media Journalism I: Visual/Audio Storytelling (4 credits)
PHOT 3060  Ethics and Image (4 credits)
PHOT 3100  Intermediate Digital Photography (4 credits)
PHOT 4000  Gallery/Museum Practice II (4 credits)
PSYC 3070  Creative Process (4 credits)
THEA 1021  Stage Management (2 credits)
THEA 1022  Basic Stage Lighting (2 credits)
THEA 3029  Stage Management (4 credits)
THEA 3078  Theatre History (4 credits)
THEA 4925  New York Arts Program (16 credits)

- Choose one of the following courses:
  THEA 2067  Rehearsal & Production I: Sophomore (4 credits)
  THEA 2068  Rehearsal & Production II: Sophomore (4 credits)
  THEA 3067  Rehearsal & Production I: Junior (4 credits)
  THEA 3068  Rehearsal & Production II: Junior (4 credits)

Program Data
Santa Fe University of Art and Design is committed to providing the information students need to make an informed decision about where they pursue their education. Click here to find detailed information for the Bachelor of Business Administration in Arts Management relating to the types of occupations this program may lead to, completion rate, program costs, and median loan debt of students who have graduated from this program.

Contemporary Music Department
The Contemporary Music Department incorporates a progressive and forward-looking curriculum oriented toward preparing students for creative careers in music. Skills in performance, technology, composition, and recording arts are grounded in the study of world music, music theory, and music
history. Faculty are practicing professional musicians who, along with guest artists from around the world, expose students to a broad range of musical styles and genres, including popular, jazz, classical, and world music, as well as performances, workshops, seminars, and master classes.

Within the Contemporary Music Department, students may earn a BA in Contemporary Music.

Mission Statement

The Contemporary Music Program at SFUAD is a community of musicians with diverse backgrounds, talents, and highly varied musical interests. Participants engage in learning with mutual respect, as a conversation, exploration, and collaboration, and work with the belief that it is imperative that as artists develop their creative and professional lives, they simultaneously and consciously contribute to society at large.

Bachelor of Arts (BA) In Contemporary Music

The BA in Contemporary Music is designed for students who seek an education that balances traditional music studies with extensive work in music technology and world music. The program is designed to give practical knowledge and experience in performance, recording arts and technology, creating audio for film, multimedia and Web content, music theory and history, career development, songwriting, composition and arranging, and performing arts management and entrepreneurship. Education extends beyond the conservatory environment to build performance skills, technological expertise, and a world view of the musical art ideal for the 21st-century musician. Private and small-group instruction, along with ensemble participation, figure prominently in the program curriculum. Private lessons are offered in all orchestral instruments and many world music instruments, along with lessons in piano, guitar, composition, songwriting, and music technology.

Program Learning Outcomes for the BA in Contemporary Music

The BA in Contemporary Music adheres to a set of program outcomes. Upon completion of the BA in Contemporary Music students, are expected to demonstrate:

- **Artistic Expression**: Students create innovative and skillful performances, compositions, concerts, and media-based documents of their individual and collective artistic concepts.
- **Repertoire**: Students perform music from diverse cultural and aesthetic traditions, using the skills appropriate and necessary for effective solo and ensemble performance.
- **Musicianship**: Students have the aural and written notation skills necessary to recognize, analyze, and manipulate the materials associated with diverse musical genres and practices.
- **Social and Cultural Context**: Students will understand their creative work within the context of historical and current musical practice, integrating it with world history, cultural traditions, aesthetics, community involvement, business and industry.
- **Technology**: Students competently, creatively, and collaboratively use technology to achieve individual and collective artistic, professional, and entrepreneurial goals.

Admission Requirements for the BA in Contemporary Music

To be admitted to the BA in Contemporary Music, students must meet the general SFUAD admission standards, as well as the following additional requirements:

- Students must complete a formal interview and a formal audition.

Program of Study for the BA in Contemporary Music

The BA in Contemporary Music requires 120 credits consisting of 36 credits in the liberal arts core,
54 credits in major requirements, 22 credits in designated electives, and 8 credits in unrestricted electives. The program of study is provided as follows.

- **Liberal Arts Core Requirements** ................................................................. 36 credits
  
  (For details regarding the Liberal Arts Core Requirements, students should refer to the Liberal Arts Core Curriculum section of this catalog.)

- **Major Requirements** ..................................................................................... 54 credits
  
  - MUSI 1001  Musicianship Skills (2 credits)
  - MUSI 1011  Diatonic/Tonal Theory (4 credits)
  - MUSI 1030  Analog Music Technology (2 credits)
  - MUSI 1031  Digital Music Technology (2 credits)
  - MUSI 1061  Music Career Workshop (2 credits)
  - MUSI 2012  Chromatic and Jazz Theory (4 credits)
  - MUSI 2013  20th-Century Theory (4 credits)
  - MUSI 2020  Western Music Survey (4 credits)
  - MUSI 3012  Acoustics and Tuning Systems (4 credits)
  - MUSI 3014  Instrumentation and Orchestration (4 credits)
  - MUSI 3020  Jazz and Popular Music Survey (4 credits)
  - MUSI 3021  World Music Survey (4 credits)
  - MUSI 3036  Recording Techniques I (2 credits)
  - MUSI 3036L Recording Techniques I Lab (2 credits)
  - MUSI 3037  Recording Techniques II (2 credits)
  - MUSI 3037L Recording Techniques II Lab (2 credits)
  - MUSI 4064  Music Business (4 credits)
  - MUSI 4071  Senior Practicum (2 credits)

- **Designated Electives** ..................................................................................... 22 credits
  
  (Minimum of 10 credits must be upper-division)
  
  - Complete a minimum of 12 credits of ensembles (MUSI 1051 and MUSI 3051) belonging to each of two categories. The two categories are Western Music Ensembles and World Music Ensembles. Western Music Ensembles include Rock Ensemble, Funk/R&B Ensemble, Metal Ensemble, Jazz Ensemble, Improvisation Ensemble, Electroacoustic Ensemble, and Acoustic Americana Ensemble. World Music Ensembles include African Drum Ensemble, Celtic Ensemble, Mariachi Ensemble, Gamelan Ensemble, and Mideast/Balkan Ensemble. Additional ensembles may be offered from semester to semester.

  - Complete a minimum of 10 credits, choosing from private instruction (MUSI 1041 and MUSI 3041) or small group instruction (MUSI 1021 and MUSI 2021) or small group piano instruction (MUSI 1022 or MUSI 2022) or composition seminar (MUSI 3015) or songwriting seminar (MUSI 3016).

- **Unrestricted Electives** .................................................................................... 8 credits

**Program Data**

Santa Fe University of Art and Design is committed to providing the information students need to make an informed decision about where they pursue their education. [Click here to find detailed information](#) for the Bachelor of Arts in Contemporary Music relating to the types of occupations this program may lead to, completion rate, program costs, and median loan debt of students who have graduated from
this program.

**Creative Writing and Literature Department**

The SFUAD Creative Writing and Literature Department offers a degree program in creative writing built on ample requirements in literature and specialized writing courses that provide a foundation in historical context and critical thinking. In their first semester, students begin working on their own original writing. Courses are taught by award-winning and published faculty who are active in their fields.

Within the department, students may earn a BA in Creative Writing. Information about available minors within the department is provided in the Academic Minors section of this catalog.

In their sophomore year, students are eligible to apply to the highly competitive New York Arts Program (NYAP), which they would attend for one semester during their junior year. More information is provided in the Degree Requirements section of this catalog.

**Mission Statement**

Writing is an act of relating: between you and the page, between you and writers past and present, between you and your own voice. Writing is immersive, generative, collaborative, and evocative.

In the Creative Writing and Literature Department, there exists a community of fearless writers and tenacious revisers. Students are practitioners of a literary craft that takes risks, pursues obsessions, both bends and builds upon literary tradition, and draws readers into unique worlds. Faculty and students in the department are exhilarated by the possibilities of the written word.

**Bachelor of Arts (BA) In Creative Writing and Literature**

The BA in Creative Writing provides students with an opportunity to choose emphases of study from the writing genre options of fiction, creative nonfiction, poetry, or screenwriting. Students complete workshop courses in the chosen emphases that center on constructive critiques of original written work.

**Program Learning Outcomes for the BA in Creative Writing and Literature**

The BA in Creative Writing adheres to a set of program outcomes that promote the development of critical thinking skills, communication skills, diversity awareness, technical skills in the field of creative writing, and artistic/creative skills in the field of creative writing. At the completion of the BA in Creative Writing, students are expected to demonstrate:

- **Literary Analysis** - Students will demonstrate sophisticated analysis of literary texts across genres.
- **Writing Influences** - Students will recognize and can articulate the influence of other writers on their own creative writing.
- **Revision** - Students will effectively use the revision process to improve their writing as demonstrated by the ability to incorporate constructive feedback from instructors and peers, and by the ability to engage in effective self-critique.
- **Critique** - Students will exchange meaningful and constructive editorial feedback through the process of writing critique, drawing upon appropriate terminology and technical concepts relevant to their genre.
- **Professional Practice** – Students will develop professional practice skills required for success in the Creative Writing field.
Admission Requirements for the BA in Creative Writing and Literature
To be admitted to the BA in Creative Writing, students must meet the general SFUAD admission standards, as well as the following additional requirements:

• Students are required to submit a portfolio at the time of application.

Program of Study for the BA in Creative Writing and Literature
The BA in Creative Writing requires 120 credits consisting of 36 credits in the liberal arts core, 28 credits in major requirements, 16 credits in emphasis requirements, 24 credits in literature requirements, 4 credits in professional practice requirements, and 12 credits in unrestricted electives. The program of study is provided as follows.

• Liberal Arts Core Requirements ............................................................................................ 36 credits
  (For details regarding the Liberal Arts Core Requirements, students should refer to the Liberal Arts Core Curriculum section of this catalog.)

• Major Requirements .......................................................................................................... 28 credits
  CWRT 1060 Living Writers: Foundations (4 credits)
  CWRT 1061 Living Writers: Revisions (4 credits)
  CWRT 2050 The Writer and the Word (4 credits)
  CWRT 2150 Techniques of Creative Writing: Poetry (4 credits)
  CWRT 2250 Techniques of Creative Writing: Fiction (4 credits)
  CWRT 2350 Techniques of Creative Writing: Creative Nonfiction (4 credits)
  CWRT 4970 Senior Reading (4 credits)

• Genre Specialization Workshop Requirements .................................................................... 16 credits
  Choose two of the following four genre specializations:

  Genre Specialization: Poetry
  CWRT 3150 Intermediate Poetry Workshop (4 credits)
  CWRT 4150 Advanced Poetry Workshop (4 credits)

  Genre Specialization: Fiction
  CWRT 3250 Intermediate Fiction Workshop (4 credits)
  CWRT 4250 Advanced Fiction Workshop (4 credits)

  Genre Specialization: Creative Nonfiction
  CWRT 3350 Intermediate Creative Nonfiction Workshop (4 credits)
  CWRT 4350 Advanced Creative Nonfiction Workshop (4 credits)

  Genre Specialization: Story Development/Screenwriting
  CWRT 2217 Fundamentals of Story Development (4 credits)
  CWRT 3318 Intermediate Story Development (4 credits)

  Note: Courses in the story development genre emphasis are cross-listed as FILM courses (FILM 2217, FILM 3318, FILM 3319, and FILM 4418). Students in the story development genre emphasis are strongly encouraged to complete Writing for Television (CWRT 3320), and Advanced Story Development (CWRT 4418) as electives.

• Literature Requirements..................................................................................................... 24 credits
  All CWL majors are expected to take one course under each of the following six categories. Each year, there will be a range of class offerings that fulfill each category.
Studies in Literary Tradition:

**CWRT 2415** The Gothic: 19th Century British and American Literature (4 credits)
**CWRT 2416** You’ve Got To Read This (4 credits)
**CWRT 3415** Women and Gender in Literature (4 credits)
**CWRT 3416** The Long Story: History of the Novel (4 credits)
**CWRT 3417** Literature and Revolution (4 credits)
**CWRT 3418** Myth, Archetype, and Fairy Tales (4 credits)
**CWRT 3419** Strange Bodies: 19th and Early-20th Century British and American Literature (4 credits)

Studies in Shakespeare:

**CWRT 3515** Shakespeare’s Tragedies (4 credits)
**CWRT 3516** Shakespeare’s Comedies (4 credits)
**CWRT 3517** Shakespeare and Film (4 credits)
**CWRT 3518** Shakespeare and Women (4 credits)

Studies in Modernism:

**CWRT 3615** Modernism In Exile (4 credits)
**CWRT 3616** Americana: Domestic Modernist Literature in the United States (4 credits)
**CWRT 3617** Symbolism, Surrealism, and Beyond: Modernist European Literature (4 credits)

Studies in 20th-Century Literature:

**CWRT 2715** The Beat Generation: Methods and Madness (4 credits)
**CWRT 2716** 20th-Century American Poetry (4 credits)
**CWRT 2717** 20th-Century American Fiction (4 credits)
**CWRT 3715** Literature of War
**CWRT 3716** The Writer of Color in 20th-Century America (4 credits)
**CWRT 3717** The American Short Story (4 credits)

Studies in Contemporary Literature and Genre:

**CWRT 2815** Detective, Crime, and Pulp Fiction (4 credits)
**CWRT 3815** Experimental Literature (4 credits)
**CWRT 3816** Post-War to Punk (4 credits)
**CWRT 3817** Science Fiction (4 credits)
**CWRT 3818** Literature and the Post-Human (4 credits)

Studies in World Literature:

**CWRT 3915** Postcolonial Literature (4 credits)
**CWRT 3916** The World Novel (4 credits)
**CWRT 3917** Creation Stories (4 credits)
**CWRT 3919** Postmodern World Literature (4 credits)

- **Professional Practice Requirements** ................................................................. 4 credits
  
  **CWRT 2051** Real Stories (2 credits)
  **CWRT 2052** Professional Practice (2 credits)

- **Unrestricted Electives** ....................................................................................... 12 credits

(8 of the 12 credits must be upper-division)
Program Data
Santa Fe University of Art and Design is committed to providing the information students need to make an informed decision about where they pursue their education. Click here to find detailed information for the Bachelor of Arts in Creative Writing relating to the types of occupations this program may lead to, completion rate, program costs, and median loan debt of students who have graduated from this program.

Digital Arts Department
Created with today’s digitally savvy student in mind, the BFA in Digital Arts is built upon courses that develop artistic skills and technical expertise using diverse digital media and contemporary techniques. Because emerging digital artists need to be aware of economic and ethical considerations, an understanding of the business side of things is an integral part of this program.

The core curriculum features 2D and 3D imaging, and the many ways these techniques are applied in today’s visual media environment. Coursework includes: graphic design, animation, generative arts, film, digital photography, and digital arts on the Internet. Students also identify an internship opportunity in their junior or senior year where further competence can be developed in their unique area of interest.

Mission Statement
The goal of the digital arts department is to create a playground for those who love to explore, experiment, and express ideas with new and different media and technologies.

Bachelor of Fine Arts (BFA) in Digital Arts
The BFA in Digital Arts provides students with an opportunity to choose one of two areas of study in animation or digital illustration.

Program Learning Outcomes for the BFA in Digital Arts
The BFA in Digital Arts adheres to a set of program outcomes that promote technical skills, expressiveness, and communication. Upon completion of the BFA in Digital Arts, students are expected to demonstrate:

- **Technical Skills**: Choose and use the appropriate tools to create visually engaging animated films.
- **Expressiveness**: Create works that are expressive of key/recognizable ideas.
- **Communication**: Use appropriate visual vocabulary to communicate with their chosen audience.

Admission Requirements for the BFA in Digital Arts
To be admitted to the BFA in Digital Arts, students must meet the general SFUAD admissions standards, as well as the following additional requirements:

- Students are required to submit a portfolio at the time of application.

Program of Study for the BFA in Digital Arts
The BFA in Digital Arts requires 120 credits consisting of 36 credits in the liberal arts core, 4 credits in foundation requirements, 48 credits in major requirements, 12 credits in emphasis requirements, 12 credits in designated electives, and 8 credits of unrestricted electives. The program of study is provided as follows.

- **Liberal Arts Core Requirements** ........................................................................................................... 36 credits
• Foundation Requirements ................................................................. 4 credits
  DART 1001  Freshman Studio I (2 credits)
  DART 1002  Freshman Studio II (2 credits)

• Major Requirements ....................................................................... 48 credits
  DART 1005  Introduction to Digital Arts I (4 credits)
  DART 1010  Introduction to Digital Arts II (4 credits)
  DART 2005  History of Digital Arts (4 credits)
  DART 2010  Introduction to Creative Coding (4 credits)
  DART 2105  Introduction to 3D CG Animation (4 credits)
  DART 3120  Digital Arts on the Internet (4 credits)
  DART 4300  Professional Practices of Digital Arts (4 credits)
  DART 4395  Digital Arts Research (4 credits)
  DART 4396  Digital Arts Thesis (4 credits)
  FILM 1102  Introduction to Visual Storytelling (4 credits)
  GRDN 1100  Graphic Design I (4 credits)
  PHOT 2010  Beginning Digital Photography (4 credits)

• Emphasis Requirements ................................................................... 12 credits
  Choose one of the following two emphasis areas:

  Emphasis: Animation
   DART 3100  Digital Arts Storytelling (4 credits)
   DART 3140  3D CG Character Construction (4 credits)
   DART 4100  3D CG Lighting and Shading (4 credits)

  Emphasis: Digital Illustration
   ARTS 1101  Drawing Studio: Form and Space (4 credits)
   DART 3200  Digital Illustration I (4 credits)
   DART 3205  Digital Illustration II (4 credits)

• Designated Electives (Upper-Division) .......................................... 12 credits

  Please note: All 12 credits need to be upper-division courses; some courses have prerequisites.

  Suggested Courses for Emphasis in Animation
   DART 3145  3D Character Animation (4 credits)
   DART 3200  Digital Illustration I (4 credits)
   DART 3205  Digital Illustration II (4 credits)
   DART 3250  Image and Sound in Digital Arts (4 credits)
   DART 3600  Special Topics in Digital Arts (4 credits)
   DART 4915  Digital Arts Internship (4 credits)
   GRDN 3320  Web Design II (4 credits)
   GRDN 3410  Motion Graphics I (4 credits)
   GRDN 3420  Motion Graphics II (4 credits)
   GRDN 3600  Special Topics in Graphic Design (4 credits)
   PHOT 3100  Intermediate Digital Photography (4 credits)
Suggested Courses for Emphasis in Digital Illustration:

- DART 3100 Digital Arts Storytelling (4 credits)
- DART 3140 3D CG Character Construction (4 credits)
- DART 3250 Image and Sound in Digital Arts (4 credits)
- DART 3600 Special Topics in Digital Arts (4 credits)
- DART 4100 3D CG Lighting and Shading (4 credits)
- DART 4915 Digital Arts Internship (4 credits)
- GRDN 3310 Web Design I (4 credits)
- GRDN 3320 Web Design II (4 credits)
- GRDN 3410 Motion Graphics I (4 credits)
- GRDN 3600 Special Topics in Graphic Design (4 credits)
- PHOT 3001 Book Arts I (4 credits)
- PHOT 3002 Book Arts II (4 credits)
- PHOT 3010 Visual Storytelling and the Photographic Essay (4 credits)
- PHOT 3011 New Media Journalism I: Visual/Audio Storytelling (4 credits)
- PHOT 3100 Intermediate Digital Photography (4 credits)

- Unrestricted Electives ............................................................................................................. 8 credits

(Animation Emphasis may choose any courses from ARTS/DART/FILM/GRDN/PHOT.)

(Digital Illustration Emphasis must choose a minimum of one upper division 4-credit course and any-level course for the remaining 4 credits needed from ARTS/DART/FILM/GRDN/PHOT.)

Program Data

Santa Fe University of Art and Design is committed to providing the information students need to make an informed decision about where they pursue their education. Click here to find detailed information for the Bachelor of Fine Arts in Digital Arts relating to the types of occupations this program may lead to, completion rate, program costs, and median loan debt of students who have graduated from this program.

The Film School

The Film School offers a degree program in film that integrates film and digital production with story development and critical studies.

The studio-based curriculum is supported by a strong liberal arts foundation that creates opportunities and an environment in which students can develop a unique artistic voice through creative storytelling. The program supports traditional and alternative modes of expression and encourages students to think critically about artistic work in a social, political, and historical context, while also preparing them for creative careers in film, television, emergent media, and related fields.

Mission Statement

The Film School at SFUAD graduates exceptional, responsible content creators who have mastered the craft of storytelling and the business of content creation. A project-driven approach to learning produces creative and agile professionals who lead innovation in varied aspects of the industry,
approach their work from a global perspective, and understand that all media is rooted in story, business, and responsibility.

**Bachelor of Fine Arts (BFA) In Film**

The BFA in Film is designed to provide students with an opportunity to produce work that challenges political, cultural, and aesthetic conventions, as well as encourage critical thinking about artistic work. The program integrates coursework and real world experience that crosses the boundaries between today’s and tomorrow’s media.

**Program Learning Outcomes for the BFA in Film**

The BFA in Film adheres to a set of program outcomes that promote the development of critical thinking skills, communication skills, diversity awareness, technical skills, and artistic/creative skills in the field of film. At the completion of the BFA in Film, students are expected to demonstrate:

- **Storytelling** – Students demonstrate the ability to convey a story using cinematic modalities in a manner appropriate to their subject, audience, and purpose.
- **Technical Proficiency** – Students demonstrate technical proficiency in the use of hardware and software to support their cinematic goals.
- **Communication Skills** – Students demonstrate effective written and oral communication skills in professional contexts.
- **Professionalism** – Students demonstrate professionalism through their skills, behaviors, and knowledge in media production.

**Admission Requirements for the BFA in Film**

To be admitted to the BFA in Film, students must meet the general SFUAD admission standards, as well as the following additional requirements:

- Students are required to submit a portfolio at the time of application.
- Students seeking a second degree or second major in film must complete all requirements for the BFA in Film.

**Program of Study for the BFA in Film**

The BFA in Film requires 120 credits consisting of 36 credits in the liberal arts core, and 40 credits in major requirements. A concentration in Production, Story Development, and Post-Production requires 28 credits and 16 credits of designated electives. A concentration in Animation and Visual Effects requires 32 credits, and 12 credits in designated electives. The program of study is provided as follows:

- **Liberal Arts Core Requirements** ................................................................................. 36 credits
  (For details regarding the Liberal Arts Core Requirements, students should refer to the Liberal Arts Core Curriculum section of this catalog.)
- **Major Requirements** ............................................................................................... 40 credits

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<tr>
<td>FILM 1005</td>
<td>Digital Arts for Filmmakers</td>
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<tr>
<td>FILM 1102</td>
<td>Introduction to Visual Storytelling</td>
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<td>FILM 1103</td>
<td>Production Explorations</td>
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<td>FILM 1104</td>
<td>Post-Production Explorations</td>
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<td>FILM 1105</td>
<td>Friday at the Movies</td>
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<tr>
<td>FILM 2101</td>
<td>Professional Film, Television, and Emergent Media Practices</td>
<td>4 credits</td>
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<tr>
<td>FILM 2201</td>
<td>20th-Century Film History</td>
<td>4 credits</td>
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</table>
FILM 2217  Fundamentals of Story Development (4 credits)
FILM 3304  Business of Film, Television, and Emergent Media (4 credits)
FILM 3310  Story, Ethics, and Responsibility (4 credits)
FILM 4915  Film/TV/New Media Internship (2 credits)

- Concentration Requirements ........................................................................................................ 28–32 credits

Choose one of the following concentrations:

Concentration: Production (28 credits)
- FILM 2211  Creative Development and Producing for Film & TV (4 credits)
- FILM 2213  Post Production Editing & Effects (4 credits)
- FILM 2405  Capturing Excellent Sound (4 credits)
- FILM 3212  Making Dynamic Films (4 credits)
- FILM 3324  Introduction to Directing (4 credits)
- FILM 3356  Telling a Story with the Camera (4 credits)
- FILM 4406  Advanced Producing & Financing (4 credits)

Concentration: Story Development (28 credits)
- FILM 2218  Story Development for Emergent Media (4 credits)
- FILM 3318  Intermediate Story Development (4 credits)
- FILM 3319  Adaptation and Branding (4 credits)
- FILM 3320  Writing for Television (4 credits)
- FILM 4418  Advanced Story Development (4 credits)
- FILM 4419  Transmedia Story Development (4 credits)
- FILM 4420  Business of Story Development (4 credits)

Concentration: Post-Production (28 credits)
- FILM 2213  Post Production Editing & Effects (4 credits)
- FILM 2405  Capturing Excellent Sound (4 credits)
- FILM 3316  Audio Design I (4 credits)
- FILM 3367  Documentary Post-Production (4 credits)
- FILM 3368  Post-Production Workflow (4 credits)
- FILM 3369  The Art of Film and Video Editing (4 credits)
- FILM 4471  Advanced Editing (4 credits)

Concentration: Animation and Visual Effects (32 credits)
- FILM 2213  Post-Production Editing and Effects (4 credits)
- FILM 2401  Pre-Viz and Pipeline for Animation and Visual Effects Production (4 credits)
- FILM 3400  3D Computer Animation Production I: Modeling and Texturing (4 credits)
- FILM 3401  3D Computer Animation Production II: Rigging and Animation (4 credits)
- FILM 3402  3D Computer Animation Production III: Lighting, Rendering, and Visual Effects (4 credits)
- FILM 4404  Foundation 3D: Mini Project (4 credits)

Animation and Visual Effects Specialty Requirements
Choose one of the following specialties:

Specialty: Visual Effects
- FILM 4400  Visual Effects Basic Compositing (4 credits)
- FILM 4401  Visual Effects Advanced Compositing (4 credits)

Specialty: Character Animation
FILM 4402  3D Animation Character Development (4 credits)
FILM 4403  Advanced 3D Character Animation (4 credits)

Specialty: Game Design
FILM 4411  Level Design (4 credits)
FILM 4412  Cinematics and Virtual Production (4 credits)

- Designated Electives ............................................................................................................. 12–16 credits

Concentration: Production
(Choose 16 additional credits in upper-division FILM electives.)

Concentration: Story Development
(Choose 16 additional credits in FILM electives, a minimum of 12 credits must be upper-division.)

Concentration: Post-Production
(Choose 16 additional credits in FILM electives, a minimum of 12 credits must be upper-division.)

Concentration: Animation & Visual Effects
(Choose 12 additional credits in FILM electives, a minimum of 8 credits must be upper-division.)

Program Data
Santa Fe University of Art and Design is committed to providing the information students need to make
an informed decision about where they pursue their education. Click here to find detailed information
for the Bachelor of Fine Arts in Film relating to the types of occupations this program may lead to,
completion rate, program costs, and median loan debt of students who have graduated from this
program.

Online Film Certificate
The SFUAD Online Film Certificate prepares both current and aspiring film practitioners to become
credible content-creators who deliver compelling stories in a variety of media. Through a curriculum
that incorporates the transforming power of the Internet as a content distribution and marketing
vehicle, as well as creative projects that simulate the demands of the marketplace, students develop
relevant skills and hone their creativity. Throughout the program, students accumulate a body of work
useful for seeking employment.

The certificate program of study begins with grounding in story development and analysis of some of
the great works of the past and present. Subsequently, students explore and enhance their skills in the
areas of writing, producing, directing, and editing—all with a focus on how each of these functions
influences story. The program expands into a chosen area of specialization providing students with the
flexibility to explore an area of interest. Students culminate the program with a capstone course focused
on synthesizing their learning and producing a premier portfolio piece.

Program Learning Outcomes for the Online Film Certificate
The Online Film Certificate adheres to a set of program outcomes that promote the development of
critical thinking skills, communication skills, diversity awareness, technical skills, and artistic/creative
skills. At the completion of the Online Film Certificate, students are expected to:

- **Media Analysis**: Students critically analyze media from producer and consumer
  perspectives.
- **Written Communication**: Students write effectively for varied audiences, purposes, and
  modalities including internet and marketing.
- **Critical Thinking**: Students apply critical thinking and self-reflection to create and evaluate work.
- **Knowledge of Film-Making Roles**: Students demonstrate an understanding of the writer, producer, director, and editor roles, skills, and functions.
- **Technical Proficiency**: Students use appropriate traditional and digital media, technology, and tools to produce creative content for a variety of screens.
- **Communication Skills**: Students communicate with others professionally to improve projects and pitch ideas.

**Admission Requirements for the Online Film Certificate**
To be admitted to the Online Film Certificate program, students must meet the general SFUAD admission standards, as well as the following additional requirements:

- A minimum GPA of 2.0 is required to be fully admitted into the program. Applicants who do not meet the minimum requirements for regular admission and have a cumulative GPA between 1.99 and 1.50 may be considered for conditional admission. Students with a GPA below 1.50 may be considered for conditional admission by the Admission Committee.

**Program of Study for the Online Film Certificate (Producing/Editing Specialization)**
The Online Film Certificate requires 32 credits. The program of study is provided as follows.

- Certificate Requirements ...................................................................................................... 32 credits
  - FLMO 1101 Media Literacy: Elements of Storytelling (4 credits)
  - FLMO 1102 Media Production I: Producing & Directing (4 credits)
  - FLMO 1103 Media Production II: Writing (4 credits)
  - FLMO 1104 Media Production III: Editing & Distribution (4 credits)
  - FILMO 2211 Producing and Editing for Nonfiction (4 credits)
  - FLMO 2212 Advanced Producing (4 credits)
  - FLMO 2213 Advanced Editing (4 credits)
  - FLMO 3000 Capstone (4 credits)

**Program of Study for the Online Film Certificate (Writing/Directing Specialization)**
The Online Film Certificate requires 32 credits. The program of study is provided as follows.

- Certificate Requirements ...................................................................................................... 32 credits
  - FLMO 1101 Media Literacy: Elements of Storytelling (4 credits)
  - FLMO 1102 Media Production I: Producing & Directing (4 credits)
  - FLMO 1103 Media Production II: Writing (4 credits)
  - FLMO 1104 Media Production III: Editing & Distribution (4 credits)
  - FILMO 2111 Writing & Directing for Nonfiction (4 credits)
  - FLMO 2112 Advanced Writing (4 credits)
  - FLMO 2113 Advanced Directing (4 credits)
  - FLMO 3000 Capstone (4 credits)

**Program of Study for the Online Film Certificate (Self-Designed Specialization)**
The Online Film Certificate requires 32 credits. The program of study is provided as follows.

- Certificate Requirements ...................................................................................................... 32 credits
  - FLMO 1101 Media Literacy: Elements of Storytelling (4 credits)
  - FLMO 1102 Media Production I: Producing & Directing (4 credits)
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<tr>
<td>FLMO 1104</td>
<td>Media Production III: Editing &amp; Distribution</td>
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<tr>
<td>FILMO 2111</td>
<td>Writing &amp; Directing for Nonfiction</td>
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<td>FILMO 2111</td>
<td>Producing and Editing for Nonfiction</td>
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<td>FLMO 2112</td>
<td>Advanced Writing</td>
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<td>FLMO 2112</td>
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<td>FLMO 3000</td>
<td>Capstone</td>
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**Program Data**

Santa Fe University of Art and Design is committed to providing the information students need to make an informed decision about where they pursue their education. [Click here to find detailed information](#) for the Online Film Certificate relating to the types of occupations this program may lead to, completion rate, program costs, and median loan debt of students who have graduated from this program.

**Graphic Design Department**

The Graphic Design Department offers a degree program in graphic design that introduces the field as both contemplative art and professional practice. Coursework focuses on design principles, concept and content, creative methodologies, and the development of a personal visual style.

Within the Graphic Design Department, students may earn a BFA in Graphic Design. Information about available minors within the department is provided in the Academic Minors section of this catalog.

In addition, students have the opportunity to complement traditional print media with an emphasis in Web Design or Motion Graphics.

**Mission Statement**

The SFUAD Graphic Design Department cultivates and encourages the understanding, appreciation, and application of graphic design as both artistic expression and professional practice. Students are introduced to timeless philosophies and contemporary theory while mastering the latest tools and technology. Mindfulness, curiosity, and self-reflection fuel the unfolding of each student’s creative process as applied to both real world and experimental projects.

**Bachelor of Fine Arts (BFA) in Graphic Design**

The BFA in Graphic Design is designed to provide students familiarity with graphic design from both a contemporary and historical perspective. Students explore the fundamental principles of design and typography through the use of both analog and digital tools. Students are encouraged to see graphic design as both personal expression and commercial art. The degree culminates with a senior thesis studio course where each student spends a semester identifying a graphic design project, researching information, gathering and making assets, and ultimately, creating an entire visual campaign for an area of personal interest.
**Program Learning Outcomes for the BFA in Graphic Design**
The BFA in Graphic Design adheres to a set of program outcomes that promote the development of critical thinking skills, communication skills, diversity awareness, technical skills in the field of graphic design, and artistic/creative skills in the field of graphic design. At the completion of the BFA in Graphic Design students are expected to demonstrate the following outcomes:

- Graduates intentionally use contemporary digital tools and software to create sophisticated graphic design.
- Graduates craft refined graphic design in various media including print and screen.
- Graduates apply and combine design elements and principles in both simple and complex graphic design projects.
- Graduates create poetic and conceptual visual solutions in response to client-based needs and real-world content.
- Graduates recognize, develop, and work with both intuitive and intellectual design methodologies to create graphic design.
- Graduates cultivate and demonstrate a personal voice or style in both experimental and real-world design projects.

**Admission Requirements for the BFA in Graphic Design**
To be admitted to the BFA in Graphic Design, students must meet the general SFUAD admission standards, as well as the following additional requirements:

- Students are required to submit a portfolio at the time of application.

**Program of Study for the BFA in Graphic Design**
The BFA in Graphic Design requires 120 credits consisting of 36 credits in the liberal arts core, 4 credits in foundation requirements, 48 credits in major requirements, 8 credits in emphasis requirements, 16 credits in designated electives, and 8 credits in unrestricted electives. The program of study is provided as follows.

- Liberal Arts Core Requirements .................................................................................................................. 36 credits
  (For details regarding the Liberal Arts Core Requirements, students should refer to the Liberal Arts Core Curriculum section of this catalog.)
- Foundation Requirements .......................................................................................................................... 4 credits
  GRDN 1001 Freshman Studio I (2 credits)
  GRDN 1002 Freshman Studio II (2 credits)
- Major Requirements ........................................................................................................................................ 48 credits
  ARTH 1001 History of World Art I (4 credits)
  ARTH 1002 History of World Art II (4 credits)
  GRDN 1050 Digital Image-Making (4 credits)
  GRDN 1100 Graphic Design I (4 credits)
  GRDN 1200 Typography I (4 credits)
  GRDN 2100 Graphic Design II (4 credits)
  GRDN 2200 Typography II (4 credits)
  GRDN 2300 History of Graphic Design (4 credits)
  GRDN 3100 Graphic Design III (4 credits)
  GRDN 4100 Graphic Design IV (4 credits)
GRDN 4300  Business Practices and Portfolio Prep for Designers (4 credits)
GRDN 4500  Senior Design Studio/BFA Thesis (4 credits)

- Emphasis Requirements .......................................................................................................... 8 credits
  Choose one of the following two emphases:

  Emphasis: Web Design
  GRDN 3310  Web Design I (4 credits)
  GRDN 3320  Web Design II (4 credits)

  Emphasis: Motion Graphics
  GRDN 3410  Motion Graphics I (4 credits)
  GRDN 3420  Motion Graphics II (4 credits)

- Designated Electives ............................................................................................................. 16 credits
  Choose 16 credits in upper-division of studio coursework from ARTS, DART, GRDN, FILM, or PHOT.
  (4 credits may be chosen from art history coursework from ARTH, GRDN, FILM, or PHOT.)

- Unrestricted Electives ............................................................................................................. 8 credits

Program Data
Santa Fe University of Art and Design is committed to providing the information students need to make an informed decision about where they pursue their education. Click here to find detailed information for the Bachelor of Fine Arts in Graphic Design relating to the types of occupations this program may lead to, completion rate, program costs, and median loan debt of students who have graduated from this program.

Performing Arts Department
The Performing Arts Department offers innovative theatre education through professional artist mentoring, project-based learning models, access to artistic resources and instruction, and an overall practical hands-on experience that cultivates artistic independence.

Projects include four professionally directed main stage plays and musicals a year, workshop performances in acting, dance, music theatre and voice, student generated studio plays, senior theses, stage management, and student designs. Students are mentored in all backstage areas, including set construction, costume construction, hair and makeup, electrics, rigging, box office, scene painting, and props.

Within the department, students may earn a BA in Theatre Performance, BA in Theatre Design, or BFA in Theatre. Information about available minors is provided in the Academic Minors section of this catalog.

Faculty assist students in obtaining internships with professional theatre companies around the country and internationally, including semester abroad programs in London and New York. More information about the London Center Program and New York Arts Program is provided in the Degree Requirements section of this catalog.

Mission Statement
The Performing Arts Department prepares students for admission to nationally prominent theatre graduate programs or entry into the profession as designers, technicians, actors, or dancers (for both
musical and non-musical theatre). The departments continue to attract outstanding aspiring theatre professionals from throughout the country.

- BFA and BA students hone their craft in mainstage and studio productions each year, working with professional actors, teachers, directors, designers, and guest artists.
- Our training is focused on a skill development, text-centered practical approach in the classroom and on stage.
- Our stage-centered training program brings the PAD distinctive competence as an undergraduate program nationally.
- Internships, recitals, portfolio displays, coaching for graduate auditions, and establishing network connections with working alumni and industry professionals is a capstone in the senior year.

Bachelor of Fine Arts (BFA) in Theatre

The BFA in Theatre constitutes a pre-professional degree for students whose interests and abilities suggest strong potential for a career in the theatre profession. Students must select one of the following specializations upon admission to the program: Acting, Dance, Music Theatre, or Design/Technical. Different programs of study are provided for each of the four specializations.

Program Learning Outcomes for the BFA in Theatre (Acting Specialization)

The BFA in Theatre adheres to a set of program outcomes. Upon completion of the BFA in Theatre (Acting Specialization) students are expected to:

- **Acting Technique & Performance:** Students demonstrate proficiency in acting, voice, and movement in support of performance across a range of arts and entertainment platforms.
- **Acting History & Theory:** Students demonstrate knowledge of performance history and acting theory.
- **Technical Production Proficiency:** Students demonstrate fundamental knowledge and skills of technical production.
- **Professionalism:** Students demonstrate professional behaviors and attitudes appropriate to arts and entertainment

Admission Requirements for the BFA in Theatre (Acting Specialization)

To be admitted to the BFA in Theatre, students must meet the general SFUAD admission standards, as well as the following additional requirements:

- Students are required to complete an audition.
- Students wishing to change degree from BA to BFA may apply to the BFA program at the end of their sophomore year by completing a progress evaluation.
- Transfer students accepted on the BFA track must be in residence at SFUAD for a minimum of two years (four semesters) in the Performing Arts Department.
- Once admitted to the BFA in Theatre, students must maintain a cumulative GPA of 2.5 or higher with no grade below a C in any major requirement.

Program of Study for the BFA in Theatre (Acting Specialization)

The BFA in Theatre (Acting Specialization) requires 120 credits consisting of 36 credits in the liberal arts core, 72 credits in major requirements, and 12 credits in designated electives. The program of study is provided as follows.
• Liberal Arts Core Requirements 36 credits
  (For details regarding the Liberal Arts Core Requirements, students should refer to the Liberal Arts Core Curriculum section of this catalog.)
  As part of the liberal arts core curriculum that all undergraduate students are required to take, theatre students must include the following course as their Humanities Distributive core course:
  THEA 3078 Theatre History (4 credits)

• Major Requirements 72 credits
  THEA 1041 Voice I (Spring Semester Freshman) (2 credits)
  THEA 1041 Voice I (Fall Semester Sophomore) (2 credits)
  THEA 1130 Acting I (4 credits)
  THEA 1230 Acting II (4 credits)
  THEA 2032 Shakespeare Performance (2 credits)
  THEA 2061 Acting Contemporary Scenes (4 credits)
  THEA 2067 Rehearsal & Production I: Sophomore (4 credits)
  THEA 2068 Rehearsal & Production II: Sophomore (4 credits)
  THEA 2130 Acting III (4 credits)
  THEA 2230 Acting IV (4 credits)
  THEA 3042 Estill Voice (2 credits)
  THEA 3067 Rehearsal & Production I: Junior (4 credits)
  THEA 3068 Rehearsal & Production II: Junior (4 credits)
  THEA 3130 Acting V (4 credits)
  THEA 4045 Acting VI (4 credits)
  THEA 4047 Acting Audition (4 credits)
  THEA 4049 Beginning Film Acting (4 credits)
  THEA 4067 Rehearsal & Production I: Senior (4 credits)
  THEA 4068 Rehearsal & Production II: Senior (4 credits)
  THEA 4149 Advanced Film Acting (4 credits)

• Designated Electives 12 credits
  Choose two of the following courses:
  THEA 1021 Stage Management (2 credits)
  THEA 1022 Basic Stage Lighting (2 credits)
  THEA 1023 Costuming (2 credits)
  THEA 1024 Stagecraft (2 credits)

  Choose eight credits from the following courses:
  DANC XXXX Various Dance Classes (2 credits each)
  DANC 3600 Special Topics in Dance (1–4 credits)
  DANC 4600 Special Topics in Dance (1–4 credits)
  MUSI XXXX Various Music Classes (1–4 credits)
  THEA 1052 Musicianship (4 credits)
  THEA 2019 Applied Movement I (1–2 credits)
  THEA 3041 Voice II (1–2 credits)
  THEA 3060 Music Theatre Workshop I (4 credits)
  THEA 3600 Special Topics in Theatre (1–4 credits)
  THEA 3XXX Upper-Division Theatre Classes (2–4 credits)
THEA 4019  Applied Movement II (1–2 credits)
THEA 4060  Music Theatre Workshop II (4 credits)
THEA 4600  Special Topics in Theatre (1–4 credits)
THEA 4XXX  Upper-Division Theatre Classes (2–4 credits)

• Optional Electives
BFA Theatre candidates are encouraged to take 18 credits each semester for a total of 144 credits in order to develop skills at a level that will prepare them for competing in the real world of professional acting. The courses above (under Designated Electives) are suggested as optional electives.

Program Learning Outcomes for the BFA in Theatre (Dance Specialization)
The BFA in Theatre adheres to a set of program outcomes. Upon completion of the BFA in Theatre, students (Dance Specialization) are expected to:

• Dance Technique & Performance: Students demonstrate proficiency in dance technique and performance quality across a range of arts and entertainment platforms.
• Dance History and Theory: Students demonstrate fundamental knowledge of dance history and theory.
• Professionalism: Students demonstrate professional behaviors and attitudes appropriate to arts and entertainment.

Admission Requirements for the BFA in Theatre (Dance Specialization)
To be admitted to the BFA in Theatre, students must meet the general SFUAD admission standards, as well as the following additional requirements:

• Students are required to complete an audition.
• Transfer students accepted on the BFA track must be in residence at SFUAD for a minimum of two years (four semesters) in the Performing Arts Department.
• Once admitted to the BFA in Theatre, students must maintain a cumulative GPA of 2.5 or higher with no grade below a C in any major requirement.

Program of Study for the BFA in Theatre (Dance Specialization)
The BFA in Theatre (Dance Specialization) requires 120 credits consisting of 36 credits in the liberal arts core, and 84 credits in major requirements. The program of study is provided as follows.

• Liberal Arts Core Requirements ............................................................................................ 36 credits
  (For details regarding the Liberal Arts Core Requirements, students should refer to the Liberal Arts Core Curriculum section of this catalog.)
  As part of the liberal arts core curriculum that all undergraduate students are required to take, theatre students must include the following course as their Humanities Distributive core course:
  THEA 3078  Theatre History (4 credits)
• Major Requirements ............................................................................................................. 84 credits
  DANC 1067  Dance Rehearsal & Production I: Freshman (2 credits)
  DANC 1068  Dance Rehearsal & Production II: Freshman (2 credits)
  DANC 1113  Ballet I (2 credits)
  DANC 1115  Tap I (2 credits)
  DANC 1117  Modern Dance I (2 credits)
DANC 1213  Ballet II (2 credits)
DANC 1215  Tap II (2 credits)
DANC 1217  Modern Dance II (2 credits)
DANC 1300  Dancer Wellness (4 credits)
DANC 2067  Dance Rehearsal & Production I: Sophomore (2 credits)
DANC 2068  Dance Rehearsal & Production II: Sophomore (2 credits)
DANC 2112  Music Theatre Dance I (2 credits)
DANC 2113  Ballet III (2 credits)
DANC 2117  Modern Dance III (2 credits)
DANC 2121  Hip Hop Dance I (2 credits)
DANC 2212  Music Theatre Dance II (2 credits)
DANC 2213  Ballet IV (2 credits)
DANC 2217  Modern Dance IV (2 credits)
DANC 2221  Hip Hop Dance II (2 credits)
DANC 3067  Dance Rehearsal & Production I: Junior (2 credits)
DANC 3068  Dance Rehearsal & Production II: Junior (2 credits)
DANC 3078  Dance History (4 credits)
DANC 3113  Ballet V (2 credits)
DANC 3116  Jazz Dance I (2 credits)
DANC 3117  Modern Dance V (2 credits)
DANC 3213  Ballet VI (2 credits)
DANC 3216  Jazz Dance II (2 credits)
DANC 3217  Modern Dance VI (2 credits)
DANC 3400  Professional Dancer’s Workshop (4 credits)
DANC 4067  Dance Rehearsal & Production I: Senior (2 credits)
DANC 4068  Dance Rehearsal & Production II: Senior (2 credits)
DANC 4113  Ballet VII (2 credits)
DANC 4117  Modern Dance VII (2 credits)
DANC 4213  Ballet VIII (2 credits)
DANC 4217  Modern Dance VIII (2 credits)
DANC 4320  Dance Composition I (4 credits)
DANC 4420  Dance Composition II (4 credits)

- Optional Electives

BFA Theatre candidates are encouraged to take 18 credits each semester for a total of 144 credits in order to develop skills at a level that will prepare them for competing in the real world of professional dance. The courses listed below are suggested as optional electives, in addition to the major requirements.

DANC 2019  Applied Movement (1–2 credits)
DANC 2600  Special Topics in Dance (1–4 credits)
DANC 4019  Applied Movement II (1–2 credits)
DANC 4600  Special Topics in Dance (1–4 credits)
MUSI 1001  Musicianship Skills (2 credits)
THEA 1002  Beginning Acting (4 credits)
THEA 1022  Basic Stage Lighting (2 credits)
THEA 1023  Costuming (2 credits)
THEA 1024  Stagecraft (2 credits)
THEA 1041  Voice I (1–2 credits)
THEA 2025 History of Costume and Décor (4 credits)
THEA 3041 Voice II (1–2 credits)
THEA 3042 Estill Voice (2 credits)
THEA 3510 Interdisciplinary Arts Collective (2 credits)
THEA 4048 Music Theatre Audition and Career (4 credits)
THEA 4915 Theatre Internship (1–4 credits)

Program Learning Outcomes for the BFA in Theatre (Design/Technical Specialization)
The BFA in Theatre adheres to a set of program outcomes. Upon completion of the BFA in Theatre (Design/Technical Specialization) students are expected to:

• **Technical Skills and Production - Performance**: Students demonstrate proficiency in the application of fundamental design principles and technical production skills to support live and recorded performance.

• **Technical Skills and Production – Themed Environments**: Students demonstrate proficiency in the application of fundamental design principles and technical production skills in creating themed environments.

• **Storytelling and Design History**: Students demonstrate fundamental knowledge of historical and contemporary storytelling from the perspective of design and technology.

• **Technical Production Proficiency**: Students demonstrate fundamental knowledge and skills of technical production.

• **Professionalism**: Students demonstrate professional behaviors and attitudes appropriate to arts and entertainment

Admission Requirements for the BFA in Theatre (Design/Technical Specialization)
To be admitted to the BFA in Theatre, students must meet the general SFUAD admission standards, as well as the following additional requirements:

• Students are required to present a portfolio.

• Students wishing to change degree from BA to BFA may apply to the BFA program at the end of their sophomore year by completing a progress evaluation.

• Transfer students accepted on the BFA track must be in residence at SFUAD for a minimum of two years (four semesters) in the Performing Arts Department.

• Once admitted to the BFA in Theatre, students must maintain a cumulative GPA of 2.5 or higher with no grade below a C in any major requirement.

Program of Study for the BFA in Theatre (Design/Technical Specialization)
The BFA in Theatre (Design/Technical Specialization) requires 120 credits consisting of 36 credits in the liberal arts core, 74 credits in major requirements, and 10 credits in designated electives. The program of study is provided as follows.

• **Liberal Arts Core Requirements** ................................................................................................................................. 36 credits

(For details regarding the Liberal Arts Core Requirements, students should refer to the Liberal Arts Core Curriculum section of this catalog.)

As part of the liberal arts core curriculum that all undergraduate students are required to take, theatre students must include the following course as their Humanities Distributive core course:

THEA 3078 Theatre History (4 credits)

• **Major Requirements** ............................................................................................................................................... 74 credits
Designated Electives ............................................................................................................. 10 credits

Choose from the following courses:

- ARTS 1101 Drawing Studio: Form and Space (4 credits)
- ARTS 1201 Painting Studio: Color and Technique (4 credits)
- ARTS 1301 Sculpture Studio: Material and Process (4 credits)
- BBAM 1003 Intro to Business and Arts Management (4 credits)
- DART 1005 Introduction to Digital Arts I (4 credits)
- GRDN 1050 Digital Image-Making (4 credits)
- PHOT 1008 Beginning Photography (4 credits)
- THEA 1130 Acting I (4 credits)
- THEA 2019 Applied Movement (1–2 credits)
- THEA 3021 Scene Painting (2 credits)
- THEA 4029 Draping and Pattern-Making (4 credits)
- THEA 4915 Theatre Internship (1–16 credits)
- THEA 4925 New York Arts Program (1–16 credits)

Optional Electives

BFA Theatre candidates may take elective credits in order to enrich their education with courses from other disciplines or to develop more skills in their major to better prepare them for competing in the real world of professional theatre design or technology. The courses listed above (under Designated Electives) are suggested as Optional Electives.

Program Learning Outcomes for the BFA in Theatre (Music Theatre Specialization)

The BFA in Theatre adheres to a set of program outcomes. Upon completion of the BFA in Theatre (Music Theatre Specialization) students are expected to:
• **Musical Theatre Techniques & Performance**: Students demonstrate proficiency in acting, singing, and dance in support of performance across a range of arts and entertainment platforms.

• **Music Theatre Cannon & Training**: Students demonstrate knowledge of music theater history, vocal production systems, and approaches to acting.

• **Technical Production Proficiency**: Students demonstrate fundamental knowledge and skills of technical production.

• **Professionalism**: Students demonstrate professional behaviors and attitudes appropriate to arts and entertainment.

**Admission Requirements for the BFA in Theatre (Music Theatre Specialization)**
To be admitted to the BFA in Theatre, students must meet the general SFUAD admission standards, as well as the following additional requirements:

• **Musical Theatre Techniques & Performance**: Students demonstrate proficiency in acting, singing, and dance in support of performance across a range of arts and entertainment platforms.

• **Music Theatre Cannon & Training**: Students demonstrate knowledge of music theater history, vocal production systems, and approaches to acting.

• **Technical Production Proficiency**: Students demonstrate fundamental knowledge and skills of technical production.

• **Professionalism**: Students demonstrate professional behaviors and attitudes appropriate to arts and entertainment.

**Program of Study for the BFA in Theatre (Music Theatre Specialization)**
The BFA in Theatre (Music Theatre Specialization) requires 120 credits consisting of 36 credits in the liberal arts core, 72 credits in major requirements, and 12 credits in designated electives. The program of study is provided as follows.

• **Liberal Arts Core Requirements** ............................................................................................ 36 credits

  (For details regarding the Liberal Arts Core Requirements, students should refer to the Liberal Arts Core Curriculum section of this catalog.)

  As part of the liberal arts core curriculum that all undergraduate students are required to take, theatre students must include the following course as their Humanities Distributive core course:

  THEA 3078 Theatre History (4 credits)

• **Major Requirements** ............................................................................................................. 72 credits

  DANC 1113 Ballet I (2 credits)
  DANC 1213 Ballet II (2 credits)
  MUSI 1001 Musicianship Skills (2 credits)
  MUSI 1022 Small Group Piano Instruction (2 credits)
  THEA 1041 Voice I (Fall Semester Freshman) (2 credit)
  THEA 1041 Voice I (Spring Semester Freshman) (2 credit)
  THEA 1041 Voice I (Fall Semester Sophomore) (2 credit)
  THEA 1130 Acting I (4 credits)
  THEA 1230 Acting II (4 credits)
  THEA 2067 Rehearsal & Production I: Sophomore (4 credits)
  THEA 2068 Rehearsal & Production II: Sophomore (4 credits)
  THEA 3041 Voice II (Spring Semester Sophomore) (2 credits)
THEA 3041  Voice II (Fall Semester Junior) (2 credits)
THEA 3041  Voice II (Spring Semester Junior) (2 credits)
THEA 3042  Estill Voice (2 credits)
THEA 3060  Music Theatre Workshop I (4 credits)
THEA 3067  Rehearsal & Production I: Junior (4 credits)
THEA 3068  Rehearsal & Production II: Junior (4 credits)
THEA 3142  Estill for Singers (2 credits)
THEA 4048  Music Theatre Audition & Career (4 credits)
THEA 4060  Music Theatre Workshop II (Fall Semester Junior) (4 credits)
THEA 4060  Music Theatre Workshop II (Spring Semester Junior) (4 credits)
THEA 4067  Rehearsal & Production I: Senior (4 credits)
THEA 4068  Rehearsal & Production II: Senior (4 credits)

• Designated Electives ............................................................................................................. 12 credits

Choose two of the following courses:
THEA 1021  Stage Management (2 credits)
THEA 1022  Basic Stage Lighting (2 credits)
THEA 1023  Costuming (2 credits)
THEA 1024  Stagecraft (2 credits)

Choose four of the following courses:
DANC 2112  Music Theatre Dance I (2 credits)
DANC 2212  Music Theatre Dance II (2 credits)
DANC 2121  Hip Hop Dance I (2 credits)
DANC 2221  Hip Hop Dance II (2 credits)
DANC 2113  Ballet III (2 credits)
DANC 2213  Ballet IV (2 credits)
DANC 1117  Modern Dance I (2 credits)
DANC 1217  Modern Dance II (2 credits)
DANC 3116  Jazz Dance I (2 credits)
DANC 3216  Jazz Dance II (2 credits)
DANC 2600  Special Topics in Dance (2 credits)
DANC 4600  Special Topics in Dance (2 credits)

• Optional Elective

BFA Theatre candidates may take elective credits in order to enrich their education with courses from other disciplines, or to develop more skills in their major to better prepare them for competing in the real world of professional music theatre. The courses listed above (under Designated Electives) are suggested electives; in addition to the following:
THEA 2130  Acting III (4 credits)
THEA 2061  Acting Contemporary Scenes (4 credits)
THEA 4045  Acting VI: Voiceover/Acting for Commercials (4 credits)
THEA 4049  Beginning Film Acting (4 credits)

Students will be placed in an appropriate level for dance and music classes.

Program Data
Santa Fe University of Art and Design is committed to providing the information students need to make an informed decision about where they pursue their education. Click here to find detailed information for the Bachelor of Fine Arts in Theatre relating to the types of occupations this program may lead to, completion rate, program costs, and median loan debt of students who have graduated from this program.

**Bachelor of Arts (BA) In Theatre Design**

The BA in Theatre Design offers a well-rounded curriculum in theatre design and technology as a focal major for a broad-based education. The degree is designed to provide students with an opportunity to combine theatre training with another arts discipline as either a double major or minor.

**Program Learning Outcomes for the BA in Theatre Design**

The BA in Theatre Design adheres to a set of program. Upon completion of the BA in Theatre Design students are expected to demonstrate:

- **Technical Skills and Production – Performance**: Students demonstrate foundational levels of proficiency in the application of fundamental design principles and technical production skills to support live and recorded performance.

- **Technical Skills and Production – Themed Environments**: Students demonstrate proficiency in the application of fundamental design principles and technical production skills in creating themed environments.

- **Storytelling and Design History**: Students demonstrate fundamental knowledge of historical and contemporary storytelling from the perspective of design and technology.

- **Technical Production Proficiency**: Students demonstrate fundamental knowledge and skills of technical production.

- **Professionalism**: Students demonstrate professional behaviors and attitudes appropriate to arts and entertainment.

**Admission Requirements for the BA in Theatre Design**

To be admitted to the BA in Theatre Design, students must meet the general SFUAD admission standards, as well as the following additional requirements:

- Students must complete a formal interview and a formal portfolio review.

- Students must submit two letters of recommendations from teachers or theatre professionals. The letters may be submitted upon application to SFUAD or at the time of the formal portfolio review.

- Once admitted to the BA in Theatre, students must maintain a cumulative GPA of 2.5 or higher with no grade below a C in any major requirement.

**Program of Study for the BA in Theatre Design**

The BA in Theatre Design requires 120 credits consisting of 36 credits in the liberal arts core, 44 credits in major requirements, 12 credits in designated electives, and 28 credits in either a designated minor or unrestricted electives. The program of study is provided as follows.

- **Liberal Arts Core Requirements** .............................................................................................. 36 credits

  (For details regarding the Liberal Arts Core Requirements, students should refer to the Liberal Arts Core Curriculum section of this catalog.)
As part of the liberal arts core curriculum that all undergraduate students are required to take, theatre students must include the following course as their Humanities Distributive core course:

THEA 3078 Theatre History (4 credits)

- **Major Requirements** ................................................................. 44 credits
  - ARTS 1101 Drawing Studio: Form and Space (4 credits)
  - THEA 1021 Stage Management (2 credits)
  - THEA 1022 Basic Stage Lighting (2 credits)
  - THEA 1023 Costuming (2 credits)
  - THEA 1024 Stagecraft (2 credits)
  - THEA 1025 Drafting for the Theatre (4 credits)
  - THEA 2025 History of Costume and Décor (4 credits)
  - THEA 2026 Scene Design I (4 credits)
  - THEA 2027 Lighting Design I (4 credits)
  - THEA 3028 Costume Design I (4 credits)
  - THEA 3029 Stage Management (4 credits)
  - THEA 4250 Advanced Design Technical Theatre Production (4 credits)
  - THEA 4251 Advanced Design Technical Theatre Production (4 credits)

- **Designated Electives** ............................................................... 12 credits
  Choose 12 credits in upper-division THEA electives.

- **Unrestricted Electives** ............................................................ 28 credits
  Choose one of the following options:
  - Complete a 24-credit minor in a chosen discipline combined with 4 additional credits of unrestricted electives; or
  - Complete 28 credits of unrestricted electives.

**Program Data**

Santa Fe University of Art and Design is committed to providing the information students need to make an informed decision about where they pursue their education. Click here to find detailed information for the Bachelor of Arts in Theatre Design relating to the types of occupations this program may lead to, completion rate, program costs, and median loan debt of students who have graduated from this program.

**Bachelor of Arts (BA) In Theatre Performance**

The BA in Theatre Performance is designed for students who want a core theatre curriculum within an interdisciplinary theatre education. Main stage and studio productions, recitals, and class projects provide students with abundant production and performance experience. While specializing in theatre, students may incorporate a minor or second major in another field.

**Program Learning Outcomes for the BA in Theatre Performance**

The BA in Theatre Performance adheres to a set of program outcomes. Upon completion of the BA in Theatre Performance, students are expected to demonstrate:
• **Acting Technique & Performance:** Students demonstrate foundational levels of proficiency in acting, voice, and movement in support of performance across a range of arts and entertainment platforms.

• **Acting History & Theory:** Students demonstrate fundamental knowledge of performance history and acting theory.

• **Technical Production Proficiency:** Students demonstrate fundamental knowledge and skills of technical production.

• **Professionalism:** Students demonstrate professional behaviors and attitudes appropriate to arts and entertainment.

**Admission Requirements for the BA in Theatre Performance**

To be admitted to the BA in Theatre Performance, students must meet the general SFUAD admission standards, as well as the following additional requirements:

• Students must complete a formal interview and a formal audition.

• Students must submit two letters of recommendations from teachers or theatre professionals. The letters may be submitted upon application to SFUAD or at the time of the formal audition.

• Once admitted to the BA in Theatre, students must maintain a cumulative GPA of 2.5 or higher with no grade below a C in any major requirement.

**Program of Study for the BA in Theatre Performance**

The BA in Theatre Performance requires 120 credits consisting of 36 credits in the liberal arts core, 40 credits in major requirements, 16 credits in designated electives, and 28 credits in unrestricted electives. The program of study is provided as follows.

• **Liberal Arts Core Requirements** ................................................................. 36 credits

  (For details regarding the Liberal Arts Core Requirements, students should refer to the Liberal Arts Core Curriculum section of this catalog.)

  As part of the liberal arts core curriculum that all undergraduate students are required to take, theatre students *must include* the following course as their Humanities Distributive core course:

  THEA 3078  Theatre History (4 credits)

• **Major Requirements** .................................................................................. 40 credits

  THEA 1021  Stage Management (2 credits)
  THEA 1022  Basic Stage Lighting (2 credits)
  THEA 1023  Costuming (2 credits)
  THEA 1024  Stagecraft (2 credits)
  THEA 1130  Acting I (4 credits)
  THEA 1230  Acting II (4 credits)
  THEA 2067  Rehearsal & Production I: Sophomore (4 credits)
  THEA 2068  Rehearsal & Production II: Sophomore (4 credits)
  THEA 3067  Rehearsal & Production I: Junior (4 credits)
  THEA 3068  Rehearsal & Production II: Junior (4 credits)
  THEA 4067  Rehearsal & Production I: Senior (4 credits)
  THEA 4068  Rehearsal & Production II: Senior (4 credits)

• **Designated Electives** ................................................................................. 16 credits
Choose 16 credits in upper-division THEA electives.

- Unrestricted Electives ........................................................................................................... 28 credits

Choose one of the following options:

- Complete a 24-credit minor in a chosen discipline combined with 4 additional credits of unrestricted electives; or
- Complete 28 credits of unrestricted electives.

Program Data

Santa Fe University of Art and Design is committed to providing the information students need to make an informed decision about where they pursue their education. Click here to find detailed information for the Bachelor of Arts in Theatre Performance relating to the types of occupations this program may lead to, completion rate, program costs, and median loan debt of students who have graduated from this program.

Photography Department

The Photography Department offers a degree program that provides students with a comprehensive education in theory, techniques, history, and ethics of photography. Integrated with a strong foundation in the visual and liberal arts, the program provides the knowledge and perspective essential for students to pursue the medium as a humanistic endeavor and creative profession, as well as prepare for work in an allied field as an arts advocate.

Within the department, students may earn a BA in Photography or BFA in Photography. Information about available minors is provided in the Academic Minors section of this catalog.

In the sophomore year, students are eligible to apply to the highly competitive New York Arts Program, which will take place during the junior year. More information is provided in the Degree Requirements and Course Descriptions sections of this catalog.

Mission Statement

The Photography Department believes art can change the world. BA/BFA students find their place in a global community by developing a strong creative aesthetic, deep personal integrity, truth in vision, and most importantly, an undying passion for who they are and what they know they can do.

Bachelor of Fine Arts (BFA) in Photography

The BFA in Photography emphasizes the development of skills, concepts, and the historical awareness essential to the professional artist. Students experience an in-depth study of photography through studio instruction, practicum experience, and internships with artists, museums, galleries, and for-profit or nonprofit arts organizations. A comprehensive study of the history of photography, theory, and ethics, as related to past and contemporary issues, is a major focus of the curriculum.

Program Learning Outcomes for the BFA in Photography

The BFA in Photography adheres to a set of program outcomes. Upon completion of the BFA in Photography, students are expected to:
• **Technical Proficiency** – Students demonstrate in-depth proficiency in darkroom, digital, and alternative techniques.

• **Personal Vision & Creativity** – Students visually articulate their personal creative vision and intention within the context of the larger history of photography.

• **Professional Communication** – Students present themselves and their work professionally.

• **History and Ideas of Photography** – Students identify major trends and developments in the history of photography.

• **Cultural Diversity, Ethics, and Values** – Students demonstrate strong ethical judgment informed by relevant cultural knowledge.

### Admission Requirements for the BFA in Photography

To be admitted to the BFA in Photography program, students must meet the general SFUAD admission standards, as well as the following additional requirements:

• Students are required to submit a portfolio at the time of application.

• Students must pass a faculty review at the end of their sophomore year, where a second portfolio is required to be submitted for review to determine if they can continue on the BFA track, if they should move to a BA, or if they have special requirements to fulfill before proceeding. Students must be sponsored by a faculty member to qualify for the review.

• Students must participate in a second review at the end of the junior year with photography department faculty to determine progress toward their selected concentrations (New Media Journalism, Commercial Studio Practices, or Fine Art/Gallery Practices).

• Students wishing to change degree from BA to BFA may apply to the BFA program at the end of their sophomore year. The following additional requirements must be met as well:
  
  • Students must have an overall minimum GPA of 2.50 and a minimum GPA of 3.20 in PHOT coursework.
  
  • Students must have completed 30 credits, including satisfactory completion of the following photography and art history coursework: ARTH 1002, PHOT 1001, PHOT 1002, PHOT 1008, PHOT 2010, and PHOT 4004.
  
  • Students must pass a faculty review and be sponsored by a faculty member. **Note**: Students who have completed 60 or more credits before admittance to the BFA program will likely require more than two additional years to complete all BFA requirements.

• Transfer students must pass a faculty review at the end of their first semester, where a second portfolio is required to be submitted for review. Students must be sponsored by a faculty member after passing the faculty review.

### Program of Study for the BFA in Photography

The BFA in Photography requires 120 credits consisting of 36 credits in the liberal arts core, 4 credits in foundation requirements, 32 credits in major requirements, 32 credits in concentration requirements, 12 credits in designated electives, and 4 credits in unrestricted electives. The program of study is provided as follows.
• Liberal Arts Core Requirements

(For details regarding the Liberal Arts Core Requirements, students should refer to the Liberal Arts Core Curriculum section of this catalog.)

As part of the liberal arts core curriculum that all undergraduate students are required to take, photography students must include the following course as their Humanities Distributive core course:

ARTH 1002  History of World Art II (4 credits)

• Foundation Requirements

PHOT 1001  Freshman Studio I (2 credits)
PHOT 1002  Freshman Studio II (2 credits)

• Major Requirements

PHOT 1008  Beginning Photography (4 credits)
PHOT 2010  Beginning Digital Photography (4 credits)
PHOT 2015  Lighting I (4 credits)
PHOT 3005  History of Photography (1830–1950) (4 credits)
PHOT 3060  Ethics and Image (4 credits)
PHOT 3100  Intermediate Digital Photography (4 credits)
PHOT 4006  History of Contemporary Art Photography (4 credits)
PHOT 4097  BFA Thesis (4 credits)

• Concentration Requirements

Choose one of the following three concentration areas:

Concentration: Commercial Studio Practices

PHOT 2030  The Portrait (4 credits)
PHOT 2035  Introduction to Fashion Photography (4 credits)
PHOT 2040  Introduction to Studio/Commercial Photography (4 credits)
PHOT 3015  Lighting II (4 credits)
PHOT 3105  Digital: Medium Format (4 credits)
PHOT 4001  Business Practices for Photographers (4 credits)
PHOT 4013  Fine Digital Print/Advanced Photoshop (4 credits)
PHOT 4915  Photography Internship (4 credits)

Concentration: New Media Journalism

PHOT 2220  Micro-Cinema for Non-Majors (4 credits)
PHOT 3010  Visual Storytelling and the Photographic Essay (4 credits)
PHOT 3011  New Media Journalism I: Visual/Audio Storytelling (4 credits)
PHOT 3020  Jackalope: The Online Magazine (4 credits)
PHOT 3021  New Media Journalism II: Video Storytelling (4 credits)
PHOT 4010  The Photographic Project: Photojournalism and Documentary (4 credits)
PHOT 4025  Topics in Truth (4 credits)
PHOT 4915  Photography Internship (4 credits)

Concentration: Fine Art/Gallery Practices

PHOT 3001  Book Arts I (4 credits)
PHOT 3027  Black/White Fine Print (4 credits)
PHOT 3030  Beginning Non-Silver/Alternative Processes (4 credits)
PHOT 3098  Professional Practices for Fine Art Photography (4 credits)
PHOT 3099  Gallery/Museum Practices I (4 credits)
PHOT 4000  Gallery/Museum Practices II (4 credits)
PHOT 4001  Business Practices for Photographers (4 credits)
PHOT 4915  Photography Internship (4 credits)

- Designated Electives ............................................................................................................. 12 credits
  Choose 12 credits in PHOT electives.
- Unrestricted Electives ............................................................................................................. 4 credits

Program Data
Santa Fe University of Art and Design is committed to providing the information students need to make an informed decision about where they pursue their education. Click here to find detailed information for the Bachelor of Fine Arts in Photography relating to the types of occupations this program may lead to, completion rate, program costs, and median loan debt of students who have graduated from this program.

Bachelor of Arts (BA) in Photography
The BA in Photography is designed to provide students with technical proficiency in both analog and digital technologies. This degree includes a comprehensive study of a variety of processes and genres of photography. In addition, an emphasis is placed on the history of photography, major artists and movements, contemporary issues, and ethics, all while being integrated with a solid liberal arts foundation.

Program Outcomes for the BA in Photography
The BA in Photography adheres to a set of program outcomes. Upon completion of the BA in Photography, students are expected to:

- Demonstrate in-depth proficiency in both the darkroom and digital lab by producing professional imagery in traditional black and white and color photographs and the full range of digital image-making
- Visually articulate their personal vision by exhibiting their work in a senior thesis show or other public venues, publishing it in print and electronic publications thereby using photography as a means of communication, articulating the relationship between intent and result
- Demonstrate their understanding of the history and culture of photography by writing about how their artwork fits into contemporary photographic practices thereby recognizing the important creative and vocational applications of the medium
- Present themselves and their work professionally to prospective employers or clients by demonstrating effective critical thinking and problem-solving skills

Admission Requirements for the BA in Photography
To be admitted to the BA in Photography program, students must meet the general SFUAD admission standards, as well as the following additional requirements:

- Students are required to submit a portfolio at the time of application.
Program of Study for the BA in Photography
The BA in Photography requires 120 credits consisting of 36 credits in the liberal arts core, 4 credits in foundation requirements, 24 credits in major requirements, 24 credits in designated electives, and 32 credits in either a designated minor or unrestricted electives. The program of study is provided as follows.

- **Liberal Arts Core Requirements** .......................................................................................................................... 36 credits
  (For details regarding the Liberal Arts Core Requirements, students should refer to the Liberal Arts Core Curriculum section of this catalog.)

- **Foundation Requirements** ............................................................................................................................. 4 credits
  PHOT 1001  Freshman Studio I (2 credits)
  PHOT 1002  Freshman Studio II (2 credits)

- **Major Requirements** ........................................................................................................................................ 24 credits
  ARTH 1002  History of World Art II (4 credits)
  PHOT 1008  Beginning Photography (4 credits)
  PHOT 2010  Beginning Digital Photography (4 credits)
  PHOT 2015  Lighting I (4 credits)
  PHOT 3005  History of Photography (1830–1950) (4 credits)
  PHOT 4006  History of Contemporary Art Photography (4 credits)

- **Designated Electives** ........................................................................................................................................ 24 credits
  Choose 24 credits in PHOT electives.
  (Minimum of 12 must be upper-division.)

- **Unrestricted Electives** ..................................................................................................................................... 32 credits
  (Minimum of 20 must be upper-division.)

Program Data
Santa Fe University of Art and Design is committed to providing the information students need to make an informed decision about where they pursue their education. Click here to find detailed information for the Bachelor of Arts in Photography relating to the types of occupations this program may lead to, completion rate, program costs, and median loan debt of students who have graduated from this program.

Studio Art Department
SFUAD’s Studio Art Department offers degree programs in art that challenge students to develop a rigorous, inquisitive, and sustainable art practice. The program emphasizes that each art practice is unique to the individual, as well as connected to the world.

Within the Studio Art Department, students may earn a Bachelor of Arts in Studio Art or Bachelor of Fine Arts in Studio Art. Information about available minors within the Studio Art Department is provided in the Academic Minors section of this catalog.

Mission Statement
Studio Art is the dynamic platform of expansive possibilities in media and expression. Students in the program experience and navigate a wide range of material and conceptual options, locate authentic interests, and are supported toward creative independence.

**Bachelor of Fine Arts (BFA) in Studio Art**

The BFA in Studio Art is the initial professional degree in art that emphasizes the development of an authentic and rigorous studio. In the senior year, a professional course sequence further develops practical skills and strategies for the graduating artist with a primary focus of studio work with a capstone exhibition.

**Program Outcomes for the BFA in Studio Art**

Skills + Visual Thinking + Contextual Articulation = Creative independence

1. **Graduates have appropriate skills to build 2D and 3D works of art through personal technical proficiency and resourcing strategies.**  
   *Rationale:* All students must have competent skills in 2D and 3D media. For some, this will remain the focus; for others, these skills will support further investigation into other media, including video, installation, projected image, performance, etc. Studio coursework emphasizes the synergistic connection between concept, material and context over any specific medium or process, allowing students flexibility and agency in what they make and what they do.

2. **Graduates can demonstrate technical capacity in visual thinking, as evidenced in drawing.**  
   *Rationale:* Drawing is a skill that can be developed, both technically and as visual thinking. Foundational drawing courses develop both perceptual and analytical applications; drawing as visual communication of ideas is embedded in most studio courses.

3. **Grads are able to articulate the relationship of their work within the context of art’s histories and contemporary practice.**  
   *Rationale:* Artists create work not in a void, but supported by the rich texture of art’s histories, challenged by the questions of art’s present and inspired by the spaces of art’s future. Courses in art history and contemporary issues, as well as studio class discussions/critiques create contexts in which students locate and expand their ideas.

4. **Grads demonstrate the ability to independently envision, create, critically analyze and refine a work of art.**  
   *Rationale:* These capacities define an individual art practice that is rigorous, inquisitive, sustainable and authentic, and which the student can take beyond graduation into the world

**Admission Requirements for the BFA in Studio Art**

To be admitted to the BFA in Studio Art, students must meet the general SFUAD admission standards, as well as the following additional requirements:

- Students are required to submit a portfolio at the time of application.
- Students wishing to change degree from BA to BFA may apply to the BFA program at the end of their sophomore year by submission.

**Program of Study for the BFA in Studio Art**

The BFA in Studio Art requires 120 credits consisting of 36 credits in the liberal arts core, 4 credits in foundation requirements, 48 credits in major requirements, 28 credits in designated electives, and 4 credits in unrestricted electives. The program of study is provided as follows.

- Liberal Arts Core Requirements ............................................................................................................. 36 credits
(For details regarding the Liberal Arts Core Requirements, students should refer to the Liberal Arts Core Curriculum section of this catalog.)

- **Foundation Requirements** ........................................................................................................... 4 credits
  ARTS 1001  Freshman Studio I (2 credits)
  ARTS 1002  Freshman Studio II (2 credits)

- **Major Requirements** ............................................................................................................. 48 credits
  ARTH 1001  History of World Art I (4 credits)
  ARTH 1002  History of World Art II (4 credits)
  ARTH 3001  Thinking About Art Now (4 credits)
  ARTS 1101  Drawing Studio: Form and Space (4 credits)
  ARTS 1201  Painting Studio: Color and Technique (4 credits)
  ARTS 1301  Sculpture Studio: Material and Process (4 credits)
  ARTS 2105  Material Drawing (4 credits)
  ARTS 3105  After Drawing (4 credits)
  ARTS 4501  Senior Studio I: Advanced Projects (4 credits)
  ARTS 4901  Professional Practices (4 credits)
  ARTS 4905  Senior Studio II: BFA Thesis Exhibition (4 credits)
  ARTS 4915  Art Internship (4 credits)

- **Designated Electives** ............................................................................................................. 28 credits
  Choose 12 credits in ARTS 2000-level electives:
  ARTS 2107  Figure Drawing (4 credits)
  ARTS 2201  Landscape or Portrait (4 credits)
  ARTS 2202  Layers and Series (4 credits)
  ARTS 2301  Construct/Deconstruct (4 credits)
  ARTS 2302  Object and Video (4 credits)
  ARTS 2305  Finding Center: Beginning Ceramics (4 credits)
  ARTS 2505  The Art Practice (4 credits)
  ARTS 2600  Special Topics in Studio Arts (4 credits)
  Choose 8 credits in upper-division ARTS electives:
  ARTS 3110  Documentary Drawing (4 credits)
  ARTS 3115  Drawing to Narrative (4 credits)
  ARTS 3201  Figure Painting (4 credits)
  ARTS 3203  Advanced Painting
  ARTS 3205  Based on The Body (4 credits)
  ARTS 3310  Authorship and Authenticity (4 credits)
  ARTS 3303  Intermediate/Advanced Ceramics
  ARTS 3403  Installation Art (4 credits)
  ARTS 3405  Intermedia: 2D/3D/4D (4 credits)
  ARTS 3410  Interdisciplinary Arts Collective (4 credits)
  ARTS 3505  Museum Practice (4 credits)
  ARTS 3600  Special Topics in Studio Arts (4 credits)
  ARTS 4401  Social Practice (4 credits)
  ARTS 4935  Independent Project (4 credits)
  ARTS 4600  Special Topics in Studio Arts (4 credits)
Choose 4 credits in upper-division ARTH electives:

- ARTH 3002 Arts of Mexico (4 credits)
- ARTH 3003 Modern Art of Latin America
- ARTH 3007 Native American Art (4 credits)
- ARTH 3010 Engagement with Landscape: Nazca to Heizer (4 credits)
- ARTH 3515 Georgia O’Keefe (4 credits)
- ARTH 3600 Special Topics in Art History (4 credits)
- ARTH 4003 The Anthropology of Art (4 credits)
- ARTH 4600 Special Topics in Art History (4 credits)

Choose 4 credits in upper-division ARTS, DART, FILM, GRDN, or PHOT electives. The course below is strongly suggested.

PHOT 4060 Ethics and Image (4 credits)

- Unrestricted Electives ............................................................................................................. 4 credits

Program Data
Santa Fe University of Art and Design is committed to providing the information students need to make an informed decision about where they pursue their education. Click here to find detailed information for the Bachelor of Fine Arts in Studio Arts relating to the types of occupations this program may lead to, completion rate, program costs, and median loan debt of students who have graduated from this program.

Bachelor of Arts (BA) In Studio Art

The BA in Studio Art is grounded in studio practice and allows students to use elective credits to fulfill a minor or to explore a range of intra- or extra-departmental coursework, including an orientation toward community arts. The BA in Studio Art allows students with multiple passions to integrate personal interests into a four-year degree plan while pursuing studio work.

Program Outcomes for the BA in Studio Art
The BA in Studio Art adheres to a set of program outcomes that promote the development of critical thinking skills, communication skills, diversity awareness, technical skills in the field of studio art, and artistic/creative skills in the field of studio art. At the completion of the BA in Studio Art, students are expected to:

- Possess appropriate skills to build 2D and 3D works of art through personal technical proficiency and resourcing strategies.  
  **Rationale:** All students must have competent skills in 2D and 3D media. For some, this will remain the focus; for others, these skills will support further investigation into other media, including video, installation, projected image, performance, etc. Studio coursework emphasizes the synergistic connection among concept, material, and context over any specific medium or process, allowing students flexibility and agency in what they make and what they do.

- Demonstrate technical capacity in visual thinking, as evidenced in drawing.  
  **Rationale:** Drawing is a skill that can be developed, both technically and as visual thinking. Foundational drawing courses develop both perceptual and analytical applications; drawing as visual communication of ideas is embedded in most studio courses.
• Articulate the relationship of their work within the context of art’s histories and contemporary practice.

**Rationale:** Artists create work not in a void, but supported by the rich texture of art’s histories, challenged by the questions of art’s present, and inspired by the spaces of art’s future. Courses in art history and contemporary issues, as well as studio class discussions and critiques, create contexts in which students locate and expand their ideas.

Graduates demonstrate the ability to independently envision, create, critically analyze, and refine a work of art.

**Rationale:** These capacities define an individual art practice that is rigorous, inquisitive, sustainable and authentic, and which the student can take beyond graduation into the world.

**Admission Requirements for the BA in Studio Art**
To be admitted to the BA in Studio Art, students must meet the general SFUAD admission standards, as well as the following additional requirements:

• Students are required to submit a portfolio at the time of application.

**Program of Study for the BA in Studio Art**
The BA in Studio Art requires 120 credits consisting of 36 credits in the liberal arts core, 4 credits in foundation requirements, 40 credits in major requirements, 8 credits in designated electives and 32 credits in either a designated minor or unrestricted electives. The program of study is provided as follows.

• **Liberal Arts Core Requirements** ............................................................................................ 36 credits

  (For details regarding the Liberal Arts Core Requirements, students should refer to the Liberal Arts Core Curriculum section of this catalog.)

• **Foundation Requirements** ...................................................................................................... 4 credits

  ARTS 1001  Freshman Studio I (2 credits)
  ARTS 1002  Freshman Studio II (2 credits)

• **Major Requirements** ............................................................................................................. 40 credits

  ARTH 1001  History of World Art I (4 credits)
  ARTH 1002  History of World Art II (4 credits)
  ARTH 3001  Thinking About Art Now (4 credits)
  ARTS 1101  Drawing Studio: Form and Space (4 credits)
  ARTS 1201  Painting Studio: Color and Technique (4 credits)
  ARTS 1301  Sculpture Studio: Material and Process (4 credits)
  ARTS 2105  Material Drawing (4 credits)
  ARTS 3105  After Drawing (4 credits)
  ARTS 4901  Professional Practices (4 credits)
  ARTS 4915  Art Internship (4 credits)

• **Designated Electives** ............................................................................................................. 8 credits

  Choose 8 credits in ARTS 2000-level electives

• **Unrestricted Electives** ......................................................................................................... 32 credits

  Choose one of the following options (24 credits must be upper-division):
- Complete a 24-credit minor in a chosen discipline combined with 8 additional credits of unrestricted electives; or
- Complete 32 credits of unrestricted electives.

Program Data
Santa Fe University of Art and Design is committed to providing the information students need to make an informed decision about where they pursue their education. Click here to find detailed information for the Bachelor of Arts in Studio Arts relating to the types of occupations this program may lead to, completion rate, program costs, and median loan debt of students who have graduated from this program.
UNDERGRADUATE PROGRAMS: ACADEMIC MINORS

SFUAD offers a variety of options for pursuing a minor area of study. Students should contact an academic advisor in regards to declaring any of the following minors.

Minor in Art History

The minor in Art History requires 24 credits. Electives must be selected in consultation with an academic advisor. The program of study is as follows.

- ARTH 1001  History of World Art I (4 credits)
- ARTH 1002  History of World Art II (4 credits)
- ARTH 3001  Thinking About Art Now (4 credits)
- Choose an additional 12 credits in upper-division ARTH electives.

Minor in Creative Writing

The minor in Creative Writing requires 24 credits. Electives must be selected in consultation with an academic advisor. The program of study is as follows.

- Choose 4 credits in upper-division literature-based ENGL electives.
- Choose 4 credits in any workshop-based ENGL electives.
- Choose one of the following courses:
  - CWRT 1060  Living Writers: Foundations (4 credits)
  - CWRT 1061  Living Writers: Revisions (4 credits)
- Choose one of the following four genre emphases:
  - **Genre Emphasis: Poetry**
    - CWRT 2150 Techniques of Creative Writing: Poetry (4 credits)
    - CWRT 3150 Intermediate Poetry Workshop (4 credits)
    - CWRT 4150 Advanced Poetry Workshop (4 credits)
  - **Genre Emphasis: Creative Fiction**
    - CWRT 2250 Techniques of Creative Writing: Fiction (4 credits)
    - CWRT 3250 Intermediate Fiction Workshop (4 credits)
    - CWRT 4250 Advanced Fiction Workshop (4 credits)
  - **Genre Emphasis: Creative Nonfiction**
    - CWRT 2350 Techniques of Creative Writing: Creative Nonfiction (4 credits)
    - CWRT 3350 Intermediate Creative Nonfiction Workshop (4 credits)
    - CWRT 4350 Advanced Creative Nonfiction Workshop (4 credits)
  - **Genre Emphasis: Story Development**
    - CWRT 2217 Fundamentals of Story Development (4 credits)
    - CWRT 2250 Techniques of Creative Writing: Fiction (4 credits)
Choose one of the following courses:
- CWRT 3318 Intermediate Story Development (4 credits)
- CWRT 3319 Adaptation and Branding (4 credits)
- CWRT 3320 Writing for Television (4 credits)
- CWRT 4418 Advanced Story Development (4 credits)

Note: Courses in the story development genre emphasis are cross-listed as FILM courses (FILM 2217, FILM 3318, FILM 3319, FILM 3320, and FILM 4418).

**Minor in Dance**

The minor in Dance requires 24 credits. Electives must be selected in consultation with an academic advisor. The program of study is as follows.

- DAC 1113 Ballet I (2 credits)
- DAC 1117 Modern Dance I (2 credits)
- DAC 1213 Ballet II (2 credits)
- DAC 1217 Modern Dance II (2 credits)

- Choose a minimum of 11 credits from the following courses:
  - DAC 1115 Tap I (2 credits)
  - DAC 1215 Tap II (2 credits)
  - DAC 1300 Dancer Wellness (4 credits)
  - DAC 2112 Music Theatre Dance (2 credits)
  - DAC 2113 Ballet III (2 credits)
  - DAC 2117 Modern Dance III (2 credits)
  - DAC 2121 Hip Hop Dance I (2 credits)
  - DAC 2212 Music Theatre Dance II (2 credits)
  - DAC 2213 Ballet IV (2 credits)
  - DAC 2217 Modern Dance IV (2 credits)
  - DAC 2221 Hip Hop Dance II (2 credits)
  - DAC 3078 Dance History (4 credits)
  - DAC 3113 Ballet V (2 credits)
  - DAC 3116 Jazz Dance I (2 credits)
  - DAC 3117 Modern Dance V (2 credits)
  - DAC 3213 Ballet VI (2 credits)
  - DAC 3216 Jazz Dance II (2 credits)
  - DAC 3217 Modern Dance VI (2 credits)
  - DAC 3600 Special Topics in Dance (2 credits)
  - DAC 4320 Dance Composition I (4 credits)
  - DAC 4420 Dance Composition II (4 credits)
  - DAC 4600 Special Topics in Dance (2 credits)
  - THEA 2019 Applied Movement (1 credit)
  - THEA 4019 Applied Movement II (1–2 credits)

**Minor in Graphic Design**

The minor in Graphic Design requires 24 credits. Students must choose one emphasis. The program of study is as follows.
GRDN 1050  Digital Image-Making (4 credits)
GRDN 1100  Graphic Design I (4 credits)
GRDN 1200  Typography I (4 credits)
GRDN 2300  History of Graphic Design (4 credits)

- Choose one of the following two emphases:
  
  **Emphasis: Web Design**
  
  GRDN 3310  Web Design I (4 credits)
  GRDN 3320  Web Design II (4 credits)

  **Emphasis: Motion Graphics**
  
  GRDN 3410  Motion Graphics I (4 credits)
  GRDN 3420  Motion Graphics II (4 credits)

**Minor in Photography**

The minor in Photography requires 24 credits. A minimum of 16 credits of required coursework for the minor in Photography must be completed at SFUAD. The program of study is as follows.

PHOT 1001  Freshman Studio I (2 credits)
PHOT 1008  Beginning Photography (4 credits)
PHOT 2010  Beginning Digital Photography (4 credits)

- Choose one of the following courses:
  
  PHOT 3005  History of Photography (1830–1950) (4 credits)
  PHOT 4006  History of Contemporary Art Photography (4 credits)

- Choose a minimum of 10 additional credits in upper-division PHOT electives.

**Minor in Studio Art**

The minor in Studio Art requires 24 credits. Electives must be selected in consultation with an academic advisor. The program of study is as follows.

ARTH 3001  Thinking About Art Now (4 credits)

- Choose one of the following courses:
  
  ARTS 1201  Painting Studio: Color and Technique (4 credits)
  ARTS 1301  Sculpture Studio: Material and Process (4 credits)

- Choose one of the following courses:
  
  ARTS 2201  Landscape or Portrait (4 credits)
  ARTS 2301  Construct/Deconstruct (4 credits)

- Choose an additional 12 credits in upper-division ARTS electives.

**Minor in Theatre Design**

The minor in Theatre Design requires 24 credits. The program of study is as follows.

THEA 1002  Beginning Acting (4 credits)
THEA 1022  Basic Stage Lighting (2 credits)
THEA 1024  Stagecraft (2 credits)
THEA 2025  History of Costume and Décor (4 credits)
THEA 3078 Theatre History (4 credits)

- Choose a minimum of 8 credits from the following courses:
  THEA 1025 Drafting for the Theatre (4 credits)
  THEA 2026 Scene Design I (4 credits)
  THEA 2027 Lighting Design I (4 credits)
  THEA 3028 Costume Design I (4 credits)
  THEA 3029 Stage Management (4 credits)
  THEA 4066 Theatre Business and Career Planning (4 credits)

**Minor in Theatre Performance**

The minor in Theatre Performance requires 24 credits. Electives must be selected in consultation with an academic advisor. The program of study is as follows.

  THEA 1002 Beginning Acting (4 credits)
  THEA 1021 Stage Management (2 credits)
  THEA 1023 Costuming (2 credits)
  THEA 3078 Theatre History (4 credits)

- Choose a minimum of 10 credits from the following courses:
  DANC 1113 Ballet I (2 credits)
  DANC 1213 Ballet II (2 credits)
  DANC 3600 Special Topics in Dance (2 credits)
  DANC 4600 Special Topics in Dance (2 credits)
  THEA 1022 Basic Stage Lighting (2 credits)
  THEA 1024 Stagecraft (2 credits)
  THEA 1041 Voice I (Fall Semester Freshman) (1 credit)
  THEA 1041 Voice I (Spring Semester Freshman) (1 credit)
  THEA 2019 Applied Movement I (1–2 credits)
  THEA 4019 Applied Movement II (1–2 credits)

- Choose 2 additional credits in MUSI electives.
COURSE DESCRIPTIONS

Art History (ARTH)

ARTH 1001 History of World Art I
This course is a survey of world art and architecture that covers the Paleolithic period through the Renaissance. Topics include period styles, including Egyptian, Greek, Roman, Romanesque, Gothic, and early Islamic Art. The course presents specific artists and works and emphasizes how visual forms are shaped by historical contexts.
Prerequisites: None

ARTH 1002 History of World Art II
This course is a survey of world art and architecture that covers the Baroque period to the present day. Topics include period styles, including the Baroque, Neo-Classicism, Romanticism, Realism Impressionism, and Modernism, and the arts of the Americas and Asia. The course presents specific artists and works and emphasizes how visual forms are shaped by historical contexts.
Prerequisites: None

ARTH 1600–1601 Special Topics in Art History
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in art history vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None

Note: May be repeated for credit. ARTH 1600 can fulfill departmental requirement, and ARTH 1601 can fulfill the Humanities Distributive Core.

ARTH 2600–2601 Special Topics in Art History
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in art history vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None

Note: May be repeated for credit. ARTH 2600 can fulfill departmental requirement, and ARTH 2601 can fulfill the Humanities Distributive Core.

ARTH 3001 Thinking About Art Now
This course considers the aesthetic vocabulary of form, concept, criticism, and historical theories in the visual arts by focusing on contemporary art. Content focuses on international movements as shaped by the work of artists, curators, and critics.
Prerequisites: ARTH 1001 and 1002, or instructor permission

ARTH 3002 Arts of Mexico
A survey of the art and architectural traditions of Mexico, focusing on three principle units: the Pre-Colombian world, Colonial Mexico, and the 20th century. In addition to classroom discussions and readings, students will gain experience of Mexican art through hands-on examination of objects and site visits to local museums and collections.
Prerequisites: ARTH 1001 and ARTH 1002, or instructor permission
ARTH 3003 Modern Art of Latin America ................................................................. 4
This course covers the art of Latin America from the period of independence to the present. The focus will be primarily on the arts of Mexico and South America, although some time will be dedicated to movements in Cuba and Haiti as well. Topics will include: Romanticism in Latin America, Modernismo, Mexican Muralism, Indigenismo, Constructivism, Surrealism, Concrete and Neo-Concrete art, Geometric art, Optical and Kinetic art, Conceptual and Political Art, and contemporary issues.
Prerequisites: ARTH 1001 and ARTH 1002, or instructor permission

ARTH 3007 Native American Art ............................................................................... 4
The art traditions of Native Americans north of Mexico are covered in this class. The course will deal with traditions from 1800 to the present. Major focuses include the Eastern Woodlands, Southwest, the Northwest Coast, the Plains, and the Arctic. We will also consider contemporary art and issues in collecting and displaying Native American Art.
Prerequisites: ARTH 1001 and ARTH 1002, or instructor permission

ARTH 3010 Engagement With Landscape: Nazca to Heizer .................................... 4
This is a topics-based exploration of artistic engagement with the landscape of the Americas, from the Pre-Columbian to the present day, from Cahokia and the Nazca lines to Robert Smithson’s Spiral Jetty and later. The course will analyze contemporary land art including perspectives such as intent, reception, and ethical considerations, and it will critique the economics of the gallery system in the later twentieth century.
Prerequisites: ARTH 1001 and ARTH 1002, or instructor permission

ARTH 3600–3603 Special Topics in Art History ...................................................... 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in art history vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
   Note: May be repeated for credit. ARTH 3600 can fulfill departmental requirement, ARTH 3601 can fulfill the Humanities Distributive Core, ARTH 3602 can fulfill Cultural Diversity Core, and ARTH 3603 can fulfill Ethical Responsibility Core.

ARTH 4003 The Anthropology of Art ..................................................................... 4
This course will present anthropological approaches to objects we call “art” as well as other examples of material culture in global societies, ancient to contemporary. Students will address arts in a cultural context, focusing on production, use, meaning, distribution, consumption, materiality, and agency. The course will also address ethnography and the anthropology of some kinds of contemporary art practices, such as installation, performance, and street art, from Joseph Beuys to Banksy.
Prerequisites: ARTH 1001 and ARTH 1002, or instructor permission

ARTH 4600–4603 Special Topics in Art History ...................................................... 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in art history vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
   Note: May be repeated for credit. ARTH 4600 can fulfill departmental requirement, ARTH 4601 can fulfill Humanities Distributive Core, ARTH 4602 can fulfill Cultural Diversity Core, and ARTH 4603 can fulfill Ethical Responsibility Core.
Art (ARTS)

ARTS 1001 Freshman Studio I ................................................................................................................................. 2
This is the first course of a two-part interdisciplinary and interdepartmental foundations course that explores a shared visual language among studio arts, photography, graphic design, and digital arts. The course investigates thematic ideas through a range of methodologies and art strategies, building elementary skills in 2-dimensional, 3-dimensional and time-based media.
Prerequisites: None
Cross-listed: BBAM 1001, DART 1001, GRDN 1001, PHOT 1001

ARTS 1002 Freshman Studio II .............................................................................................................................. 2
This is the second course of a two-part interdisciplinary and interdepartmental foundations course that explores a shared visual language among studio arts, photography, graphic design, and digital arts. The course investigates thematic ideas through a range of methodologies and art strategies and builds elementary skills by addressing issues of visibility including scale, projection, color, focus, and disruption through projects incorporating 2-dimensional, 3-dimensional, and time-based media.
Suggested Prerequisites: ARTS 1001
Cross-listed: BBAM 1002, DART 1002, GRDN 1002, PHOT 1002

ARTS 1101 Drawing Studio: Form and Space ........................................................................................................ 4
This course emphasizes the development of perceptual and technical skills in order to connect seeing and making. The course incorporates a variety of materials and subjects, including the figure.
Prerequisites: None

ARTS 1201 Painting Studio: Color and Technique .................................................................................................. 4
This course introduces basic concepts and develops technical and perceptual skills using acrylic or oil. Basic color theory is also emphasized.
Prerequisites: None

ARTS 1301 Sculpture Studio: Material and Process .............................................................................................. 4
This course explores 2 dimensional/3 dimensional combines mixed media sculpture in a wide range of materials and processes. Course content emphasizes individual expression through 3 dimensional forms.
Prerequisites: None

ARTS 1600 Special Topics in Studio Arts ............................................................................................................ 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in art vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. ARTS 1600 can fulfill departmental requirement.

ARTS 2105 Material Drawing ................................................................................................................................. 4
This course shapes engaged experimentation with various media through exercises and projects that are individual/collaborative, representative/abstract, intimate/monumental, material/ephemeral, flat/spatial.
Prerequisites: ARTS 1101 or instructor permission
ARTS 2107 Figure Drawing ............................................................................................................................ 4
This course emphasizes perception and individual expression by exploring topics such as gesture, mass, and volume. The human form is used as a vehicle to develop intermediate skills and expand studio practice.
Prerequisites: ARTS 1101 or instructor permission
Note: May be repeated for credit. Course formerly known as ARTS 3101 Figure Drawing.

ARTS 2201 Landscape or Portrait .................................................................................................................. 4
This course uses traditional painting formats, such as portraiture, landscape, and others, as vehicles to both enter the legacy of painting and to engage with contemporary painting practices.
Prerequisites: ARTS 1201 or instructor permission

ARTS 2202 Layers and Series ........................................................................................................................ 4
This course presents painting problems through projects overlaid with contemporary content such as language and narrative. Singular projects progress to the challenge of creating a series of works.
Prerequisites: ARTS 1201 or instructor permission
Note: ARTS 2201 and ARTS 2202 are not sequential.

ARTS 2301 Construct/Deconstruct ............................................................................................................... 4
This class presents wood and metal fabrication with emphasis on form and content.
Prerequisites: ARTS 1301 or instructor permission

ARTS 2302 Object + Video ............................................................................................................................ 4
This course develops skills for the making of 3-dimensional objects and time-based video; through the interaction of projected image onto form, meaning is expanded. Students participate in Outdoor Vision Fest, an interdepartmental festival of projected image.
Prerequisites: ARTS 1301 or instructor permission
Note: ARTS 2301 and ARTS 2302 are not sequential.

ARTS 2305 Finding Center: Beginning Ceramics ........................................................................................... 4
This class focuses on the basics of craftsmanship and form. Students will make pots on the potter’s wheel and create ceramic sculptures using slab, coil, modeling, and molds. Critical analysis, presentations, and an investigation of both historical and contemporary ceramic sculpture and pottery will be an integral part of the class.
Prerequisites: None

ARTS 2505 The Art of Practice (In Collaboration with the Georgia O’Keeffe Museum) ............................... 4
Using the career of Georgia O’Keeffe as a case study and interfacing with the resources of the Georgia O’Keeffe Museum, this course examines aspects of an “art practice.” Topics frame aspects and strategies of an art practice; students will each articulate, examine, evaluate, develop, and refine their individual practice.
Prerequisites: ARTS 1001 and ARTS 1002

ARTS 2600 Special Topics in Studio Arts ................................................................................................... 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in art vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. Course can fulfill departmental requirement.

ARTS 3105 After Drawing
This course emphasizes the connection between idea and image through exploration of drawing systems such as mapping, sequencing, mark making, and repetition, while integrating abstract concepts of time, movement, and 3-dimensional space.
Prerequisites: ARTS 1101 and ARTS 1201, or instructor permission

ARTS 3110 Documentary Drawing
This course examines issues of documentation from a perspective of studio practice and critical theory, with a focus on the hand-drawn image. Drawing, as a witnessed record made by hand, is uniquely positioned as a strategic post-modern documentary medium.
Prerequisites: ARTS 1101 and ARTS 1201, or instructor permission

ARTS 3115 Drawn to Narrative
This course connects drawing and storytelling through media such as zines, comics, graphic novels, and stop-motion animation. Students explore types of narrative formats (simultaneous, monoscenic, continuous, panoptic, etc.) within historical/contemporary contexts.
Prerequisites: ARTS 1101 and ARTS 1201, or instructor permission

ARTS 3201 Figure Painting
This course mines the rigorous tradition of working from the model to develop painting skills; at the same time it considers the position of figure painting in contemporary practice.
Prerequisites: ARTS 1201, ARTS 2201 or ARTS 2202, or instructor permission

ARTS 3203 Advanced Painting
This course supports students working on individually defined projects to develop their work and to articulate their ideas through faculty and peer critique and exhibition.
Prerequisites: ARTS 1201, ARTS 2201, or ARTS 2202, or instructor permission

ARTS 3303 Intermediate/Advanced Ceramics
This course investigates form and content in pottery and sculpture addressing sculptural issues such as site specificity, scale, multiples, and installation. Pottery students will advance their skills by making lidded containers including teapots and covered jars. Glaze chemistry and formulation will also be addressed. Critical analysis, PowerPoint presentations, and an investigation of both historical and contemporary ceramic sculpture and pottery will also be an integral part of the class.
Prerequisites: ARTS 2305 or instructor permission

ARTS 3305 Based on the Body
Working from the model as well as with drawing systems and concepts, this course includes sculpture made both as a record of observing the body and as a response to our experience inhabiting our own bodies.
Prerequisites: ARTS 1301, ARTS 2301, or ARTS 2302, or instructor permission

ARTS 3310 Authorship & Authenticity
This course explores the methods and practices of art production implemented by artists historically and in contemporary practice. Students will both direct and be part of production teams, using a range of processes, including 3D printing.
Prerequisites: ARTS 1201, ARTS 2201, or ARTS 2202, or instructor permission

ARTS 3403 Installation Art ............................................................................................................................ 4
This class examines the differences between discrete objects and installed objects through projects, research and readings, and gallery and museum field-trips. Issues addressed are: site specific, repetition, interaction, immersion, and narrative.
Prerequisites: ARTS 1201 or instructor permission.
Note: Course formerly known as ARTS 4503 Installation Art.

ARTS 3405 Intermedia 2D/3D/4D ................................................................................................................. 4
An introduction to intermedia—time based media and the digital arts—students will explore different processes and approaches used in intermedia art such as sound and video art, site specific work, performance, and conceptual art. Students will be introduced to the history of intermedia art and to contemporary artists through readings, slide lectures, and studio visits.
Prerequisites: ARTS 1001 and ARTS 1002 or instructor permission

ARTS 3410 Interdisciplinary Arts Collective .................................................................................................. 2
Students in this course create at the intersection of collaborative art-making, social practice, and interdisciplinary production. Students choose whether they will function as a single collective, generate individual projects for the campus community, or produce works that interact with the broader community of Santa Fe. The goal of the course is to foster artistic endeavors that transcend the boundaries of traditional disciplines and individual capability: through student-run group shows, immersive installation and performance, event production, or students' other particular interests.
Prerequisites: Junior standing or instructor permission
Cross-listed: BBAM 3510, CWRT 3510, DART 3510, FILM 3510, GRDN 3510, MUSI 3510, PHOT 3510, THEA 3510
Graded: Pass/Fail
Note: May be repeated for credit. Course formerly known as ARTS 3510 Interdisciplinary Arts Collective.

ARTS 3600–3603 Special Topics in Studio Arts ......................................................................................... 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in art vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. ARTS 3600 can fulfill departmental requirement, ARTS 3601 can fulfill Distributive Core, ARTS 3602 can fulfill Cultural Diversity Core, and ARTS 3603 can fulfill Ethical Responsibility.

ARTS 4401 Social Practice ............................................................................................................................. 4
This interdisciplinary course presents thematic issues in conjunction with the Santa Fe Art Institute residency program. The theme for 2014/15 is “Food Justice.”
Prerequisites: None

ARTS 4501 Senior Studio I: Advanced Projects ......................................................................................... 1–4
This course requires the development of advanced art projects that culminate in the demonstration of appropriate focus and use of materials. The course utilizes a community of peers and faculty members
that critique artwork to challenge and support the growth of individual ideas and development of a comprehensive body of work.

Prerequisites: Senior standing and instructor permission

Note: May be repeated for credit.

**ARTS 4600–4603 Special Topics in Studio Arts** ........................................................................................................... 1–4

This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in art vary each semester and are covered by a diverse blend of instructors.

Prerequisites: None

Note: May be repeated for credit. ARTS 4600 can fulfill departmental requirement, ARTS 4601 can fulfill Distributive Core, ARTS 4602 can fulfill Cultural Diversity Core, and ARTS 4603 can fulfill Ethical Responsibility.

**ARTS 4901 Professional Practices** ......................................................................................................................... 4

This course develops professional skills for the practicing artist and arts advocate through topics such as philosophy, ethics, and principles. The course also focuses on orientation to the operation of museums and commercial art galleries and gives special emphasis to understanding business practices involving legal and administrative concerns of the exhibiting artist.

Prerequisites: Senior standing or instructor permission

**ARTS 4905 Senior Studio II: BFA Thesis Exhibition** ................................................................................................. 4

This course requires the development and exhibition of a comprehensive body of work resulting in the culminating capstone experience for the BFA in Studio Art. The course emphasizes collaboration and consultation with faculty members in the production of an exhibit that clearly reflects an advanced level of aesthetic maturity and artistic commitment. Formal review of the work by an evaluation committee is a component of course completion.

Prerequisites: ARTS 4901, acceptance into the BFA program, satisfactory completion of a thesis admittance review and interview, Art Department senior standing, and department chair permission

Graded: Pass/Fail

**ARTS 4915 Arts Internship** ................................................................................................................................. 1–16

This course is a professional internship in a supervised art studio, arts institution, or other public/private enterprise that provides a learning experience relevant to art. The specific internship is selected based upon the individual area of artistic interest. Requests for this course must be submitted to the department chair for approval.

Prerequisites: Junior or senior standing and department chair permission

Graded: Pass/Fail

Note: May be repeated for credit.

**ARTS 4925 New York Arts Program** .......................................................................................................................... 16

This program provides internship opportunities with studios, arts organizations, and/or artists in New York City. Students must apply and be approved by the department chair.

Prerequisites: Department chair permission

Graded: Pass/Fail

Note: Program is limited to two studio arts students per academic year. Students must start the application process for NYAP in their sophomore year to be eligible to enroll in their junior year. Senior year studio arts students may not participate.
ARTS 4935 Independent Art Project ......................................................................................................... 1–8
This independent study course involves execution of an extensive project in the area of art that is
developed in cooperation with an advisor in a specific area of expertise. The project is shaped by and
accountable to a proposal that details how to materially articulate a specified idea. Scheduled meetings
with a faculty member track and challenge the work in progress to a resolution.
Prerequisites: 4 credits of 4000-level coursework and instructor permission
Note: May be repeated for credit.

Business, Arts Management (BBAM)

BBAM 1001 Freshman Studio I ..................................................................................................................... 2
This is the first course of a two-part interdisciplinary and interdepartmental foundations course that
explores a shared visual language among studio arts, photography, graphic design, and digital arts. The
course investigates thematic ideas through a range of methodologies and art strategies, building
elementary skills in 2-dimensional, 3-dimensional, and time-based media.
Prerequisites: None
Cross-listed: ARTS 1001, DART 1001, GRDN 1001, PHOT 1001

BBAM 1002 Freshman Studio II .................................................................................................................... 2
This is the second course of a two-part interdisciplinary and interdepartmental foundations course that
explores a shared visual language among studio arts, photography, graphic design, and digital arts. The
course investigates thematic ideas through a range of methodologies and art strategies and builds
elementary skills by addressing issues of visibility, including scale, projection, color, focus, and disruption
through projects incorporating 2-dimensional, 3-dimensional, and time-based media.
Suggested Prerequisites: BBAM 1001
Cross-listed: ARTS 1002, DART 1002, GRDN 1002, PHOT 1002

BBAM 1003 Introduction to Business and Arts Management................................................................. 4
This course is designed to acquaint the student with general business terminology, concepts, and
functions. Select objectives and strategies for art and design businesses are provided as students apply
basic business principles to management techniques needed to be an arts administrator. Career
opportunities are covered.
Prerequisites: None

BBAM 1004 Principles of Macroeconomics and Microeconomics ........................................................ 4
This course covers basic principles in macroeconomics and microeconomics. Macroeconomics concepts
such as the determination of national income, employment, monetary, and fiscal policy are introduced.
Microeconomics concepts include the determination of prices and output under different market
conditions, and the theory of the firm.
Prerequisites: None

BBAM 1600 Special Topics in Arts Management..................................................................................... 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on
faculty and student interest. Topics in arts management vary each semester and are covered by a
diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit.
BBAM 2001 Information Technology for Arts Management
This course is an introduction to computer management information systems, spreadsheet, word processing, a manager's perspective of information systems, and types of computer systems. Emphasis is placed on hardware and software that support arts and cultural administrative functions.
Prerequisites: BBAM 1003

BBAM 2002 Principles of Accounting I
This course is an introduction to the principles of recording, summarizing, and reporting financial transactions of business entities, including sole proprietorships, partnerships, and corporations.
Prerequisites: MATH 1115 or Math Proficiency Test

BBAM 2003 Business Communication: Research, Writing, Speaking
This course helps students become critical readers and reviewers of information and offers practical applications for workplace communication in the contemporary business environment. Different types of writing and professional presentations are covered. Fundamental principles of public speaking are introduced.
Prerequisites: ENGL 1050 and ENGL 1051

BBAM 2004 Principles of Management
This course covers basic management functions with an emphasis on planning, staffing, organizing, directing, and controlling. Additional focus is placed on empirical realities of the management role, including skills and competencies required for success and effectiveness.
Prerequisites: BBAM 1003

BBAM 2005 Community Arts
This course examines various ways that the arts affect communities in a variety of geographic locales and the roles that the arts play in community improvement. Students critically examine the interconnectedness of community with the long-term viability of the arts industry. Principles and practices that support effective community engagement and community arts projects are covered.
Prerequisites: None

BBAM 2006 Principles of Accounting II
This course is an introduction to accounting information used in managerial decision making. Topics include cost behavior, variable and absorption costing, break-even analysis, cost-volume-profit analysis, capital budgeting, and variance analysis.
Prerequisites: BBAM 2002

BBAM 2600 Special Topics in Arts Management
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in arts management vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit.

BBAM 3001 Legal Environment of Business
This course introduces students to the ethical, legal, and regulatory processes in which business decisions are made and examines the principles of business law through case studies, hypothetical
scenarios, and practical examples. The roles of contracts and copyrights, as well as vocabulary specific to arts and entertainment law, are covered.
Prerequisites: BBAM 1003

BBAM 3002 Principles of Marketing ................................................................. 4
This course covers foundational marketing strategies and applications related to developing, promoting, and positioning products. Market research and audience identification techniques are covered. Multicultural and global marketing considerations are introduced.
Prerequisites: BBAM 1003

BBAM 3003 Business Statistics ........................................................................... 4
This course introduces concepts and techniques in statistical inference including probability and sampling distributions; estimation and hypothesis testing methods for one or two populations; and more advanced inference procedures such as analysis of variance, chi-square, regression, correlation, and nonparametric statistics.
Prerequisites: MATH 1115

BBAM 3005 International Business Management ........................................... 4
This course explores the nature of international business and the environments in which an international manager works. Topics include the international monetary system, export-import, growing competition in a global economy, and trade with select countries.
Prerequisites: BBAM 2004

BBAM 3006 E-Commerce .................................................................................... 4
This course introduces the history and evolution of commerce and deals with how technology has changed the way we interact in the global marketplace. Students focus on current issues, barriers, and ultimate taxation of doing business on the Internet.
Prerequisites: BBAM 2001 or instructor permission

BBAM 3007 Fundraising and Grant Writing ..................................................... 4
This course is writing intensive and introduces resource development for nonprofit organizations. Writing grant proposals and completing grant applications are explored. Topics include annual and capital campaigns; government, corporate, foundation, and individual giving; special events; and mail solicitation methods.
Prerequisites: ENGL 1050, ENGL 1051, and BBAM 2003

BBAM 3008 Human Resource Management .................................................. 4
This course covers policies and current practices in the management of employees in public and private sector business. Students explore various examples to gain a better understanding of how staffing models, employee relations, organizational policies and procedures, technology, and culture impact an organization’s ability to succeed.
Prerequisites: BBAM 1003

BBAM 3009 Not-For-Profit Organization Management & Governance ............. 4
This course introduces students to governance, administrative, accounting, and financial issues unique to not-for-profit organizations. Endowments, investment management, budgeting, cash flow planning, and the design of internal controls are discussed.
Prerequisites: BBAM 1003 and BBAM 2002
BBAM 3010 Financial Management in Arts & Entertainment ................................................................. 4
This course provides a general understanding of financial management principles considered essential in the administration of arts and cultural organizations. Broad topics include the environment of enterprise in the arts; strategies for financial management; strategic planning, budgeting, information systems, fund accounting, ratio analysis, and asset management; and grant proposal writing.
Prerequisites: BBAM 2002

BBAM 3011 Principles of Finance ......................................................................................................... 4
This course covers financial management and its environment, financial analysis and forecasting, working capital management, and long-term financing as decision-making tools in contemporary business enterprise.
Prerequisites: BBAM 1003 and BBAM 2002

BBAM 3012 Entrepreneurship ........................................................................................................... 4
This course examines the methods of small-business formation and management. Emphasis is placed on the relation of traditional business functions to a small setting. Students explore the intricacies of business design, research and development, launch, and monitoring of the entrepreneurial venture. Feasibility studies and business plans are also covered.
Prerequisites: Junior or senior standing or instructor permission

BBAM 3510 Interdisciplinary Arts Collective ........................................................................................ 2
Students in this course create at the intersection of collaborative art-making, social practice, and interdisciplinary production. Students choose whether they will function as a single collective, generate individual projects for the campus community, or produce works that interact with the broader community of Santa Fe. The goal of the course is to foster artistic endeavors that transcend the boundaries of traditional disciplines and individual capability through student-run group shows, immersive installation and performance, event production, or students’ other particular interests.
Prerequisites: Junior standing or instructor permission
Cross-listed: ARTS 3410, CWRT 3510, DART 3510, FILM 3510, GRDN 3510, MUSI 3510, PHOT 3510, THEA 3510
Graded: Pass/Fail
   Note: May be repeated for credit.

BBAM 3600–3603 Special Topics in Arts Management ....................................................................... 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in arts management vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
   Note: May be repeated for credit. BBAM 3600 can fulfill departmental requirement, BBAM 3602 can fulfill Cultural Diversity Core, and BBAM 3603 can fulfill Ethical Responsibility Core.

BBAM 4001 Innovations in Organizational Leadership ........................................................................ 4
This course explores styles, techniques, and qualities of innovative leadership in creative organizations. Basic concepts of human nature, organizational behavior, and organizational culture in the contemporary and trending business world are covered. Students apply management principles to progressive and relevant models of organizational leadership.
Prerequisites: BBAM 2004
BBAM 4003 Advertising and Public Relations
This course covers the essentials of persuasive communication techniques used to build business and influence behavior. Students examine successful advertising, public relations, sales, and promotion practices; strategic planning; and decision-making processes used in the design of campaigns.
Prerequisites: ENGL 1050, ENGL 1051, and BBAM 2003

BBAM 4004 Organizational Behavior
This course is a comprehensive examination of the behavior of people in organizations, including motivation, small-group behavior, and informal organization.
Prerequisites: BBAM 1003

BBAM 4006 The Global Economy
This course explores the rapidly changing realities of doing business in a global environment and provides understanding, basic knowledge, and skills necessary to operate in that environment. Topics focus on current and recent events and the implications for operating an organization as an effective part of a global community.
Prerequisites: BBAM 1003 and BBAM 2002

BBAM 4600–4603 Special Topics in Arts Management
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in arts management vary each semester and are covered by a diverse blend of instructors.
Prerequisites: Junior or senior standing or instructor permission
Note: May be repeated for credit. BBAM 4600 can fulfill departmental requirement, BBAM 4602 can fulfill Cultural Diversity Core, and BBAM 4603 can fulfill Ethical Responsibility Core.

BBAM 4915 Arts Management Internship
This course is a professional internship in a local arts or cultural organization that provides a learning experience covering various organizational levels, including management. The specific internship is selected based on the individual area of interest in arts management, and can either be a non-profit or proprietary organization. Requests for this course must be submitted to the department chair for approval.
Prerequisites: Junior or senior standing and department chair permission
Graded: Pass/Fail
Note: May be repeated for credit.

BBAM 4925 New York Arts Program
This program provides internship opportunities with theatres in New York City. Students must apply and be approved by the department chair.
Prerequisites: Department chair permission
Graded: Pass/Fail

BBAM 4935 Independent Arts Management Project
This independent study course involves execution of an extensive project in the area of arts management that is developed in cooperation with an advisor in a specific area of expertise. The project is shaped by and accountable to a proposal that details how to materially articulate a specified idea. Scheduled meetings with a faculty member track and challenge the work in progress to a resolution.
Prerequisites: 4 credits of 4000-level coursework and instructor permission
   Note: May be repeated for credit.

**Biology (BIOL)**

**BIOL 1600–1601 Special Topics in Biology**
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in biology vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
   Note: May be repeated for credit. BIOL 1600 can fulfill departmental requirement, and BIOL 1601 can fulfill Science Distributive Core.

**BIOL 2500 Nutritional Sciences**
This course introduces the fundamentals of nutritional sciences with an emphasis on the biochemistry of human systems. Topics emphasize understanding of digestive and metabolic processes, components of a healthy diet, role of nutrition in growth and health through the life cycle, and relationships among nutrition, health, culture, and the environment.
Prerequisites: None

**BIOL 2600–2601 Special Topics in Biology**
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in biology vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
   Note: May be repeated for credit. BIOL 2600 can fulfill departmental requirement, and BIOL 2601 can fulfill Science Distributive Core.

**BIOL 3600–3603 Special Topics in Biology**
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in biology vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
   Note: May be repeated for credit. BIOL 3600 can fulfill departmental requirement, BIOL 3601 can fulfill Science Distributive Core, BIOL 3602 can fulfill Cultural Diversity Core, and BIOL 3603 can fulfill Ethical Responsibility Core.

**BIOL 4600–4603 Special Topics in Biology**
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in biology vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
   Note: May be repeated for credit. BIOL 4600 can fulfill departmental requirement, BIOL 4601 can fulfill Science Distributive Core, BIOL 4602 can fulfill Cultural Diversity Core, and BIOL 4603 can fulfill Ethical Responsibility Core.
Creative Writing & Literature (CWRT)

CWRT 1060 Living Writers: Foundations .................................................................................................................. 4
This multi-genre course introduces the fundamentals of creative writing and the writer’s workshop. Representative examples of fiction, poetry, and creative nonfiction are analyzed and considered in relationship to individual creative work. Emphasis is given to genre craft, revision, and portfolio development.
Prerequisites: None
Note: Course formerly known as ENGL 1101 Living Writers: Foundations.

CWRT 1061 Living Writers: Revisions ................................................................................................................... 4
The primary purpose of this course is to further cultivate students’ attention to language, literature, and the possibilities of revision of creative work. In this class, students will create, and then revise, a variety of multi-genre work. Creative prompts and assignments will focus on methods of evaluating and revising student work, and class readings will privilege the writing process and drafts of literary work. This class will feature regular writing workshops, discussion of reading assignments, and featured guest speakers.
Prerequisites: None
Note: Course formerly known as ENGL 1102 Living Writers: Revisions.

CWRT 1600–1601 Special Topics in Literature .................................................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in literature vary each semester and are covered by a diverse blend of instructors.
Prerequisites: ENGL 1050 and ENGL 1051
Note: May be repeated for credit. CWRT 1600 can fulfill departmental requirement, and CWRT 1601 can fulfill Humanities Distributive Core.

CWRT 2050 The Writer and the Word .................................................................................................................. 4
What are your patterns, themes, and obsessions as a writer? Your intentions, inspirations, and goals? How would you describe your creative process, and why do you write in the style, genre, and manner you do? What are your habits as a reader, and what for you are the most indispensible and influential texts? This class is designed as a vehicle for self-reflection on language, reading, genre, and the process of making art, as well as a means to generate new work that explores new territory for you as a writer.
Prerequisites: CWRT 2150, CWRT 2250, and CWRT 2350 or ENGL 2210, ENGL 2220, and ENGL 2230

CWRT 2051 Real Stories: The Art and Craft of Journalism .................................................................................. 4
Real Stories examines journalism as a craft, vocation, and historical institution. Areas of study will include the laws and ethics related to professional writing; the craft and technical tools associated with newspaper and magazine writing; and critical thinking and analysis of news and arts writing. Students will both evaluate published journalism and produce stories. The course will include guest visits from working journalists, collaborative work with photojournalism students, and opportunities for publication in the student magazine, The Jackalope.
Prerequisites: ENGL 1050 and ENGL 1051 or instructor permission

CWRT 2052 Professional Practice ...................................................................................................................... 2
This course introduces various professional practices fundamental to any professional and publishing writer. Through hands-on tasks and a series of guest speakers from the world of publishing, students will
acquire knowledge about the process of submitting work for publication, resume development, artist
statements, grant writing, literary agents, MFA graduate programs, and more.
Prerequisites: Junior or senior standing Creative Writing majors only

CWRT 2150 Techniques of Creative Writing: Poetry ................................................................. 4
What makes a poem tick? How can we better use the craft of poetry to create vivid, moving, and
interesting poems? This course explores the fundamental components of poetry, including
metaphor, rhyme, tone, speaker, diction, syntax, meter, and the line. Students will develop poems
generated by assigned exercises and engage reading assignments that range from early English lyrics to
works by poets living today.
Prerequisites: None
Note: Course formerly known as ENGL 2210 Techniques of Creative Writing: Poetry.

CWRT 2217 Fundamentals of Story Development ....................................................................... 4
An ill-crafted story dulls the impact of even the best special effects, animations, and motion capture
technology. Productions need solid story concepts and screenplays to ensure their success. In this initial
course on story development, students have the opportunity to gain hands-on practice in all phases of
concept development, narrative design, and scriptwriting for film, television, and online content through
lectures, demonstrations, and projects.
Prerequisites: Creative Writing majors only or instructor permission
Cross-Listed: FILM 2217
Note: Course formerly known as ENGL 2217 Fundamentals of Screenwriting.

CWRT 2250 Techniques of Creative Writing: Fiction ................................................................. 4
This course explores the art of short fiction and fundamental components, including setting, character,
dialogue, plot, point of view, and fictional time. This course focuses on the weekly development of short
fiction through workshops as well as close analysis of short stories.
Prerequisites: None
Note: Course formerly known as ENGL 2220 Techniques of Creative Writing: Fiction.

CWRT 2350 Techniques of Creative Writing: Creative Nonfiction ........................................... 4
This course provides an overview of the strategies, history, and craft of creative nonfiction. In this
course students will write and analyze various types of nonfiction, including but not limited to memoir,
journalism, and the personal essay. The focus will be on developing facility in various forms and
mastering fundamental concepts of the genre, including voice, narrative distance, setting, research,
structure, and dialogue.
Prerequisites: None
Note: Course formerly known as ENGL 2230 Techniques of Creative Writing: Creative Nonfiction.

CWRT 2415 The Gothic: 19th Century British and American Literature ........................................ 4
An examination of the origins and aesthetics of “the gothic” from oriental romances and domestic
hauntings, to sublime terror, the post-industrial vampire narrative, and the beginnings of the “scientific
romance.”
Prerequisites: ENGL 1050 and ENGL 1051

CWRT 2416 You’ve Got To Read This...................................................................................... 4
Which of the pre-20th century “great books” still seize a contemporary writer’s imagination? In what
ways are the texts of the literary canon still relevant to writers and readers in this century? How do
these books continue to generate controversy, confusion, multiple interpretations, and sheer exhilaration? This course will focus on a highly subjective, multi-genre tour of foundational authors and texts curated by writers for writers. Possible authors include Dante, Ovid, Virgil, Homer, Euripides, Sophocles, Chaucer, Shakespeare, Blake, Montaigne, Cervantes, Milton, Swift, and Austen.

Prerequisites: ENGL 1050 and ENGL 1051

CWRT 2600–2601 Special Topics in Literature ................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in literature vary each semester and are covered by a diverse blend of instructors.

Prerequisites: ENGL 1050 and ENGL 1051

Note: May be repeated for credit. CWRT 2600 can fulfill departmental requirement, and CWRT 2601 can fulfill Humanities Distributive Core.

CWRT 2715 The Beat Generation: Methods and Madness .................................................. 4
This course provides a critical examination of Beat literature, culture, and techniques including the “spontaneous prose” of Jack Kerouac and Allen Ginsberg, to the technical “cut-up/fold-in” and tape recorder experiments of Brion Gysin and William S. Burroughs.

Prerequisites: ENGL 1050 and ENGL 1051

CWRT 2716 20th Century American Poetry ............................................................................ 4
American poetry rose to international prominence and went through radical changes during the course of the 20th century. Starting with the Modernist revolution and Imagism through the Confessionalists and the Beats to the poetics of social movements, we’ll track these changes as they evolve toward post-modernist aesthetics. Historical, cultural, aesthetic, and biographical context will play a large role in how we engage poems by T.S. Eliot, William Carlos Williams, Gertrude Stein, Sylvia Plath, John Berryman, Ntozake Shange, Ai, John Ashbery, Louise Gluck, Anne Carson, and many more.

Prerequisites: ENGL 1050 and ENGL 1051 or instructor permission

Note: Course formerly known as ENGL 3108 20th Century American Poetry.

CWRT 2717 20th Century American Fiction ......................................................................... 4
In this course we will explore a wide range of writers from this crucial period in American literary life. In addition to close and critical examination of a body of representative work from a diverse group of American fiction writers, we will explore the ways in which these various authors influenced modern literary criticism and developed novelistic trends that paved the way for the writers of the 21st century.

Prerequisites: ENGL 1050 and ENGL 1051

Note: Course formerly known as ENGL 3103 20th Century American Fiction.

CWRT 2815 Detective, Crime, and Pulp Fiction .................................................................. 4
This course is a study spanning Victorian “penny dreadful” pamphlets through the early 20th-century explosion of pulp literature in Weird Tales and Black Mask magazines, with an emphasis on the style and Depression-era formulations of genre fiction.

Prerequisites: ENGL 1050 and ENGL 1051

CWRT 3015 Contemporary Publishing: Glyph ................................................................. 2–4
The course facilitates the production of Glyph, the campus literary journal. Students enrolled in this course will oversee the production and publishing of Glyph through a variety of editorial tasks, including selecting, editing, proofreading, and sequencing the journal’s literary content.
Prerequisites: Creative Writing majors in junior or senior standing; by instructor permission only
   Note: May be repeated for credit. Course formerly known as ENGL 2501 Contemporary Publishing: Glyph.

CWRT 3020 Jackalope: The Online Magazine ........................................................................................... 2–4
Writing and photography students work on the online student-driven publication for the university. Students will work individually and in teams to create weekly stories, photography, and audio-visual projects of interest to the campus community, including coverage of faculty, students, activities, performances, as well as events and organizations from the Santa Fe community. The course utilizes students’ writing and reporting skills and allows writing students the opportunity to develop multimedia skills using photography and audio-visual software.
Prerequisites: ENGL 1050 and ENGL 1051 and either CWRT 2051 or ENGL 2230/CWRT 2350 or instructor permission
Cross-Listed: PHOT 3020
   Note: May be repeated for credit.

CWRT 3150 Intermediate Poetry Workshop ............................................................................................. 4
Through a mix of assigned exercises and student-generated poems, this course focuses on experimentation with poetic form and revision of original work. In addition to honing critiquing skills and use of poetic techniques, students will try their hands at a variety of assignments, including prose poems and ekphrastic poetry. Readings will focus on contemporary poets and poetic craft.
Prerequisites: CWRT 2150 or ENGL 2210 and CWRT 2050 or instructor permission
   Note: Course formerly known as ENGL 3401 Intermediate Poetry Workshop.

CWRT 3250 Intermediate Fiction Workshop ................................................................................................ 4
This course builds upon foundational fiction writing skills through the refinement of the short story form in workshop. The course also closely examines the novella form while encouraging conscious experimentation and further examination of craft concepts.
Prerequisites: CWRT 2250 or ENGL 2220 and CWRT 2050
   Note: Course formerly known as ENGL 3402 Intermediate Fiction Workshop.

CWRT 3318 Intermediate Story Development ............................................................................................. 4
Perhaps the greatest story of the century is in your head. But how do you realize it on the page and create a project that is ready for production? In this project-driven course, students focus on honing the skills and applying knowledge and media literacy gained to date in the program. Students gain further experience shaping stories and composing treatments and screenplays for film, TV, the Web, and emergent media.
Prerequisites: CWRT 2217, ENGL 2217, or FILM 2217
Cross-listed: FILM 3318
   Note: Course formerly known as ENGL 3318 Intermediate Screenwriting.

CWRT 3319 Adaptation and Branding ........................................................................................................ 4
Films have long used novels and plays as source material for screen narrative and more recently have turned to everything from theme park rides to baby boomer toys in creating exciting screen stories. This course explores strategies and approaches to adapting pre-existing intellectual property, story narratives, and scripted projects for film, TV, the Web, or emergent media.
Prerequisites: CWRT 2217 and CWRT 2218, or ENGL 2217 and ENGL 2218, or FILM 2217 and FILM 2218
Cross-Listed: FILM 3319
Note: Course formerly known as ENGL 3319 Adaptation for the Screen.

CWRT 3320 Writing for Television ............................................................. 4
Television writing has a number of demands unique to the platform. In this course, students explore developing and scripting “spec” TV episodes, series pilots, series bibles, series “franchises,” special event TV programming, and more.
Prerequisites: CWRT 2217 and CWRT 2218, or ENGL 2217 and ENGL 2218, or FILM 2217 and FILM 2218
Cross-listed: FILM 3320
Note: Course formerly known as ENGL 3320 Writing for Television.

CWRT 3350 Intermediate Creative Nonfiction Workshop ............................................... 4
This course builds on existing skills in creative nonfiction. Through analysis of a diverse collection of nonfictional texts, and a close examination of craft in a workshop setting, students will gain a deeper understanding of the creative nonfiction form and its uses. In addition to close attention to voice, form, narrative distance, setting, and dialogue—all of which are necessary tools for the creative nonfiction writer—we will expand our knowledge of nonfictional forms, including memoir, lyric essay, and reportage. This course is intended to build on basic knowledge of the creative nonfiction craft to take students to the next level in their writing lives.
Prerequisites: CWRT 2350 or ENGL 2230 and CWRT 2050 or instructor permission
Note: Course formerly known as ENGL 3404 Intermediate Creative Nonfiction Workshop.

CWRT 3415 Women and Gender in Literature ......................................................... 4
This class will concentrate on literature written by women from around the world. Class discussions will include topics of sexuality, financial inequality, political oppression, motherhood, domestic violence, and educational equality. This course will explore the cultural differences in women’s literature through fiction, nonfiction, and poetry.
Prerequisites: ENGL 1050 and ENGL 1051
Note: Course formerly known as ENGL 3004 Women and Gender in Literature.

CWRT 3416 The Long Story: History of the Novel ..................................................... 4
Although today’s readers take for granted memorable characters and serialized storytelling, the novel owes its origins to a select group of 18th-century writers, and a particular set of social and cultural circumstances. This class will examine seminal works by Daniel Defoe, Samuel Richardson, Henry Fielding, Tobias Smollett, and Laurence Sterne, and also will consider their influence on other key novelists, such as Charles Dickens and Jane Austen. Students in this course will also pick one novel of their choice and consider how its content and structure was influenced by the original practitioners of the form.
Prerequisites: ENGL 1050 and ENGL 1051

CWRT 3417 Literature and Revolution ................................................................. 4
This course examines the rhetoric and aesthetics of revolutionary texts including those of William Blake, Thomas Paine, Alan Moore (V For Vendetta), and Martin Luther King, Jr. The course focuses on propaganda and the notions of “radical chic” and “rights.”
Prerequisites: ENGL 1050 and ENGL 1051

CWRT 3418 Myth, Archetype, and Fairy Tales ......................................................... 4
Central to course investigation is the archetype: those figures such as hero, villain, maiden, and sage that appear spontaneously in the myths and folktales of all peoples across all time. Students will be
asked to engage myth and fairytale through both a mythographic and a psychological lens. Required texts include classic Greek myths and the fairytale translations of the Brothers Grimm, as well as writings by pioneering psychologist Carl Jung and popular mythographer Joseph Campbell.

Prerequisites: ENGL 1050 and ENGL 1051

CWRT 3419 Strange Bodies: 19th and Early 20th-Century British and American Literature ....................... 4

Strange Bodies will concentrate on deformations of the idea of ‘the body,’ primarily in 19th century literature, but also with brief forays into the early 20th century. The course will examine a shifting sense of physicality, the industrial self, and the responses of British and American writers to advances in medicine and psychology, from surgery to opium dreams. Strange Bodies will also interrogate notions of possession, slavery, ethnicity, sexuality and the zombie as affected by the American Civil War. The objective of the class is to chart an understanding of the literature of the period as it reflects a reconsideration of the body, of the limits of life, death, and undeath. Students will gain an essential context for analyzing these issues as they continue to appear in contemporary literature and culture. Required texts will include Oscar Wilde’s The Picture of Dorian Gray, Mary Shelley’s Frankenstein, Kate Chopin’s The Awakening, Robert Louis Stevenson’s The Strange Case of Dr. Jekyll and Mr. Hyde, H.P. Lovecraft’s Herbert West: Reanimator, and more!

Prerequisites: ENGL 1050 and ENGL 1051

CWRT 3510 Interdisciplinary Arts Collective......................................................................................................... 2

Students in this course create at the intersection of collaborative art-making, social practice, and interdisciplinary production. Students choose whether they will function as a single collective, generate individual projects for the campus community, or produce works that interact with the broader community of Santa Fe. The goal of the course is to foster artistic endeavors that transcend the boundaries of traditional disciplines and individual capability through student-run group shows, immersive installation and performance, event production, or students’ other particular interests.

Prerequisites: Junior standing or instructor permission

Cross-listed: ARTS 3410, BBAM 3510, DART 3510, FILM 3510, GRDN 3510, MUSI 3510, PHOT 3510, THEA 3510

Graded: Pass/Fail

Note: May be repeated for credit. Course formerly known as ENGL 3510 Interdisciplinary Arts Collective.

CWRT 3515 Shakespeare’s Tragedies ........................................................................................................... 4

What defines the genre of tragedy? How does Shakespeare both appropriate and resist theatrical conventions in his tragic plays? In addition to exploring other representative texts, this course will focus on close analysis of Shakespeare’s four great tragedies—Hamlet, Othello, King Lear, and Macbeth—in both dramatic productions and on the page.

Prerequisites: ENGL 1050 and ENGL 1051

CWRT 3516 Shakespeare’s Comedies........................................................................................................... 4

From twins to trials, disguises and dowries, from the scatological to the sublime, this course will explore the nature of Shakespeare’s comedies. What were the conventions of Renaissance comedic plays, and how does Shakespeare both embrace and thwart expectations in this genre? How does the comedic mode both inform and complicate the possibility of the tragic in his plays? How does Shakespeare’s employment of humor change during the course of his career? Emphasis will be given to close-readings and analysis of Shakespeare’s major comedies, including A Midsummer Night’s Dream, Twelfth Night, As You Like It, The Merchant of Venice, and Much Ado About Nothing.
Prerequisites: ENGL 1050 and ENGL 1051

CWRT 3517 Shakespeare and Film ................................................................................................................... 4
What role do films serve in the ongoing interpretation, reassessment, and appropriation of Shakespeare’s theatrical work? How can the cinema enhance, distort, or complicate a play by Shakespeare? In this course, we’ll be closely investigating both the texts and film adaptations of some of Shakespeare’s works.
Prerequisites: ENGL 1050 and ENGL 1051

CWRT 3518 Shakespeare and Women ............................................................................................................. 4
Dutiful daughters and provocateurs, shrews and survivors, transgressors and cross-dressers: Shakespeare’s female characters have long been a source of controversy and fascination, but what is their role and nature in the plays? In what ways do women in Shakespeare operate within the laws of convention or serve as radical agents of change? This class will focus on exploration and close analysis of a variety of Shakespeare’s female characters featured in plays such as Twelfth Night, Macbeth, Othello, Merchant of Venice, Much Ado About Nothing, and As You Like It.
Prerequisites: ENGL 1050 and ENGL 1051

CWRT 3600–3603 Special Topics in Literature ................................................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in literature vary each semester and are covered by a diverse blend of instructors.
Prerequisites: ENGL 1050 and ENGL 1051

Note: May be repeated for credit. CWRT 3600 can fulfill departmental requirement, CWRT 3601 can fulfill Humanities Distributive Core, CWRT 3602 can fulfill Cultural Diversity Core, and CWRT 3603 can fulfill Ethical Responsibility Core. Course formerly known as ENGL 3600–3603 Special Topics in Literature.

CWRT 3615 Modernism in Exile ....................................................................................................................... 4
A critical survey of modernist literature informed by American and British expatriate communities, notably “the lost generation” in Paris and Berlin; Jazz Age experiments, internationalism, abstraction, and the avant-garde of Stein, Barnes, Hemingway, Joyce, Eliot, Pound, Auden, Isherwood, Woolf, and others.
Prerequisites: ENGL 1050 and ENGL 1051

CWRT 3616 Americana: Domestic Modernist Literature in the United States ..................................................... 4
Where several major American writers espoused modernist tendencies in Europe, this course focuses on early 20th-century aesthetics at home, from the Harlem Renaissance to Depression literature, from Southern Gothic to jazz-influenced expressionism.
Prerequisites: ENGL 1050 and ENGL 1051

CWRT 3617 Symbolism, Surrealism and Beyond: Modernist European Literature ............................................. 4
A survey of Modernist tendencies emerging through the Symbolist, Expressionist, and Surrealist movements, tracing developments from Baudelaire, Rimbaud, Apollinaire, Breton, and Lautreamont to Camus, Genet, and Hesse.
Prerequisites: ENGL 1050 and ENGL 1051
CWRT 3715 Literature of War ............................................................................................................................ 4
Since the beginning of history, mankind has attempted to solve its moral and cultural differences with deadly force. Through the works of diverse authors, we will ponder the role of war in our global society and how it is that human beings have yet to find an acceptable alternative. This class will examine war through the lens of several genres: non-fiction, poetry, fiction, art, photography, and film.
Prerequisites: ENGL 1050 and ENGL 1051

CWRT 3716 The Writer of Color in 20th Century America ..................................................................................... 4
This multi-genre course will be comprised of a representative survey and analysis of literature written by African Americans, Native Americans, and Latino and Latina writers in the 20th century. Possible themes and focuses of study may include alienation, assimilation, transnational migration, and cultural beliefs.
Prerequisites: ENGL 1050 and ENGL 1051

CWRT 3717 The American Short Story ................................................................................................................. 4
This course is a close and careful study of the historical development of the American short story and its role in the contemporary American literary scene. Students will read a diverse selection of short fiction by masters of the form and will be able to perform critical analysis of these texts through close reading and the application of critical theory.
Prerequisites: ENGL 1050 and ENGL 1051
   Note: Course formerly known as ENGL 3506 The American Short Story.

CWRT 3815 Experimental Literature .................................................................................................................. 4
This course is a hybrid survey/workshop class exploring experimental writing techniques that challenge form, content, style, and legitimacy across a range of genres, and testing these in new writing. Students will examine the historical limits of literature past and present, metafiction, appropriation, deconstruction, etc., and the future of literary genres in a developing hyperculture. Required reading will include texts by Kurt Vonnegut, David Foster Wallace, Joyce Carol Oates, Kathy Acker, Ntozake Shange, Paul Auster, and others.
Prerequisites: ENGL 1050 and ENGL 1051

CWRT 3816 Post-War to Punk: British and American Literature 1945–1977 ...................................................... 4
From Britain’s “angry young men” to the gangs of A Clockwork Orange and from feminism and the Vietnam War to the rise of Punk in NYC, this survey examines parallel subcultures at the end of Modernism in fiction, drama, poetry, polemics, and film.
Prerequisites: ENGL 1050 and ENGL 1051

CWRT 3817 Science Fiction: A Survey for Writers .............................................................................................. 4
British novelist J.G. Ballard regarded science fiction as the pre-eminent literature of the 20th century, and this course examines Ballard’s proposition through intense study of some of the most important and enduring works in the genre, from the “scientific romance” and the humanist adventures of the early SF magazines, to post-humanist ambivalence of the present. The history of science fiction will be understood as an avant-garde and as a site for literary experimentation. Students will explore the internal distinctions of SF—space opera, cyberpunk, hard SF, etc.—in terms of conceptual, stylistic, and thematic innovations.
Prerequisites: ENGL 1050 and ENGL 1051

CWRT 3818 Literature and the Post-Human ....................................................................................................... 4
This course will examine the development of a “post-human” body of literature through key texts from
Romanticism to cyberpunk. The course will trace the influence of Modernism (via dada and Futurism) and Postmodernism in surveying the evolution of a new distinctly post-human “self.” Students will explore representations of artifice, consumerism, simulation, sampling, and mechanical reproduction affecting the body, sexual politics, and culture within the texts, as well as in the present day in which we study them.

Prerequisites: ENGL 1050 and ENGL 1051

**CWRT 3915 Postcolonial Literature**
This course serves as an introduction to postcolonial literature. It will include a study of the central tenets of postcolonial theory, as well as a sample of literary texts from formerly colonized nations, including India, Pakistan, the West Indies, African nations, Australia, New Zealand, and Canada. Focal points for class discussion will include modes of cultural appropriation; themes of identity, exile, and place; and methods of “writing back” to the empire. Possible authors may include Chinua Achebe, Salman Rushdie, Edward Said, Derek Walcott, Arundhati Roy, J.M. Coetzee, Jhumpa Lahiri, Jean Rhys, Aphra Behn, Chimamanda Ngozi Adichie, and Naguib Mahfouz.

Prerequisites: ENGL 1050 and ENGL 1051

**CWRT 3916 The World Novel**
This class will highlight how writers from around the world choose to tell their histories through fiction. Novels from a wide array of continents will be highlighted while emphasis will be placed on works that stretch the boundaries of their genres. Authors may include Chimamanda Ngozi Adichie, J.M. Coetzee, Kazuo Ishiguro, Naguib Mahfouz, Haruki Murakami, and Arundhati Roy.

Prerequisites: ENGL 1050 and ENGL 1051

**CWRT 3917 Creation Stories**
From cosmogonic myths around the world to modern autobiography, this course explores how world and self come into being. Course content includes readings in mythology, psychology, and literature, as well as writing assignments geared toward literary analysis and development of student origin stories.

Prerequisites: ENGL 1050 and ENGL 1051

**CWRT 3919 Postmodern World Literature**
While discussions of Postmodernism in literature often privilege Western authors and discourse, the dissipation of Modernism’s formality on post-World War II writers has a global span. This course will consider the characteristics of Postmodern writing—blurred genres, self-consciousness, and rejection of formal aesthetics, to name a few—as they apply to authors from myriad cultures. Works in this course may include writing by Jorge Luis Borges, Vladimir Nabokov, Kazuo Ishiguro, Juno Diaz, and Edwidge Danticat.

Prerequisites: ENGL 1050 and ENGL 1051

**CWRT 4150 Advanced Poetry Workshop**
In this course students will refine and expand the skills and knowledge developed in Intermediate Poetry Workshop. Special focus will be given to the poetic sequence, poems based on researched material, and the use of white space. We’ll read and discuss books by poets alive and writing today, as well as engage issues currently stimulating the contemporary poetry scene.

Prerequisites: CWRT 3150 or ENGL 3401

*Note: Course formerly known as ENGL 4301 Advanced Poetry Workshop.*
CWRT 4250 Advanced Fiction Workshop ..................................................................................................... 4
This course entails advanced fiction composition through writing workshops. Emphasis is given to the
craft of the novel, short story collection, and the novella. Students are encouraged to make progress on
their senior reading project while seeking inspiration through the reading of contemporary fiction and
craft essays.
Prerequisites: CWRT 3250 or ENGL 3402
   Note: Course formerly known as ENGL 4302 Advanced Fiction Workshop.

CWRT 4350 Advanced Creative Nonfiction Workshop ................................................................................. 4
This course features intensive writing workshops, with an emphasis on structure and theoretical trends
in nonfiction writing. Emphasis is placed on revision, close analysis of representative texts in the genre,
and advanced experimentations in memoir, biography, personal essay, research-based nonfiction, and
lyric essay.
Prerequisites: CWRT 3350 or ENGL 3404
   Note: Course formerly known as ENGL 4304 Advanced Creative Nonfiction Workshop.

CWRT 4418 Advanced Story Development ................................................................................................... 4
What do you want to shoot when you get out of school? In this course, students develop and script one
or more “calling card” treatments and/or screenplays for film, TV, or other media.
Prerequisites: CWRT 3318 or ENGL 3318 or FILM 3318
Cross-listed: FILM 4418
   Note: Course formerly known as ENGL 4418 Advanced Screenwriting.

CWRT 4419 Transmedia Story Development ................................................................................................ 4
Transmedia is a new term for distributed storytelling across multiple platforms (made possible by the
plethora of 21st-century media channels and devices); the possibility of creating vast storyworlds with
even greater audience immersion and loyalty now exists, and transmedia producers and transmedia
designers are positions that most studios, networks, and game companies now have. How can these
transmedia narrative experiences be built from the ground up? This course explores the possibilities of
designing dynamic and cutting-edge content that explodes the boundaries of a single platform.
Prerequisites: CWRT 3318 or ENGL 3318 or FILM 3318
Cross-listed: FILM 4419
   Note: Course formerly known as ENGL 4419 Transmedia Story Development.

CWRT 4420 Business of Story Development ................................................................................................. 4
The business of script and project development for film, TV, online, console, and location-based
platforms is byzantine and ever evolving. Students in this course explore how to navigate the media
business landscape. Topics include the securing of intellectual property; screenplay contests; agency,
management and legal representation; the selling of screenplays; the winning of screenwriting
assignments; careers in media development; and much more.
Prerequisites: CWRT 3318 or ENGL 3318 or FILM 3318
Cross-listed: FILM 4420
   Note: Course formerly known as ENGL 4420 Business of Story Development.

CWRT 4600–4603 Special Topics in Literature ............................................................................................... 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on
faculty and student interest. Topics in literature vary each semester and are covered by a diverse blend
of instructors.
Prerequisites: ENGL 1050 and ENGL 1051
Note: May be repeated for credit. CWRT 4600 can fulfill departmental requirement, CWRT 4601 can fulfill Humanities Distributive Core, CWRT 4602 can fulfill Cultural Diversity Core, and CWRT 4603 can fulfill Ethical Responsibility Core.

CWRT 4915 Creative Writing Internship ................................................................. 1–16
This course is a professional internship in a supervised setting that provides a learning experience relevant to writing. The specific internship is selected based upon the individual area of literary interest. Requests for this course must be submitted to the department chair for approval.
Prerequisites: Junior or senior standing and department chair permission
Graded: Pass/Fail
Note: May be repeated for credit.

CWRT 4925 New York Arts Program ........................................................................................................... 16
This program provides internship opportunities with writers, editors, and/or literary enterprises in New York City. Students must apply and be approved by the department chair.
Prerequisites: Department chair permission
Graded: Pass/Fail
Note: Program is limited to two creative writing students per academic year. Students must start the application process for NYAP in their sophomore year to be eligible to enroll in their junior year. Senior year creative writing students may not participate.

CWRT 4935 Independent Creative Writing Project ................................................................. 1–4
This is an independent study course that involves execution of an extensive project in the areas of literature or creative writing that is developed in cooperation with an advisor in a specific area of expertise. The project is shaped by a detailed proposal and developed through scheduled meetings and assignments.
Prerequisites: ENGL 1050, and junior or senior standing, and instructor permission
Note: May be repeated for credit.

CWRT 4970 Senior Reading ........................................................................................................................... 4
In this capstone class for Creative Writing majors, students will develop a senior creative thesis that demonstrates advanced skills in literary craft, and they will prepare for a public reading of their original creative work. The course emphasizes revision through writing workshops, critique of student writing, analysis of thesis sequencing, and strategies for public performance.
Prerequisites: Creative Writing senior standing and completion of advanced workshops in chosen genre tracks

Dance (DANC)

DANC 1001 Introduction to Dance ........................................................................................................... 2
This course introduces beginning techniques and vocabulary of various dance genres, including ballet, modern, jazz, and others. Students experience the benefits of studying dance, which include building strength, endurance, coordination, grace, and confidence in expression.
Prerequisites: None

DANC 1067 Dance Rehearsal & Production I: Freshman ................................................................. 2
This course challenges dance students to bring together all their developing skills in collaboration with others. Credit is awarded for rehearsals, performances, backstage production, and participation in guest master classes, lectures, and career workshops.

Prerequisites: Performing Arts Department Dance Major

Note: Offered fall semester.

**DANC 1068 Dance Rehearsal & Production II: Freshman**
This course challenges dance students to bring together all their developing skills in collaboration with others. Credit is awarded for rehearsals, performances, backstage production, and participation in guest master classes, lectures, and career workshops.

Prerequisites: Performing Arts Department Dance Major

Note: Offered spring semester.

**DANC 1110 Awareness Through Movement**
This course focuses on the use of guided movements in the Feldenkrais system to improve posture. The course also explores free use of the body in work and play and introduces ways to prevent and deal with back pain, tension, and athletic injuries.

Prerequisites: None

Cross-listed: THEA 1110

Note: May be repeated for credit.

**DANC 1113 Ballet I**
This course develops understanding and skill in the basic vocabulary of classical ballet. The course introduces the principles of proper ballet technique designed to develop strength, flexibility, grace, form, and balance.

Prerequisites: Placement audition required

Note: Offered fall semester.

**DANC 1115 Tap I**
This course introduces techniques and performance in the rhythms, movements, and music of traditional and contemporary American tap dance. Class activities emphasize technical foundation and musicality, and the application of these tools toward increasing proficiency in rhythm tap, musical theatre, and other percussive dance styles.

Prerequisites: Placement audition required

Note: May be repeated for credit.

**DANC 1117 Modern Dance I**
This course provides an introduction to various modern dance techniques, vocabularies, and sensitivities. The course explores the movement experience as used in the work of such modern dance pioneers as Martha Graham, José Limón, Lester Horton, and Katherine Dunham.

Prerequisites: Placement audition required

Note: Offered fall semester.

**DANC 1213 Ballet II**
This course develops understanding and skill in the basic vocabulary of classical ballet. The course introduces the principles of proper ballet technique designed to develop strength, flexibility, grace, form, and balance.

Prerequisites: Placement audition required
DANC 1215 Tap II ................................................................. 2
This course introduces advanced tap techniques. Class activities develop an enhanced understanding of contemporary American tap repertoire, improvisation, choreography, and various styles of tap dance.
Prerequisites: Placement audition required
Note: May be repeated for credit.

DANC 1217 Modern Dance II ........................................................ 2
This course provides an introduction to various modern dance techniques, vocabularies, and sensitivities. The course explores the movement experience as used in the work of such modern dance pioneers as Martha Graham, José Limón, Lester Horton, and Katherine Dunham.
Prerequisites: Placement audition required
Note: Offered spring semester.

DANC 1300 Dancer Wellness ........................................................ 4
This course covers important topics related to developing the healthy dancer, including introductory anatomy and kinesiology, injury prevention, cross-training, nutrition, stress management, and proper hygiene. Course material is delivered through lecture and experiential learning techniques.
Prerequisites: Performing Arts Department Dance Major
Note: Offered spring semester.

DANC 1600 Special Topics in Dance .......................................... 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in dance vary each semester and are covered by a diverse blend of instructors.
Prerequisites: Placement audition required
Note: May be repeated for credit.

DANC 2019 Applied Movement I .............................................. 1–2
This course consists of private lessons with a certified teacher. The course emphasizes intermediate and advanced application to performing arts and everyday activities, as well as understanding injuries and chronic pain in the field of dance.
Prerequisites: None
Cross-listed: THEA 2019
Credit Explanation: One credit equals a half-hour lesson each week. Two credits equal a one-hour lesson each week.
Private Lesson Fee: $440 per credit
Note: May be repeated for credit.

DANC 2067 Dance Rehearsal & Production I: Sophomore ................................................................. 2
This course challenges dance students to bring together all their developing skills in collaboration with others. Credit is awarded for rehearsals, performances, backstage production, and participation in guest master classes, lectures, and career workshops.
Prerequisites: Performing Arts Department Dance Major
Note: Offered fall semester.

DANC 2068 Dance Rehearsal & Production II: Sophomore ................................................................. 2
This course challenges dance students to bring together all their developing skills in collaboration with others. Credit is awarded for rehearsals, performances, backstage production, and participation in guest master classes, lectures, and career workshops.
Prerequisites: Performing Arts Department Dance Major
   Note: Offered spring semester.

DANC 2112 Musical Theatre Dance I ................................................................. 2
This course introduces the techniques and choreography of the most influential dancers in the history of American musical theatre. It also explores the staging of selected great musical theatre directors.
Prerequisites: Placement audition required
   Note: May be repeated for credit.

DANC 2113 Ballet III ...................................................................................... 2
This course develops an intermediate level of classical ballet vocabulary and related principles with increasing demands for sensitive performance of more complex combinations and sequences. The course focuses on the development of a strong technical basis necessary for further study in dance.
Prerequisites: Placement audition required
   Note: Offered fall semester.

DANC 2117 Modern Dance III ........................................................................ 2
The course continues the exploration of modern dance techniques at an intermediate level with a focus on centering, group dynamics, and exploration of space, time, weight, and energy.
Prerequisites: Placement audition required
   Note: Offered fall semester.

DANC 2121 Hip Hop Dance I .......................................................................... 2
This course is an introduction to contemporary hip hop dance technique that includes warm-ups, combinations, and choreographed routines. The course will explore the music of hip hop, along with related styles of dance including African, jazz, breakdance, and popping and locking.
Prerequisites: Placement audition required
   Note: May be repeated for credit.

DANC 2212 Musical Theatre Dance II ............................................................ 2
This course introduces the techniques and choreography of the most influential dancers, choreographers, and directors in contemporary American musical theatre.
Prerequisites: Placement audition required
   Note: May be repeated for credit.

DANC 2213 Ballet IV ..................................................................................... 2
This course develops an intermediate level of classical ballet vocabulary and related principles with increasing demands for sensitive performance of more complex combinations and sequences. The course focuses on the development of a strong technical basis necessary for further study in dance.
Prerequisites: Placement audition required
   Note: Offered spring semester.

DANC 2217 Modern Dance IV ....................................................................... 2
The course continues the exploration of modern dance techniques at an intermediate level with a focus on centering, group dynamics, and exploration of space, time, weight, and energy.
DANC 2221 Hip Hop Dance II
This course is a continuation of Hip Hop Dance I that expands to advanced intermediate hip hop technique and includes a fusion of contemporary and cultural dance styles.
Prerequisites: Placement audition required
Note: May be repeated for credit.

DANC 2600 Special Topics in Dance
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in dance vary each semester and are covered by a diverse blend of instructors.
Prerequisites: Placement audition required
Note: May be repeated for credit.

DANC 3067 Dance Rehearsal & Production I: Junior
This course challenges dance students to bring together all their developing skills in collaboration with others. Credit is awarded for rehearsals, performances, backstage production, and participation in guest master classes, lectures, and career workshops.
Prerequisites: Performing Arts Department Dance Major
Note: Offered fall semester.

DANC 3068 Dance Rehearsal & Production II: Junior
This course challenges dance students to bring together all their developing skills in collaboration with others. Credit is awarded for rehearsals, performances, backstage production, and participation in guest master classes, lectures, and career workshops.
Prerequisites: Performing Arts Department Dance Major
Note: Offered spring semester.

DANC 3078 Dance History
This course is an overview of the history of dance from antiquity to the present, including the study of the origins of dance through the Renaissance; the development of ballet; the American forms of Vaudeville, Broadway, and the Hollywood musical; and the emergence of modern dance in the 20th century.
Prerequisites: Junior standing

DANC 3079 Dance Canon
This course examines seminal dance works of the 19th–21st centuries, with emphasis on preeminent ballet, modern, and contemporary dance choreographers. This course requires analysis through research and writing.
Prerequisites: DANC 3078

DANC 3113 Ballet V
This course continues the development of classical ballet vocabulary and focuses on efficiency of movement and proper alignment practices. Coursework is designed to strengthen skill and technique while exploring ballet as an art form and means of expression.
DANC 3116 Jazz Dance I ................................................................................................................................ 2
This course focuses on jazz dance vocabulary, including turns, leaps, floorwork, and contemporary jazz choreography. Strength, balance, precision, musicality, and the development of personal style are emphasized to train the successful jazz dancer.
Prerequisites: Placement audition required
Note: May be repeated for credit.

DANC 3117 Modern Dance V ........................................................................................................................ 2
This course continues the development of modern dance techniques at an advanced intermediate level, emphasizing more complex movement phrasing, rhythmic clarity, and dynamic use of space.
Prerequisites: Placement audition required
Note: Offered fall semester.

DANC 3213 Ballet VI ...................................................................................................................................... 2
This course continues the development of classical ballet vocabulary and focuses on efficiency of movement and proper alignment practices. Coursework is designed to strengthen skill and technique, while exploring ballet as an art form and means of expression.
Prerequisites: Placement audition required
Note: Offered spring semester.

DANC 3216 Jazz Dance II ....................................................................................................................................... 2
This course emphasizes more advanced jazz dance techniques and explores the various jazz styles of today, including classic, Broadway, funk, lyrical, and contemporary.
Prerequisites: Placement audition required
Note: May be repeated for credit.

DANC 3217 Modern Dance VI ....................................................................................................................... 2
This course continues the development of modern dance techniques at an advanced intermediate level, emphasizing more complex movement phrasing, rhythmic clarity, and dynamic use of space.
Prerequisites: Placement audition required
Note: Offered spring semester.

DANC 3400 Professional Dancer’s Workshop ............................................................................................... 4
This career readiness course prepares students for the demands of professional dance auditions and careers in the concert and commercial dance worlds. This course examines various career paths within the field, current audition protocols, social media marketing, and the business of creating a professional dance career, including resumes, headshots, reels, agents, unions, community, and resources.
Prerequisites: Performing Arts Department Dance Major
Note: Offered spring semester.

DANC 3600 Special Topics in Dance .......................................................................................................... 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in dance vary each semester and are covered by a diverse blend of instructors.
Prerequisites: Placement audition required
Note: May be repeated for credit.

DANC 4019 Applied Movement II ............................................................................................................. 1–2
This course consists of private lessons with a certified teacher. The course emphasizes intermediate and advanced application to performing arts and everyday activities, as well as understanding injuries and chronic pain in the field of dance.
Prerequisites: DANC 2019 or THEA 2019
Cross-listed: THEA 4019
Credit Explanation: One credit equals a half-hour lesson each week. Two credits equal a one-hour lesson each week.
Private Lesson Fee: $440 per credit
Note: May be repeated for credit.

DANC 4067 Dance Rehearsal & Production I: Senior .................................................................................... 2
This course challenges dance students to bring together all their developing skills in collaboration with others. Credit is awarded for rehearsals, performances, backstage production, and participation in guest master classes, lectures, and career workshops.
Prerequisites: Performing Arts Department Dance Major
Note: Offered fall semester.

DANC 4068 Dance Rehearsal & Production II: Senior ................................................................................... 2
This course challenges dance students to bring together all their developing skills in collaboration with others. Credit is awarded for rehearsals, performances, backstage production, and participation in guest master classes, lectures, and career workshops.
Prerequisites: Performing Arts Department Dance Major
Note: Offered spring semester.

DANC 4113 Ballet VII ..................................................................................................................................... 2
This course develops classical ballet vocabulary at the advanced level. Stylistic concepts such as dynamics, musicality, line, and personal artistry are emphasized.
Prerequisites: Placement audition required
Note: Offered fall semester.

DANC 4117 Modern Dance VII ...................................................................................................................... 2
This course provides movement experience emphasizing the most current modern repertory and advanced modern dance techniques as used in the work of contemporary dance artists. The course focuses on refining performance quality, dramatic expression, musicality, and individual style.
Prerequisites: Placement audition required
Note: Offered fall semester.

DANC 4213 Ballet VIII .................................................................................................................................... 2
This course develops classical ballet vocabulary at the advanced level. Stylistic concepts such as dynamics, musicality, line, and personal artistry are emphasized.
Prerequisites: Placement audition required
Note: Offered spring semester.

DANC 4217 Modern Dance VIII ..................................................................................................................... 2

This course provides movement experience emphasizing the most current modern repertory and advanced modern dance techniques as used in the work of contemporary dance artists. The course focuses on refining performance quality, dramatic expression, musicality, and individual style.
Prerequisites: Placement audition required
   Note: Offered spring semester.

DANC 4320 Dance Composition I .................................................................................................................. 4
This course introduces and explores improvisational skills as a creative experience, a source of new movement ideas, and as a means of developing spontaneity in dance making and performance. Students hone their abilities to invent and respond to others and their environment.
Prerequisites: Placement audition required

DANC 4420 Dance Composition II ................................................................................................................. 4
This course requires students to choreograph solo dances, short studies, and a group piece as they learn the various elements of composition. Group pieces are choreographed on students from outside the class and will be presented in a special choreography showcase.
Prerequisites: DANC 4320

DANC 4600 Special Topics in Dance ............................................................................................................. 1–8
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in dance vary each semester and are covered by a diverse blend of instructors.
Prerequisites: Placement audition required
   Note: May be repeated for credit.

DANC 4915 Dance Internship .................................................................................................................. 1–16
This course is a professional internship in an established dance or musical theatre company that provides a learning experience in the performance and/or dance management fields. The specific internship is selected based on the individual area of interest in dance and can either be with a non-profit or proprietary organization. Requests for this course must be submitted to the department chair for approval.
Prerequisites: Performing Arts Department Dance Major and department chair permission
Graded: Pass/Fail
   Note: May be repeated for credit.

DANC 4925 New York Arts Program ........................................................................................................... 16
This program provides internship opportunities with theatres in New York City. Students must apply and be approved by the department chair.
Prerequisites: Department chair permission
Graded: Pass/Fail
   Note: Program is limited to two performing arts students per academic year. Students must start the application process for NYAP in their sophomore year to be eligible to enroll in their junior year. Senior year performing arts students may not participate.

DANC 4935 Independent Dance Project ................................................................................................... 1–8
This independent study course involves execution of an extensive project in the area of dance that is developed in cooperation with an advisor in a specific area of expertise. The project is shaped by and
accountable to a proposal that details how to materially articulate a specified idea. Scheduled meetings with a faculty member track and challenge the work in progress to a resolution.

Prerequisites: 4 credits of 4000-level coursework and instructor permission

Note: May be repeated for credit.

Digital Arts (DART)

DART 1001 Freshman Studio I........................................................................................................................3
This is the first course of a two-part interdisciplinary and interdepartmental foundations course that explores a shared visual language among studio arts, photography, graphic design, and digital arts. The course investigates thematic ideas through a range of methodologies and art strategies, building elementary skills in 2-dimensional, 3-dimensional, and time-based media.

Prerequisites: None
Cross-listed: ARTS 1001, BBAM 1001, GRDN 1001, PHOT 1001

DART 1002 Freshman Studio II.........................................................................................................................3
This is the second course of a two-part interdisciplinary and interdepartmental foundations course that explores a shared visual language among studio arts, photography, graphic design, and digital arts. The course investigates thematic ideas through a range of methodologies and art strategies, building elementary skills in 2-dimensional, 3-dimensional, and time-based media.

Suggested Prerequisites: DART 1001
Cross-listed: ARTS 1002, BBAM 1002, GRDN 1002, PHOT 1002

DART 1005 Introduction to Digital Arts I.........................................................................................................4
This course explores various tools and technology used to create digital art, basic concepts in computer graphics, vector- and raster-based images, and the overall workflow in digital image-making. Images will be created using software such as Adobe Photoshop and Illustrator. Alternative approach will also be explored. Assignments will address real challenges in using these tools creatively.

Prerequisites: None

DART 1010 Introduction to Digital Arts II.........................................................................................................4
This course will serve as animation foundation for digital arts major students. Through multiple hands-on assignments, students learn the basics of animation and how to tell a story over time. Digital tools related to the animation process will also be introduced.

Prerequisites: DART 1005

DART 1600–1601 Special Topics in Digital Arts ..........................................................................................1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in digital arts vary each semester and are covered by a diverse blend of instructors.

Prerequisites: None

Note: May be repeated for credit. DART 1600 can fulfill departmental requirement, and DART 1601 can fulfill Humanities Distributive Core.

DART 2005 History of Digital Arts..................................................................................................................4
This course is an overview of developments that have contributed to artistic practice in digital arts. The course explores culture and technology and critically examines the impact of digital media on the arts and society and different ways to communicate through technology.
Prerequisites: None

DART 2010 Introduction to Creative Coding
Is the creativity limited by the tools and software being used? Does the development of graphics software always align with artists’ needs? This course opens the door to different ways of making images and animation through computer programming and looks at how it can be used for creative projects.
Prerequisites: DART 1005 and DART 1010

DART 2105 Introduction to 3D CG Animation
This course teaches the concepts, principles, and terms used in 3D computer graphics. The class topics include hard surface modeling, basic key frame animation, texturing, and rendering a 3D scene. Students will gain broad understanding of 3D animation, which will be demonstrated with a final project of still images and/or animated scenes.
Prerequisites: DART 1005 and DART 1010

DART 2600–2601 Special Topics in Digital Arts
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in digital arts vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. DART 2600 can fulfill departmental requirement, and DART 2601 can fulfill Humanities Distributive Core.

DART 3100 Digital Arts Storytelling
This course is an introduction to the universal principles of storytelling and story presentation in the digital arts industry. Character development, plot, structure, setting, conflict, resolution, and a vocabulary of common dramatic terms are covered. The course examines telling stories through scripts, storyboards, and animatics as used in digital arts.
Prerequisites: DART 1005, ENGL 1050, and ENGL 1051

DART 3120 Digital Arts on the Internet
This course examines the vast possibility of digital arts in the Web environment. Students will create Web-based projects such as Web animation or dynamic websites.
Prerequisites: DART 1005

DART 3140 3D CG Character Construction
This course covers 3D character modeling and rigging. Students will be introduced to different techniques such as polygon modeling and NURBS modeling. Students will design, model, and rig an animatable 3D character.
Prerequisites: DART 2105
Note: May be repeated for credit.

DART 3145 3D Character Animation
This course focuses on character animation with emphasis on timing, weight, acting, and the application of animation principles to create believable animation.
Prerequisites: DART 2105
DART 3200 Digital Illustration I ................................................................. 4
This course covers the history of illustration and major movements, as well as the role of technology in illustration. The emphasis is on working with different techniques and formats in digital illustration.
Prerequisites: ARTS 1101, DART 1005, and DART 2005

DART 3205 Digital Illustration II ............................................................. 4
This course builds upon skills acquired in DART 3200 Digital Illustration I. Advanced techniques in digital illustration and technology are covered. The course focuses on developing personal voice and expression.
Prerequisites: DART 3200

DART 3250 Image and Sound in Digital Arts ......................................... 4
This is a foundational course that covers digital sound theory and sound for digital arts applications. Contexts for the relationship of sound and digital image, time-based media, and the Internet are explored. Techniques presented include recording, generating, multi-track editing, montage, mixing, synchronizing, and mastering.
Prerequisites: DART 1005

DART 3510 Interdisciplinary Arts Collective .......................................... 4
Students in this course create at the intersection of collaborative art-making, social practice, and interdisciplinary production. Students choose whether they will function as a single collective, generate individual projects for the campus community, or produce works that interact with the broader community of Santa Fe. The goal of the course is to foster artistic endeavors that transcend the boundaries of traditional disciplines and individual capability through student-run group shows, immersive installation and performance, event production, or students’ other particular interests.
Prerequisites: Junior standing or instructor permission
Cross-listed: ARTS 3510, BBAM 3510, CWRT 3510, FILM 3510, GRDN 3510, MUSI 3510, PHOT 3510, THEA 3510
Graded: Pass/Fail
Note: May be repeated for credit.

DART 3600–3603 Special Topics in Digital Arts ....................................... 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in digital arts vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. DART 3600 can fulfill departmental requirement, DART 3601 can fulfill Humanities Distributive Core, DART 3602 can fulfill Cultural Diversity Core, and DART 3603 can fulfill Ethical Responsibility Core.

DART 4100 3D CG Lighting and Shading .............................................. 4
This course builds on skills acquired in DART 2105 Introduction to 3D CG Animation and explores advanced techniques in texture mapping, surface details, lighting, and rendering setup.
Prerequisites: DART 3100
Note: May be repeated for credit.

DART 4300 Professional Practices of Digital Arts .................................. 4
This is a fundamentals course that explores economic issues and professional practice standards
applicable to digital arts. Course content focuses on business management, contracts, ethics, legal considerations, job sectors, entrepreneurship, budgeting, distribution, and quality control.
Prerequisites: Junior standing or instructor permission

DART 4395 Digital Arts Research .................................................................................................................. 4
This course is a survey of digital arts resources and research techniques. Emphasis is on structuring research as a part of artistic development. Students will present their research on a chosen topic. Based on the research presentation, students develop ideas for thesis projects.
Prerequisites: DART 1005, ENGL 1050, and ENGL 1051

DART 4396 Digital Arts Thesis ....................................................................................................................... 4
This course is the culmination project for digital arts majors. An area of specialization or any combination of areas is identified, researched, and developed in depth under the supervision of digital arts faculty.
Prerequisites: DART 4395
Graded: Pass/Fail

DART 4600–4603 Special Topics in Digital Arts ........................................................................................ 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in graphic design vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. DART 4600 can fulfill departmental requirement, DART 4601 can fulfill Humanities Distributive Core, DART 4602 can fulfill Cultural Diversity Core, and DART 4603 can fulfill Ethical Responsibility Core.

DART 4915 Digital Arts Internship .......................................................................................................... 1–16
This course is a professional internship in a supervised design studio, agency, production company, educational firm that provides a learning experience in digital arts. The specific internship is selected based upon the individual area of interest in digital arts. Requests for this course must be submitted to the department chair for approval.
Prerequisites: department chair permission
Graded: Pass/Fail

DART 4925 New York Arts Program ............................................................................................................ 16
This program provides internship opportunities with theatres in New York City. Students must apply and be approved by the department chair.
Prerequisites: Department chair permission
Graded: Pass/Fail
Note: Program is limited to two digital arts students per academic year. Students must start the application process for NYAP in their sophomore year to be eligible to enroll in their junior year. Senior year digital arts students may not participate.

DART 4935 Digital Arts Independent Project ........................................................................................... 1–6
This course is an independent research, writing, or digital art project designed by the student with a faculty advisor. The project is shaped by a detailed proposal and developed through scheduled meetings and assignments. Permission of the instructor is required before registering.
Prerequisites: Instructor Permission
Note: May be repeated for credit.

**English as a Second Language (EASL)**

**EASL 4001 Introduction to Academic English Level I** .......................................................... 4
This course assists in the transition from conversational English to academic applications of English in a college setting. The course is taught entirely in English. Topics include using appropriate academic vocabulary for specific discourse, employing accurate English grammar structures, recognizing common linguistic patterns, using critical thinking to analyze different types of text and media, and developing strategies for improving listening skills and auditory comprehension.
Prerequisites: None

**EASL 4002 Introduction to Academic English Level II** .......................................................... 4
This course assists in the transition from conversational English to academic applications of English in a college setting. The course is taught entirely in English. The course emphasizes further refinement of academic language skills, including accurate grammar structures, subject/verb agreement, use of figurative language, idioms, synonyms, and appropriate tone and register.
Prerequisites: None

**EASL 4600 Special Topics in English as a Second Language** .................................................. 4
This course assists in the transition to academic applications of oral English in a university setting. The course is for non-native English speakers and is taught entirely in English. The focus of the course is on refining oral communication and presentation skills for academic purposes. Topics include differentiating ineffective and effective presentation skills, designing and giving presentations, integrating feedback, and synthesizing presentation skills techniques for personal contexts.
Prerequisites: EASL 4001 or requirement waiver

**English (ENGL)**

**ENGL 1050 Writing Roundtable I** .................................................................................................. 4
This topic-driven writing course focuses on analyzing and synthesizing ideas while remaining aware of rhetorical concepts like audience, purpose, situation, and voice. The course emphasizes the development of college language skills, including the developing of a thesis and argument, demonstration of expository writing, and critical analysis of written texts.
Prerequisites: None

**ENGL 1051 Writing Roundtable II** .......................................................................................... 4
This topic-driven writing course emphasizes critical thinking and persuasive writing skills. The course emphasizes critical reading skills and methods for analyzing the content of texts, as well as rhetorical strategies. Research and professional writing skills are reviewed and integrated throughout the course.
Prerequisites: ENGL 1050

**Film (FILM)**

**FILM 1005 Digital Arts for Filmmakers** .................................................................................. 4
This course explores various tools and technology used to create digital art, basic concepts in computer graphics, vector- and raster-based images, and the overall workflow in digital image-making—with an emphasis on how all this applies to the 21st-century filmmaker. Images will be created using software
such as Adobe Photoshop and Illustrator. Alternative approaches will also be explored. Assignments will address real challenges in using these tools creatively.

Prerequisites: None

FILM 1102 Introduction to Visual Storytelling .............................................................................................. 4
What makes a “great” film, well... great? Understanding time-tested tools and techniques heightens the ability to make effective media and tell great stories, regardless of the platform. In this course, students explore the basics of film grammar and analyze paradigmatic films, episodic television, documentaries, commercials, and emergent media. Through screening and discussion, students have the opportunity to discover the key elements of storytelling and the film techniques that make their presentation effective.
Prerequisites: None

Note: Course formerly known as FILM 1102 Introduction to Moving Image Arts.

FILM 1103 Production Explorations.............................................................................................................. 4
Lights, camera—production; it is more than pointing a camera and pressing “record.” Any time you are on a set, production requires a vast array of tools, technology, and skills. Through hands-on projects, students in this initial production course explore the resources and skills necessary for production. Topics include all phases of pre-production and production for creative film, television, and online content.
Prerequisites: None

FILM 1104 Post-Production Explorations ..................................................................................................... 4
While at the movies, the story approaches a turning point—the lead character turns her face, sighs, and makes eye contact with her romantic interest at exactly the right moment. Is this the result of stellar acting or well-timed editing? Film stories and audience experiences are built, refined, and often discovered in the editing room. This course combines hands-on practice with screenings, lecture, and discussion to introduce students to all phases of post-production for creative film, television, and online content. Topics include the tools and techniques for editing, professional workflows, and basic engineering for post-production.
Prerequisites: None

FILM 1105 Friday at the Movies.................................................................................................................... 2
Media professionals must be able to develop criteria to constructively analyze both finished pieces and work in project. This course screens student and recent alumni Web shorts, music videos, and short films (often while still in development) emphasizing peer analysis and constructive criticism of all phases of media projects. Industry professionals add further depth to analysis.
Prerequisites: None

FILM 1600–1601 Special Topics in Film, Television, and Emergent Media .............................................. 1–4
The pace of change in film, TV, and Internet professions continues to accelerate. Today’s media maker benefits from investigating and anticipating new opportunities in these fields. This course explores special topics ranging from the emergence of homegrown YouTube media brands to an introductory costume-and-makeup class to the authoring of mobile apps with a strong narrative or actionable media focus.
Prerequisites: None

Note: May be repeated for credit. FILM 1600 can fulfill departmental requirement, and FILM 1601 can fulfill Humanities Distributive Core.
FILM 2101 Professional Film, Television, and Emergent Media Practices

Media professionals have their own vocabulary, etiquette, and standard practices. This course introduces students to practical professionalism on the set, in the broadcast and recording studio, and in the high-rise offices of a Web startup. Through a combination of hands-on practice, discussion, and lectures, students interact with industry professionals who share their real-life experiences, while honing their own professional profiles to prepare for internships and other opportunities.

Prerequisites: FILM 1005, FILM 1103, and FILM 1104, or instructor permission

Note: Course formerly known as FILM 2101 Professional Film Practicum.

FILM 2200 Screening Class

Screening works-in-progress and soliciting feedback are critical activities in making professional media. This course emphasizes peer-driven analysis and constructive criticism of student and recent alumni projects. As a result, students have the opportunity to develop greater professionalism and experience the iterative nature of contemporary media content development.

Prerequisites: FILM 1105

Cross-listed: FILM 4200

Note: May be repeated for credit with instructor permission.

FILM 2201 20th Century Film History

From *Citizen Kane* to *L’avventura* to *American Beauty*, 20th-century films represent a unique and rich aspect of film history. Students in this course screen classic films in order to develop storytelling aesthetics and analytical skills. This course surveys film history with emphasis on the sound era, transitions from the studio era to the independent film era, changes in technology, audience demographics, and storytelling demands.

Prerequisites: FILM 1102

Note: Course formerly known as FILM 2201 History of World Cinema I.

FILM 2209 The Bleeding Edge

Today’s experimental or “fringe” content often becomes tomorrow’s mainstream entertainment. How did 1980s music videos influence episodic television? How did videogame aesthetics change feature films? What “out of the box” filmic approaches can students borrow to build their own visual and storytelling styles? Students in this course explore these questions and “alternative” and non-mainstream cinematic work to develop further understanding of film history, storytelling narrative, and aesthetics.

Prerequisites: None

Cross-listed: FILM 3309

Note: Course formerly known as FILM 2209 The Alternative Screen I.

FILM 2211 Creative Development and Producing for Film & TV

Successful productions do not just happen: They require planning. In this course, students have the opportunity to gain experience in story development and pre-production including scripting, storyboarding, production scheduling, casting, and more. Lectures, discussions, demonstrations, and hands-on projects prepare students for future production courses.

Prerequisites: FILM 1005, FILM 1103, and FILM 1104

Note: Course replaces formerly known BA track FILM 3323 Producing the Independent Film.

FILM 2213 Post Production Editing & Effects
How is a montage, title sequence, or computer-generated image built and seamlessly inserted into a narrative? This course immerses students in full-blown digital post-production workflow including editing, media management, and visual effects compositing for film, television, and online content. Students have the opportunity to gain hands-on experience and generate artifacts through demonstrations, discussions, and hands-on projects.

Prerequisites: FILM 1005, FILM 1103, and FILM 1104

Note: Course formerly known as FILM 2213 Moving Image Post-Production.

FILM 2217 Fundamentals of Story Development................................................................................................ 4
An ill-crafted story dulls the impact of even the best special effects, animations, and motion capture technology. Productions need solid story concepts and screenplays to ensure their success. In this initial course on story development, students have the opportunity to gain hands-on practice in all phases of concept development, narrative design, and scriptwriting for film, television, and online content through lectures, demonstrations, and projects.

Prerequisites: FILM 1102, FILM 1103, and FILM 1104 or instructor permission

Cross-listed: CWRT 2217

Note: Course formerly known as FILM 2217 Fundamentals of Screenwriting.

FILM 2218 Story Development for Emergent Media............................................................................................. 4
Conceptualizing narratives and user experiences on new media platforms entails new demands and approaches. This course introduces students to content development and scriptwriting for the Web, social media, interactive media, mobile media, location-based media, and other emergent media. Students in this course develop a concept, brand, and narrative structure for their selected platform(s).

Prerequisites: FILM 1103 and FILM 1104 or instructor permission

FILM 2220 Micro-Cinema for Non-Majors........................................................................................................... 4
This course introduces students to some essential techniques of creating, shooting, editing, and uploading independent digital films to the Internet. Students are exposed to the practical and theoretical fundamentals of independent digital film production. Topics discussed in this course include narrative story structure, directing actors for the camera, shooting digital motion pictures, techniques of lighting, digital editing, and output of finished work to the Internet.

Prerequisites: None

Cross-listed: PHOT 2220

FILM 2401 Pre-Viz and Pipeline for Animation and Visual Effects Production............................................... 4
Single shots can sometimes cost millions of dollars to produce, and composite shots get ever more complex and risky. Pre-visualization helps reduce both financial and creative risks. Through demonstrations, discussion, and projects, students in this course explore concept development and pre-visualization workflow including storyboarding and animatic creation for animation, interactive media, mobile media, location-based media, and other emergent media. Pipeline breakdowns and green screen lighting and shooting are also explored.

Prerequisites: FILM 1103 or instructor permission

FILM 2405 Capturing Excellent Sound ............................................................................................................... 4
This course introduces the equipment, techniques, practices, and procedures used in on-set recording for film and television. Students in this initial course explore professional audio field recording workflow, including sound editing, sound mixing, and on-set etiquette.

Prerequisites: FILM 1103
Concurrent: FILM 1103

FILM 2600–2601 Special Topics in Film, Television, and Emergent Media ................................................................. 1–4
The pace of change in film, TV, and Internet professions continues to accelerate. Today’s media maker benefits from investigating and anticipating new opportunities in these fields. This course explores special topics ranging from the emergence of homegrown YouTube media brands to an introductory costume-and-make-up class to the authoring of mobile apps with a strong narrative or actionable media focus.
Prerequisites: FILM 1102 and FILM 1103 or instructor permission
   Note: May be repeated for credit. FILM 2600 can fulfill departmental requirement, and FILM 2601 can fulfill Humanities Distributive Core.

FILM 3005 History of Photography (1830–1950) ........................................................................................................... 4
This course surveys the history of photography as an art form from the period of 1830 to approximately 1950. Course topics cover events leading to the invention of photography and the evolution of photography as an international art form. Progress and evaluation of various technologies and photographic processes are discussed in relationship to science and art and in terms of their impact on communications and artistic influences.
Suggested Prerequisites: PHOT 1008 or instructor permission
Cross-listed: PHOT 3005
   Note: PHOT 1008 may be taken as a co-requisite.

FILM 3212 Making Dynamic Films ..................................................................................................................................... 4
Students in this course continue developing experience and skill in the iterative nature of content creation. Building on ideas and scripts from previous courses, students have the opportunity to produce and shoot personal projects on a more advanced scale. By the end of the course, students will have a greater command of the production process.
Prerequisites: FILM 2211

FILM 3301 Advanced 20th Century Film History ........................................................................................................... 4
Knowledge of film history and seminal titles is essential to developing storytelling aesthetics and analytical skills. This course surveys film history with emphasis on the sound era, looking at transitions from the studio era to the independent film era with changes in technology, audience demographics, and storytelling demands. This course is only for transfer students who require an upper-division equivalent to FILM 2201.
Prerequisites: Film School junior standing or instructor permission
   Note: Course formerly known as FILM 3301 Advanced History of World Cinema I.

FILM 3304 Business of Film, Television, and Emergent Media ................................................................................................. 4
In the era of Netflix and Facebook, media industry business models change rapidly, and knowing the structure and stratification of film, television, and the Web is necessary for any student entering the field. Through interaction with local and visiting media professionals, this course prepares students for the world after graduation. Students prepare for final internships, submit work to film festivals and competitions, and define themselves as practicing professionals.
Prerequisites: Film School junior standing or instructor permission
   Note: Course replaces formerly known BA track FILM 4001 Ready for the Biz.

FILM 3309 Advanced–The Bleeding Edge ....................................................................................................................... 4
Today’s experimental or “fringe” content often becomes tomorrow’s mainstream entertainment. How did 1980s music videos influence episodic television? How did videogame aesthetics change feature films? What “out of the box” filmic approaches can students borrow to build their own visual and storytelling styles? Students in this course explore these questions and “alternative” and non-mainstream cinematic work to develop further understanding of film history, storytelling narrative, and aesthetics.

Prerequisites: Film School junior standing or instructor permission
Cross-listed: FILM 2209

Note: Course formerly known as FILM 3309 Advanced Alternative Screen I. This course is only for transfer students who require an upper-division equivalent to FILM 2209.

FILM 3310 Story, Ethics, and Responsibility ........................................................................................................................................... 4
Perception is reality. If this saying is true, consider the influence that content creators have on maintaining and changing cultural realities. Do content creators owe any ethical responsibility to their audiences? Students in this course discuss the relationship of the contemporary film, television, and online artist to his or her audience, along with the thorny issues of intellectual property rights, digital media repurposing, social media ubiquity, and other ethical minefields in the era of Kony 2012.
Prerequisites: FILM 1103, FILM 2101, and FILM 2217

Note: Course replaces formerly known BA track FILM 4410 Ethics for the Moving Image Artist.

FILM 3316 Audio Design I ............................................................................................................................................................... 4
Think of a Star Wars or James Bond film with no sound. Sound is an essential tool for today’s content creator, and mastering its possibilities is a unique challenge. Students in this initial course explore professional audio post-production workflow, including sound editing, sound mixing, and sound design.
Prerequisites: FILM 1104 and FILM 2405

Note: Course formerly known as FILM 3316 Audio Design I.

FILM 3318 Intermediate Story Development ........................................................................................................................................... 4
Perhaps the greatest story of the century is in your head. But how do you realize it on the page and create a project that is ready for production? In this project-driven course, students focus on honing the skills and applying knowledge and media literacy gained to date in the program. Students gain further experience shaping stories and composing treatments and screenplays for film, TV, the Web, and emergent media.
Prerequisites: FILM 2217, CWRT 2217, or ENGL 2217
Cross-listed: CWRT 3318

Note: Course formerly known as FILM 3318 Intermediate Screenwriting.

FILM 3319 Adaptation and Branding ....................................................................................................................................................... 4
Films have long used novels and plays as source material for screen narrative and more recently have turned to everything from theme park rides to baby boomer toys in creating exciting screen stories. This course explores strategies and approaches to adapting pre-existing intellectual property, story narratives, and scripted projects for film, TV, the Web, or emergent media.
Prerequisites: FILM 2217 and FILM 2218, or CWRT 2217 and CWRT 2218, or ENGL 2217 and ENGL 2218
Cross-listed: CWRT 3319

Note: Course formerly known as FILM 3319 Adaption for the Screen.

FILM 3320 Writing for Television............................................................................................................................................................... 4
Television writing has a number of demands unique to the platform. In this course, students explore developing and scripting “spec” TV episodes, series pilots, series bibles, series “franchises,” special event TV programming, and more.
Prerequisites: FILM 2217 and FILM 2218, or CWRT 2217 and CWRT 2218, or ENGL 2217 and ENGL 2218
Cross-listed: CWRT 3320

FILM 3324 Introduction to Directing ........................................................................................................... 4
Hitchcock, Spielberg, Scorsese, Nolan—they are directors with names as well known as their films because they excel at their craft. Directors are front and center in the creation of films and television shows. Students in this hands-on workshop explore the aesthetics and techniques of directing for film, TV, and the Web, using both professionally produced and student-composed screenplays. The course focuses on how script analysis, working with actors, and designing shots and sequences all service the story narrative.
Prerequisites: FILM 2217 and FILM 3356, or instructor permission
Note: Course formerly known as FILM 3324 Directing the Feature Film.

FILM 3326 Directing for Episodic Television ................................................................................................. 4
The director in television has a different role than the director in feature film and documentary. In this project-driven workshop course, students explore the art and technique of directing for episodic television. Topics include both scripted and “reality” television directing.
Prerequisites: FILM 2217 and FILM 3356

FILM 3327 Acting for Directors ..................................................................................................................... 4
Many great directors were actors first, and all directors should have a basic understanding of the acting craft in order to work effectively with actors on set. This course gives students exposure to acting techniques and principles so that they can communicate with actors in their own language and get the best performance possible from a cast. Through performance and demonstration exercises, students develop basic acting skills and assess how techniques elicit desired effects.
Prerequisites: Film School Major and FILM 3212

FILM 3333 Community Action Project (CAP) ................................................................................................ 4
The ultimate expression of responsibility is in the media maker’s application of his or her creativity and skills to causes that benefit the common good. Students in this course explore ways to engage directly with local or global communities to effect change and demonstrate social responsibility. This project-based course gives students access to opportunities for making actionable media that benefits community organizations, causes, and events. Topics include the application of the filmmaking process to social change, professionalism, and developing a vision for continued community action.
Prerequisites: FILM 3212

FILM 3334 Animation .................................................................................................................................... 4
Hand-drawn and other traditional animation approaches remain essential in broadening the palette of the storyteller. In this hands-on, semester-long workshop, students in any concentration explore traditional animation techniques and principles and their integration with 21st-century digital tools and workflow. Students gain experience using relevant software tools and high-resolution image acquisition technologies.
Prerequisites: FILM 2213
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit Hours</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>FILM 3356</td>
<td>Telling a Story With the Camera</td>
<td>4</td>
<td>Camera direction is necessary whether you are creating a film, commercial, or videogame. This course explores the aesthetics and techniques of professional digital and film cinematography for film, TV, Web, and emergent media. Through weekly projects, students have the opportunity to gain an understanding of how camera advances movement, story, and emotion in every form of media narrative. Prerequisites: FILM 3212 Note: Course formerly known as FILM 3356 Beginning Cinematography.</td>
</tr>
<tr>
<td>FILM 3366</td>
<td>Documentary Storytelling I</td>
<td>4</td>
<td>What makes documentary filmmaking different from any other kind of filmmaking? In this hands-on workshop course, students explore the answers to this question, developing and producing short documentaries for festival, DVD, online, location-based, and other distribution. Prerequisites: FILM 3212 and FILM 2217 Note: Course formerly known as FILM 3366 Documentary Production.</td>
</tr>
<tr>
<td>FILM 3367</td>
<td>Documentary Post-Production</td>
<td>4</td>
<td>Documentary creation often happens more in the edit room than with cameras and interview subjects. This course explores the unique post-production workflow for documentaries, which can often be more iterative than “entertainment” filmmaking. Students explore the varied types of content that are integrated into the documentary story narrative and how that content affects post-production workflow. Prerequisites: FILM 2213 and FILM 3212</td>
</tr>
<tr>
<td>FILM 3368</td>
<td>Post-Production Workflow</td>
<td>4</td>
<td>As an editor you are constantly evolving as an artist, but one must also evolve with the ever-changing trends in technology. In this class students will further develop their skills as editors not only in the artistic sense, they will also delve into the technical aspects of editing, troubleshooting, finishing, and understanding workflows that they will come across in a professional environment. Prerequisites: FILM 2213 and FILM 2405</td>
</tr>
<tr>
<td>FILM 3369</td>
<td>The Art of Film and Video Editing</td>
<td>4</td>
<td>A detailed, precise look at the artistic and aesthetic principles and practices of editing for both picture and sound. Because editing is about more than learning a specific software program, this class focuses on the fundamentals of editing as art. Through screening and discussion, students will explore how to evoke specific audience responses. This course puts into context the storytelling choices an editor will have to make against a background of theory, history, and practice. Prerequisites: FILM 2213 and FILM 2405</td>
</tr>
<tr>
<td>FILM 3370</td>
<td>History of Documentary Films</td>
<td>4</td>
<td>Many storytelling and production techniques originated in the sphere of documentary film. This course surveys the history of documentary films and television with a focus on analyzing how historical works influence contemporary content development. In addition, students explore the impact these works had on the culture of their times. Prerequisites: FILM 2201</td>
</tr>
</tbody>
</table>
FILM 3371 Major Film and Television Storytellers

What can we learn from the career development of Kurosawa, Truffaut, Malick, Bochco, or Almendros? This course focuses on a small selection of directors, TV showrunners, screenwriters, and cinematographers to study the breadth of their careers and further develop a student’s understanding of film history, storytelling narrative, and aesthetics. Through a combination of lecture and screening, students analyze their works and have an opportunity to enhance their media literacy skills.

Prerequisites: FILM 2201

Note: May be repeated for credit with instructor permission. Course formerly known as FILM 3371 Major Filmmakers.

FILM 3372 National Cinemas

This course surveys the rich tradition of filmmaking in other cultures and nations providing students the opportunity to broaden their media literacy skill set. Topics include the national film history of Mexico, France, Germany, Italy, Spain, Japan, Korea, China, Iran, the African continent, etc.

Prerequisites: FILM 2201

Note: May be repeated for credit with instructor permission.

FILM 3373 Film and Television Genres

It is essential for the professional media maker to have an understanding of film and television genres. Students in this course have the opportunity to develop an understanding of how genre tropes, formulas, and expectations help build compelling stories. Through lecture and screenings, this course surveys a single film or television genre, for example, science fiction, situation comedy, film noir, romantic comedy, procedural drama, or horror.

Prerequisites: FILM 2201

Note: May be repeated for credit with instructor permission. Course formerly known as FILM 3373 Film Genres.

FILM 3375 Television from *I Love Lucy* to *Breaking Bad*

Television content is constantly evolving, and the multiplication of networks and the sophistication of audiences have opened the door to new kinds of storytelling. This course surveys episodic television from its earliest days to the present, studying both comedy and drama. Topics include how industry shifts as well as cultural and technological factors have influenced the development of television content.

Prerequisites: FILM 2201

FILM 3376 Animation from *Krazy Kat* to *Pixar*

Animation technologies and techniques have continuously evolved since the dawn of motion pictures. Through analysis and discussion of screenings, this course surveys the history of animation from Disney’s predecessors to the triumphs of Pixar and the social commentary of *The Simpsons* and *South Park*.

Prerequisites: FILM 2201

FILM 3377 Television Commercials and Music Videos

Many outstanding film and TV directors started out creating commercials and music videos, and many continue to work in these areas. This course surveys the history of each platform to expand a working professional knowledge of evolving aesthetics and particular needs of the arena. Students focus on screening and critical analysis.
Prerequisites: FILM 2201

FILM 3400 3D Computer Animation Production I: Modeling and Texturing ......................................................... 4
3D computer generated imagery is essential in feature films, TV commercials, videogames, and other media platforms. This course introduces students to the operation of contemporary 3D software packages in order to produce simple digital models and texturing for all media needs. Students generate 3D modeling content for class projects.
Prerequisites: FILM 2213 and FILM 2401

FILM 3401 3D Computer Animation Production II: Rigging and Animation .......................................................... 4
Structure and movement bring 3D models to life. This course introduces students to the operation of contemporary 3D packages in order to rig, animate, and incorporate motion capture—for film, television, videogame, and online content. Students rig 3D models and install animation for class projects.
Prerequisites: FILM 3400

FILM 3402 3D Computer Animation Production 3: Lighting, Rendering, and Visual Effects ................................... 4
Shadow, light, and texture bring 3D worlds and animated characters to life. Through real-world projects, this course introduces students to basic skills in 3D lighting design, raytracing, rendering, and fluid and particle physics.
Prerequisites: FILM 3400

FILM 3405 Visual Effects for Live Action ............................................................................................................... 4
Visual effects need to be seamlessly blended with live action in order to sustain the “suspension of disbelief” so necessary in film. This course is an advanced workshop focusing on integration of visual effects and live action. Students undertake a greater examination of visual effects compositing, title design, rotoscoping, CGI content, and more.
Prerequisites: FILM 2213

FILM 3410 Introduction to Game Development .................................................................................................... 4
Media convergence means that today’s feature film or theme park installation may become tomorrow’s videogame or mobile app. This course explores the basics of game development workflow. Students have the opportunity to explore theory and design of user interfaces (UI), game mechanics and game flow, and the integration of user interactivity and narrative arc. Students also gain an understanding of art pipelines, coding, beta testing, project management, and distribution channels.
Prerequisites: FILM 2213, FILM 2217, and FILM 2218

FILM 3411 Interactive Game Design .................................................................................................................... 4
How does a game evolve from concept to user download? Building on the overview in FILM 3410, this course gives students hands-on practice in developing game projects. Topics may range from mobile apps and social media games to serious games and “garage” games.
Prerequisites: FILM 3410

FILM 3510 Interdisciplinary Arts Collective ......................................................................................................... 2
Students in this course create at the intersection of collaborative art-making, social practice, and interdisciplinary production. Students choose whether they will function as a single collective, generate individual projects for the campus community, or produce works that interact with the broader community of Santa Fe. The goal of the course is to foster artistic endeavors that transcend the
boundaries of traditional disciplines and individual capability through student-run group shows, immersive installation and performance, event production, or students’ other particular interests.
Prerequisites: Junior standing or instructor permission
Cross-listed: ARTS 3410, BBAM 3510, CWRT 3510, DART 3510, GRDN 3510, MUSI 3510, PHOT 3510, THEA 3510
Graded: Pass/Fail
Note: May be repeated for credit.

FILM 3515 Film Marketing & Exhibition........................................................................................................ 4
As day-and-date releases and exclusive distribution through iTunes or Hulu become more common, finding an audience for a film becomes ever more complex. This course explores the continuing evolution of the contemporary marketplace for film marketing and exhibition. Topics in this course include traditional theatrical release, the film festival circuit, online distribution, and other channels.
Prerequisites: FILM 3304
Concurrent: FILM 3304

FILM 3516 Making & Distributing Short Content for Web and Mobile ........................................................ 4
Web series and YouTube channels have driven the development of feature films and television series, and online distribution channels and online networks have emerged as new platforms for distribution. This project-driven workshop course explores the development and production of short content for online and mobile consumption. Students have the opportunity to gain practical hands-on experience in the making of online and mobile content.
Prerequisites: FILM 2213, FILM 2217 and FILM 3212

FILM 3517 Making the Web Series ............................................................................................................... 4
Web series have become the new “farm system” for mainstream Hollywood and have also become a viable delivery system for earning a living while creating unique artistic content. This course provides students with real-world experience in developing creative content, producing episodes, and learning marketing and distribution options for new and ongoing Web series.
Prerequisites: FILM 2213, FILM 2217, FILM 3212

FILM 3518 Shooting the Music Video ........................................................................................................... 4
The music video platform has become the launching pad for many film directors’ careers. This course provides real-world experience in developing creative content, shooting performance, and concept sequences, and learning marketing and distribution options for music video and promotional content.
Prerequisites: FILM 2213, FILM 2217, FILM 3212

FILM 3600–3603 Special Topics in Film, Television, and Emergent Media .............................................. 1–4
The pace of change in film, TV, and Internet professions continues to accelerate. Today’s media maker benefits from investigating and anticipating new opportunities in these fields. This course explores special topics ranging from the emergence of homegrown YouTube media brands to an introductory costume-and-makeup class to the authoring of mobile apps with a strong narrative or actionable media focus.
Prerequisites: FILM 2201
Note: May be repeated for credit. FILM 3600 can fulfill departmental requirement, FILM 3601 can fulfill Humanities Distributive Core, FILM 3602 can fulfill Cultural Diversity Core, and FILM 3603 can fulfill Ethical Responsibility Core.
FILM 4200 Screening Class

Screening works-in-progress and soliciting feedback are critical activities in making professional media. This course emphasizes peer-driven analysis and constructive criticism of student and recent alumni projects. As a result, students have the opportunity to develop greater professionalism and experience the iterative nature of contemporary media content development.

Prerequisites: FILM 1105
Cross-listed: FILM 2200
Note: May be repeated for credit.

FILM 4366 Documentary Storytelling II

Documentaries often take years to make, and the road to their realization is a challenging one. This course provides students with practical, hands-on experience in documentary film development and production. Topics include real-world applications for fundraising, promotion, and distribution of projects that make a positive and powerful impact on the global community.

Prerequisites: FILM 3366

FILM 4400 Visual Effects Basic Compositing

Visual effects need to be seamless and believable, blended with live-action digital cinema. Students develop and practice basic skills in Nuke and node-based compositing, digital image formats, CODECs, keying, motion tracking and match moving, rotoscoping, and matching live action.

Prerequisites: FILM 3400, FILM 3401, and FILM 3402

FILM 4401 Visual Effects Advanced Compositing

3D visual effects need to be seamless and believable. Students develop and practice advanced knowledge and skills compositing multiple layers of CGI elements in a 3D compositing environment, adding CGI elements to live action, and working with stereoscopic compositing.

Prerequisites: FILM 4400

FILM 4402 3D Animation Character Development

Breathing life into a basic 3D model takes a wide variety of skills. In this course, students practice character concepting, 3D prototyping, organic modeling, and 3D painting and texturing.

Prerequisites: FILM 3400, FILM 3401, and FILM 3402

FILM 4403 Advanced 3D Character Animation

Believable 3D characters are all about the details. In this course, students practice advanced techniques in creating and polishing bones and muscles, facial rigs, and motion building in 3D environments.

Prerequisites: FILM 4402

FILM 4404 Foundation Mini-Project

This course is the culmination of 3000-level animation and visual effects coursework. Students make a complete short piece applying modeling, rigging, animation, lighting, and visual effects skills. Mini-projects may be the construction of a game level, pre-viz sequence, or cinematic.

Prerequisites: FILM 3400, FILM 3401, and FILM 3402

FILM 4406 Advanced Producing and Financing

What happens behind the scenes to get a project made? In this course, students have the opportunity to gain an understanding of producing and financing projects for film, TV, Web, and emergent media.
Topics include rights and clearances, crowd-funding, deal-making, project management, marketing and distribution, branding, and more.
Prerequisites: FILM 3304

FILM 4407 Advanced Film, TV, and Web Directing............................................................................................. 4
Directing is part architecture, part psychology, and part circus ringleader. In this hands-on, advanced workshop, students continue to develop and practice the art and technique of effective directing for film, TV, Web content, and more. Primary topics include advanced techniques and location work.
Prerequisites: FILM 3324
   Note: May be repeated for credit with instructor permission. Course formerly known as FILM 4407 Advanced Directing.

FILM 4408 Motion Capture and Compositing............................................................................................... 4
Films like Avatar and The Polar Express rely heavily on the technique of motion capture for integrating actor performance into CGI-generated characters. Students in this course explore motion capture and compositing techniques for advancing narrative and creating new visual environments. Topics include relevant planning, workflow, and software tools necessary for completing motion capture projects.
Prerequisites: FILM 2213

FILM 4411 Level Design ................................................................................................................................ 4
Level design is key to creating playable game environments. Students develop and practice basic skills in game engine pre-viz, working in the Unity 3D development environment, understanding asset pipelines, designing and building levels, and creating effective lighting to enhance levels.
Prerequisites: FILM 3400, FILM 3401, and FILM 3402

FILM 4412 Cinematics and Virtual Production ............................................................................................. 4
Film and CGI knowledge give you unprecedented power in creating virtual worlds. In this course, students practice advanced techniques in Unity 3D, creating animations in Unity 3D, producing game cinematics, and working inside game engines for animation and virtual film production.
Prerequisites: FILM 4411

FILM 4418 Advanced Story Development .................................................................................................... 4
What do you want to shoot when you get out of school? In this course, students develop and script one or more “calling card” treatments and/or screenplays for film, TV, or other media.
Prerequisites: FILM 3318, CWRT 3318, or ENGL 3318
Cross-listed: CWRT 4418

FILM 4419 Transmedia Story Development ................................................................................................. 4
Transmedia is a new term for distributed storytelling across multiple platforms (made possible by the plethora of 21st-century media channels and devices). The possibility of creating vast storyworlds with even greater audience immersion and loyalty now exists, and transmedia producers and transmedia designers are positions that most studios, networks, and game companies now have. How can these transmedia narrative experiences be built from the ground up? This course explores the possibilities of designing dynamic and cutting-edge content that explodes the boundaries of a single platform.
Prerequisites: FILM 3318, CWRT 3318, or ENGL 3318
Cross-listed: CWRT 4419

FILM 4420 Business of Story Development ................................................................................................. 4
The business of script and project development for film, TV, online, console, and location-based platforms is byzantine and ever-evolving. Students in this course explore how to navigate the media business landscape. Topics include the securing of intellectual property; screenplay contests; agency, management, and legal representation; the selling of screenplays; the winning of screenwriting assignments; careers in media development; and much more.
Prerequisites: FILM 3318 or CWRT 3318  
Cross-listed: CWRT 4420

FILM 4421 Producing Themed Entertainment
The need for storytelling and experience creating in theme parks and entertainment meccas (e.g., Las Vegas, and other 3D spaces) has exploded the 2D screen. How can existing intellectual property be adapted to these venues, and how can new intellectual property and brands be developed? Students in this course explore these questions and synthesize learning from other courses to develop 3D concepts from existing 2D assets.
Prerequisites: FILM 3304

FILM 4424 Reality Story Development
Reality TV combines documentary and entertainment aesthetics and techniques to generate its unique style. Contrary to popular belief, these shows are anything but “unscripted.” Students in this course develop a reality TV or reality Web series concept, brand, and narrative structure.
Prerequisites: FILM 2217 and FILM 2218

FILM 4471 Advanced Editing
This is an advanced course on aesthetic and technical aspects of computer-assisted and nonlinear editing; aesthetics of transitional devices and effects; and technical mastery of sophisticated video editing systems.
Prerequisites: FILM 3316 and FILM 3368

FILM 4493 Audio Design II
Capturing and manipulating sound to create seamless audio landscapes can transform good projects into great projects. This hands-on workshop gives students experience in advanced audio production and post-production workflow for film, TV, Web, interactive media, and location-based media.
Prerequisites: FILM 3316
Note: Course formerly known as FILM 4493 Advanced Audio Design

FILM 4600–4603 Advanced Special Topics in Film, Television, and Emergent Media
The pace of change in film, TV, and Internet professions continues to accelerate. Today’s media maker benefits from investigating and anticipating new opportunities in these fields. This course explores special topics ranging from the emergence of homegrown YouTube media brands to an introductory costume-and-makeup class to the authoring of mobile apps with a strong narrative or actionable media focus.
Prerequisites: FILM 2201
Note: May be repeated for credit. FILM 4600 can fulfill departmental requirement, FILM 4601 can fulfill Humanities Distributive Core, FILM 4602 can fulfill Cultural Diversity Core, and FILM 4603 can fulfill Ethical Responsibility Core.

FILM 4700 Advanced Cinematography
The art of cinematography combines lighting, camera-handling, image making, and storytelling. This
course explores advanced techniques in both film and digital cinema. Weekly projects on soundstages and locations provide students with greater mastery of how camera advances movement, story, and emotion in every form of media narrative.
Prerequisites: FILM 3356
  Note: May be repeated for up to 8 credits with department chair permission.

FILM 4915 Film/TV/New Media Internship ............................................................................................ 1–16
Students in this course complete a professional internship either on set, in a production office, in a post-production or visual effects shop, in a film office, or other real-world media experience. Students have the opportunity to gain experience executing projects using knowledge developed in previous studies.
Contact the department for information on requirements and evaluation.
Prerequisites: Film School junior standing and department chair permission
Graded: Pass/Fail
  Note: May be repeated for credit.

FILM 4915A LA Experience: Film Internship ............................................................................................. 1–6
The “LA Experience” summer initiative provides industry internship experiences for qualified juniors and seniors in SFUAD’s Film School. In partnership with our LA coordinators at Deacon Entertainment, SFUAD interns are mentored by industry professionals, apply their Film School education, and develop new skills in their professional areas of interest. In addition, Deacon Entertainment provides SFUAD students with networking opportunities, access to industry events, screenings, one-on-one meetings with industry professionals, and much more.
Prerequisites: Film School junior standing and department chair permission
Graded: Pass/Fail
  Note: May be repeated for credit.

FILM 4925 New York Arts Program (NYAP) ................................................................................................. 16
This program gives students the opportunity for real-world internships in New York City’s media industries, spanning film, TV, and Web production and post-production. Contact The Film School for further details on pre-requisites and/or requirements for participation.
Prerequisites: Department chair permission
Graded: Pass/Fail
  Note: Program is limited to two film school students per academic year. Students must start the application process for NYAP in their sophomore year to be eligible to enroll in their junior year or start the process in their junior year to be eligible to enroll in their senior year.

FILM 4935 Independent Film Project........................................................................................................ 1–6
Upper-division students may develop and produce their own unique independent projects for inclusion in their portfolio. These projects may include shooting or editing a film, building a vertical slice of a videogame or app, writing a screenplay, or creating an immersive media installation. Students who complete the course gain experience conceptualizing and executing independent creative projects using the knowledge they developed in previous studies.
Prerequisites: Instructor permission
Note: May be repeated for credit.

Film Certificate—Online (FLMO)
FLMO 1101 Media Literacy: Elements of Storytelling

Behind all good content (whether a film, advertisement, or series of marketing videos) lies a great story, and, as a content creator, your job is to tell that story. No matter what your role—whether you conceptualize marketing and/or advertising, write screenplays, edit video, shoot footage, produce films, or direct—you can influence and affect a story. However, this course does not only present skills and principles. It requires you to apply them and to create an original work of your own, but it provides samples and templates in the form of a Course Toolbox to help you shape your work and format it professionally. In a few short weeks, you will not only study the components of compelling stories, you will be drafting, scripting, and even filming a scene of your own, original story.

Prerequisites: None

FLMO 1102 Media Production I: Producing & Directing

Once you write a script, it is time to shoot your media—the job of both the producer and the director. This course explores these roles through a project-based, hands-on approach. Producing topics include basic budgeting and scheduling skills as well as how and when to secure clearances and rights. Directing topics include script analysis, basic camera functions, lighting set ups, audio capture, framing, preparing a shot list, constructing a master shot, and getting additional coverage an editor can use.

Prerequisites: FLMO 1101

FLMO 1103 Media Production II: Writing

Quality content requires quality writing, regardless of the medium. Whether you are writing for feature films, television, or commercials, you follow a similar process, fanning the creative spark of an idea into a full script. In this course, you explore narrative structure using television as a medium. You analyze the act structure of 30-minute comedy series, explore the characteristics of successful television programs, and learn how to develop spec scripts for television episodes—one of the most effective tools you can use to secure employment as a professional writer.

Prerequisites: FLMO 1102

FLMO 1104 Media Production III: Editing & Distribution

Quality content requires quality writing, regardless of the medium. Whether you are writing for feature films, television, or commercials, you follow a similar process, fanning the creative spark of an idea into a full script. In this course, you explore narrative structure using television as a medium. You analyze the act structure of 30-minute comedy series, explore the characteristics of successful television programs, and learn how to develop spec scripts for television episodes—one of the most effective tools you can use to secure employment as a professional writer.

Prerequisites: FLMO 1103

FLMO 2111 Writing & Directing for Nonfiction

Non-fiction media encompass a wide range of content including documentaries, corporate videos, marketing and advertising, instructional applications, legal content, and more. In this course, students explore advanced writing and directing tools and techniques geared specifically to non-fiction applications. Topics include research, non-fiction treatment and pitch, documentary writing, long-form storytelling, non-fiction script form and structure, point of view, and ethical considerations. In addition, students analyze examples of contemporary and historic non-fiction film and television to provide context and foster an appreciation for benchmarks of excellence.

Prerequisites: FLMO 1104
FLMO 2112 Advanced Writing ...................................................................................................................... 4
What distinguishes good writing from great writing, and how is writing a short film different from writing a feature film? How can you write authentic characters, compelling dialogue, and visually-rich action descriptions for a screenplay? Students in this course explore these questions by deconstructing films, analyzing screenplays, and undertaking advanced exercises in character development and scene work. They apply these skills to pitch, write, and rewrite a full screenplay for a short film.
Prerequisites: FLMO 2111 or FLMO 2211

FLMO 2113 Advanced Directing ................................................................................................................... 4
While the director’s role may come with a special seat, this role focuses on movement—the movement and articulation of story that is. In this course, students build upon foundational concepts and deepen their exploration of directing for the camera. Topics include preparing a shot list, working with a shooting script, breaking down a script, working with storyboards, blocking a scene, casting, and working with actors and other production personnel all for the purpose of conveying a compelling story.
Prerequisites: FLMO 2112 or FLMO 2212

FLMO 2211 Producing & Editing for Nonfiction ........................................................................................... 4
When you look at the credits of nonfiction (unscripted) programming, typically you will not see a writer or director listed. This course focuses on the roles and responsibilities of producers and editors in reality television, a thriving nonfiction (unscripted) format in which these professionals are the dominant storytelling forces. Students will produce, shoot, and edit a scene, the typical dramatic building block for all unscripted programming, honing a skill that is applicable to all nonfiction forms including documentaries. Topics include sub-genres of reality TV shows, essential selling tools, the importance of casting, and shooting the coverage that editors need. Every student will take on both producer and editor roles, gaining an understanding of how these jobs work together in postproduction to make compelling stories that keep audiences coming back for more.
Prerequisites: FLMO 1104

FLMO 2212 Advanced Producing .................................................................................................................. 4
What does a producer do, anyway? This course explores this question and presents skills relevant to the successful producer’s “toolkit.” Students explore advanced project development and management skills, script development, work on location, production schedules, advanced budgeting, contracts, and other legal considerations. In addition, the course addresses principles of financing and marketing.
Prerequisites: FLMO 2111 or FLMO 2211

FLMO 2213 Advanced Editing ....................................................................................................................... 4
Students in this course refine the basic editing skills learned earlier in the program and practice tips and tricks of the trade that boost ability, speed, and confidence in editing. Topics include settings and preferences, advanced visual effects, transitions, split edits, multiple video and audio tracks, audio sampling rates, nested sequences, color correction, advanced titles, graphics and animation, audio mixing, and finishing and exporting a program. In addition, students examine global project management procedures and review and practice editing styles and techniques appropriate for specific purposes (comedy, drama, etc.).
Prerequisites: FLMO 2112 or FLMO 2212

FLMO 3000 Capstone .................................................................................................................................... 4
This course culminates the certificate experience and focuses on synthesizing concepts and skills explored throughout the program for the creation of a professional capstone project and portfolio.
piece. With guidance, students identify a project that is appropriate in depth and relevant to their career goals. Examples include an independent short film, a screenplay, a short documentary, or a series of webisodes. In addition to creating engaging content, students also focus on how their project relates to the media business landscape and the business skills needed to plan, execute, pitch, and market their projects for maximum exposure.
Prerequisites: FLMO 2113 or FLMO 2213
Note: Students have the option to complete this course in residence at SFUAD’s Garson Studios. Contact the department for further details and availability.

**Freshman Year Seminar (FRYE)**

FRYE 1025 Liberal Arts Seminar .................................................................................................................... 4
This course examines specific academic themes from a variety of interdisciplinary perspectives that reach across the human sciences and liberal and expressive arts. Emphasis is on developing critical thinking skills, logical analysis, and effective writing.
Prerequisites: None

**Geology (GEOL)**

GEOL 1001 Introduction to Geology ............................................................................................................. 3
This course provides an introduction to geological processes. Course content overviews geologic time, plate tectonics, mountain building, oceanic processes, minerals and rocks, hydrology, river processes, and desert formation.
Prerequisites: None
Note: Planned field trips.

GEOL 1020 Natural Disasters ........................................................................................................................ 4
This course provides an introduction to naturally occurring disasters and the effects of natural disasters on human life and property. Topics focus on understanding the effects of earthquakes, volcanic eruptions, hurricanes, and tornadoes.
Prerequisites: None

GEOL 1600–1601 Special Topics in Geology ............................................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in geology vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. GEOL 1600 can fulfill departmental requirement, and GEOL 1601 can fulfill Science Distributive Core.

GEOL 2600–2601 Special Topics in Geology ............................................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in geology vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. GEOL 2600 can fulfill departmental requirement, and GEOL 2601 can fulfill Science Distributive Core.
GEOL 3600–3603 Special Topics in Geology ................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in geology vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. GEOL 3600 can fulfill departmental requirement, GEOL 3601 can fulfill Science Distributive Core, GEOL 3602 can fulfill Cultural Diversity Core, and GEOL 3603 can fulfill Ethical Responsibility Core.

GEOL 4600–4603 Special Topics in Geology ................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in geology vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. GEOL 4600 can fulfill departmental requirement, GEOL 4601 can fulfill Science Distributive Core, GEOL 4602 can fulfill Cultural Diversity Core, and GEOL 4603 can fulfill Ethical Responsibility Core.

Graphic Design (GRDN)

GRDN 1001 Freshman Studio I ....................................................................................... 2
This is the first course of a two-part interdisciplinary and interdepartmental foundations course that explores a shared visual language among studio arts, photography, graphic design, and digital arts. The course investigates thematic ideas through a range of methodologies and art strategies, building elementary skills in 2-dimensional, 3-dimensional, and time-based media.
Prerequisites: None
Cross-listed: ARTS 1001, BBAM 1001, DART 1001, PHOT 1001

GRDN 1002 Freshman Studio II ....................................................................................... 2
This is the second course of a two-part interdisciplinary and interdepartmental foundations course that explores a shared visual language among studio arts, photography, graphic design, and digital arts. The course investigates thematic ideas through a range of methodologies and art strategies, building elementary skills in 2-dimensional, 3-dimensional, and time-based media.
Suggested Prerequisites: GRDN 1001
Cross-listed: ARTS 1002, BBAM 1002, DART 1002, PHOT 1002

GRDN 1050 Digital Image-Making .................................................................................. 4
This course introduces Adobe® Photoshop® and Adobe® Illustrator® as image-making tools. The course emphasizes both traditional and experimental graphic design exercises and focuses on developing skills of creativity and conceptualization in digital image-making.
Prerequisites: None

GRDN 1100 Graphic Design I .......................................................................................... 4
This course introduces the fundamental principles of visual communication with an emphasis on design practice and theory. Content includes composition, form, color, rhythm, visual hierarchy, symbol design, and word/image relationships. The course is also designed to develop a visual and verbal vocabulary used to generate and evaluate creative contemporary graphic design.
Prerequisites: GRDN 1001 and GRDN 1050, or basic Adobe® Photoshop® skills
GRDN 1200 Typography I........................................................................................................................................4
This course is an introduction to the fundamental principles of typography. Course content includes the history and evolution of letterforms, historical typefaces and type designers, and experimental typographic design. Craftsmanship is emphasized through the practice of both digital and hand lettering techniques.
Prerequisites: None

GRDN 1600–1601 Special Topics in Graphic Design ......................................................................................... 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in graphic design vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. GRDN 1600 can fulfill departmental requirement, and GRDN 1601 can fulfill Humanities Distributive Core.

GRDN 2100 Graphic Design II.......................................................................................................................... 4
This course builds on the fundamental principles presented in GRDN 1100 with an emphasis on concept and content. The expressive power of storytelling is explored by combining personal visual agendas with the needs of a client. The course also focuses on developing conceptual solutions for a variety of real-world design problems.
Prerequisites: GRDN 1002 and GRDN 1100

GRDN 2200 Typography II.................................................................................................................................. 4
This course explores the principles of creative typographic design and page composition. Course topics include historical typographic expression (Classical, Early Modern, International, and Post-Modern), advanced typographic issues, and historical essays. The course also focuses on the development of a unique, personalized approach to typography.
Prerequisites: GRDN 1200

GRDN 2300 History of Graphic Design.................................................................................................................. 4
This course surveys the historical discourse and theory of visual communication and graphic design. Pivotal designers and achievements are presented in conjunction with social, political, and economic movements of select eras.
Prerequisites: None

GRDN 2600–2601 Special Topics in Graphic Design ............................................................................................... 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in graphic design vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. GRDN 2600 can fulfill departmental requirement, and GRDN 2601 can fulfill Humanities Distributive Core.

GRDN 3100 Graphic Design III.......................................................................................................................... 4
This course builds on the content presented in GRDN 2100 with a focus on the creative process and graphic design methodology. Content includes historical discourse and contemporary design theory. The
course emphasizes contemplation of the individual intuitive creative process while exploring alternative and experimental design methods.
Prerequisites: GRDN 2100

GRDN 3310 Web Design I........................................................................................................................................ 4
This course introduces on-screen and interactive media through the use of Adobe® Dreamweaver®, HTML, and CSS. Platforms such as WordPress and Indexhibit are also explored as ways to circumvent the traditional Web design process. The course addresses the need to think critically about ways to navigate online content.
Prerequisites: GRDN 2100 and GRDN 2200

GRDN 3320 Web Design II...................................................................................................................................... 4
This course presents advanced topics in on-screen and interactive media. Tools and concepts introduced in Web Design I are explored further and supplemented by new technology such as Adobe® Flash® or HTML 5. The course also investigates multimedia artists and scientists alongside experimental and practical uses of the Web to provide a more robust view of contemporary multimedia design.
Prerequisites: GRDN 3310

GRDN 3410 Motion Graphics I ................................................................................................................................. 4
This course introduces Adobe® After Effects® and the basic skill sets needed to create contemporary motions graphics, such as film title sequences, music video animation, and television bumpers. A tool-based studio component is complemented by theoretical explorations in order to provide opportunity to explore practical and experimental applications of motion graphics.
Prerequisites: GRDN 2100 and GRDN 2200

GRDN 3420 Motion Graphics II ............................................................................................................................... 4
This course explores advanced topics in Adobe® After Effects® and contemporary motion graphics. Course content integrates personal exploration with real-world design problems and includes the use of Final Cut Pro (video editing software) or Cinema 4D (3D software). The course also investigates motion graphics firms and historical designers in order to present a more robust view of contemporary motion graphics.
Prerequisites: GRDN 3410

GRDN 3510 Interdisciplinary Arts Collective............................................................................................................. 2
Students in this course create at the intersection of collaborative art-making, social practice, and interdisciplinary production. Students choose whether they will function as a single collective, generate individual projects for the campus community, or produce works that interact with the broader community of Santa Fe. The goal of the course is to foster artistic endeavors that transcend the boundaries of traditional disciplines and individual capability through student-run group shows, immersive installation and performance, event production, or students’ other particular interests.
Prerequisites: Junior standing or instructor permission
Cross-listed: ARTS 3410, BBAM 3510, CWRT 3510, DART 3510, FILM 3510, MUSI 3510, PHOT 3510, THEA 3510
Graded: Pass/Fail
  Note: May be repeated for credit.

GRDN 3600–3603 Special Topics in Graphic Design ............................................................................................... 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on
GRDN 4100 Graphic Design IV ...................................................................................................................... 4
This course builds on the concepts presented in GRDN 3100 by promoting the development of a personal visual style. Course content emphasizes analysis and understanding of both historical and contemporary graphic design discourse and visual language.
Prerequisites: GRDN 3100

GRDN 4300 Business Practices and Portfolio Prep for Designers................................................................. 4
This course presents essential information necessary for contemporary professional practice, including the understanding of resumes, contracts, client relationships, and digital prepress. The course also emphasizes curating and developing a professional graphic design portfolio.
Prerequisites: GRDN 3100

GRDN 4500 Senior Design Studio/BFA Thesis ............................................................................................... 4
This course applies a comprehensive set of graphic design skills to a personalized area of study. Comprised of a full semester, the course requires identifying an individualized graphic design project, researching information, gathering and making assets, and, ultimately, creating an entire visual campaign. Thesis projects are publicly displayed at the end of the semester.
Prerequisites: GRDN 4100
Graded: Pass/Fail

GRDN 4600–4603 Special Topics in Graphic Design .................................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in graphic design vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. GRDN 4600 can fulfill departmental requirement, GRDN 4601 can fulfill Humanities Distributive Core, GRDN 4602 can fulfill Cultural Diversity Core, and GRDN 4603 can fulfill Ethical Responsibility Core.

GRDN 4915 Graphic Design Internship ................................................................................................... 1–16
This course is a professional internship in a supervised design studio or public or private enterprise that provides a learning experience in graphic design. The specific internship is selected based on the individual area of interest in graphic design. Requests for this course must be submitted to the department chair for approval.
Prerequisites: Junior or senior standing and department chair permission
Graded: Pass/Fail
Note: May be repeated for credit.

GRDN 4925 New York Arts Program ........................................................................................................... 16
This program provides internship opportunities with theatres in New York City. Students must apply and be approved by the department chair.
Prerequisites: Department chair permission
Graded: Pass/Fail

Note: Program is limited to two graphic design students per academic year. Students must start the application process for NYAP in their sophomore year to be eligible to enroll in their junior year. Senior year graphic design students may not participate.

GRDN 4935 Independent Graphic Design Project .................................................................................... 1–8
This course is an independent research, writing, or graphic design project designed by the student with a faculty advisor. The project is shaped by a detailed proposal and developed through scheduled meetings and assignments. Permission of the instructor is required before registering.
Prerequisites: Junior or senior standing and instructor permission

History (HIST)

HIST 1600–1601 Special Topics in History ................................................................................................ 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in history vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None

Note: May be repeated for credit. HIST 1600 can fulfill departmental requirement, and HIST 1601 can fulfill Social Science Distributive Core.

HIST 2600–2601 Special Topics in History ................................................................................................ 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in history vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None

Note: May be repeated for credit. HIST 2600 can fulfill departmental requirement, and HIST 2601 can fulfill Social Science Distributive Core.

HIST 3016 History of the Southwest ............................................................................................................. 4
This course explores the activities surrounding the settlement of northern Mexico and the American Southwest. Topics cover the development of New Mexico, Texas, California, and Arizona from the time of settlement to the end of the 19th century.
Prerequisites: None

HIST 3017 History of New Mexico ................................................................................................................ 4
This course introduces the historical influence of Spain, Mexico, and the United States on the state of New Mexico. Course content covers the influence of conquistadors, culture of Pueblo Indians, problems of early settlement, Mexican and American takeovers, and development during the Territorial period.
Prerequisites: None

HIST 3019 Native American History ............................................................................................................ 4
This course provides an overview of Native American history from pre-colonial times to the present. Topics include Native American-Anglo cultural interaction, U.S. policy development, and the roles played by indigenous peoples to ensure survival and ongoing cultural integrity into the 21st century.
Prerequisites: None
HIST 3601–3603 Special Topics in History ................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in history vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. HIST 3601 can fulfill Social Science Distributive Core, HIST 3602 can fulfill Cultural Diversity Core, and HIST 3603 can fulfill Ethical Responsibility Core.

HIST 4601–4603 Special Topics in History ................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in history vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. HIST 4601 can fulfill Social Science Distributive Core, HIST 4602 can fulfill Cultural Diversity Core, and HIST 4603 can fulfill Ethical Responsibility Core.

Mathematics (MATH)

MATH 1115 Mathematics for Professionals .............................................................. 4
This course is an in-depth investigation into mathematical systems with emphasis on critical thinking and problem-solving. Course content focuses on reasoning skills applied to sets, functions, various number systems, ratios and proportions, percentage problems, statistics, measurement systems, and linear algebra problems.
Prerequisites: None

MATH 1600–1601 Special Topics in Mathematics .................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in mathematics vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. MATH 1600 can fulfill departmental requirement, and MATH 1601 can fulfill Science/Math Distributive Core.

MATH 2600–2601 Special Topics in Mathematics .................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in mathematics vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. MATH 2600 can fulfill departmental requirement, and MATH 2601 can fulfill Science/Math Distributive Core.

MATH 3600–3603 Special Topics in Mathematics .................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in mathematics vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. MATH 3600 can fulfill departmental requirement, MATH 3601 can fulfill Science/Math Distributive Core, MATH 3602 can fulfill Cultural Diversity Core, and MATH 3603 can fulfill Ethical Responsibility Core.

MATH 4600–4603 Special Topics in Mathematics ................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in mathematics vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. MATH 4600 can fulfill departmental requirement, MATH 4601 can fulfill Science/Math Distributive Core, MATH 4602 can fulfill Cultural Diversity Core, and MATH 4603 can fulfill Ethical Responsibility Core.

Music (MUSI)

MUSI 1001 Musicianship Skills ................................................................................................. 2
This course is an applied study of beginning through intermediate aural and music reading skills, along with the fundamentals of keys, scales, and intervals. Emphasis is given to listening, sight-singing, dictation, rhythm, and improvisation, all within the context of both Western and non-Western musical traditions, and skill development is supported by work in music notation and keyboard skills.
Prerequisites: None

MUSI 1002 University Chorus ................................................................................................. 1
This course is a performing ensemble that emphasizes the study of ensemble skills and vocal music in a wide variety of genres. In addition to providing a choral experience for students from all majors, this ensemble course complements lower level music theory and musicianship courses by combining sight-reading and musicianship development with performance preparation.
Prerequisites: Freshman or sophomore standing only
Note: May be repeated for credit.

MUSI 1003 Rudiments of Music ............................................................................................. 4
This course provides an introduction to the materials of basic musical literacy in traditional Western music contexts. While assuming minimal or no experience with traditional music notation, the course establishes a foundation for understanding and using the fundamental concepts and standard notation of pitch, rhythm, melody, harmony, through both written and aural skills, including ear training, dictation, listening, and singing.
Prerequisites: None
Note: For non-music majors only.

MUSI 1011 Diatonic/Tonal Theory .......................................................................................... 4
This course examines the fundamental principles of tonal musical practice and notation, as exhibited by the common practice period of Western music and modern popular musical idioms. Melodic, harmonic, and formal analysis is introduced, along with counterpoint and other compositional procedures.
Prerequisites: MUSI 1001, instructor permission, or placement exam

MUSI 1021 Small Group Instruction ......................................................................................... 2
This course provides beginning instruction in guitar, percussion, or other applied areas. While assuming
minimal or no experience in the particular applied area, basic skills, sight-reading, improvisation, and solo and ensemble repertoire are emphasized.

Prerequisites: None

Small Group Instruction Fee: $400

Note: May be repeated for credit.

MUSI 1022 Small Group Piano Instruction
This course provides beginning instruction in piano. While assuming minimal or no experience in the particular applied area, basic skills, sight-reading, improvisation, and solo and ensemble repertoire are emphasized.

Prerequisites: None

Note: May be repeated for credit.

MUSI 1030 Analog Music Technology
This course provides a practical and theoretical overview of analog audio equipment including microphones, speakers, amplifiers, audio processors, recording equipment, and mixers. The course also introduces room acoustics, equipment handling, AC/DC electrical systems and safety issues, and hearing safety and protection.

Prerequisites: None

MUSI 1031 Digital Music Technology
This course provides a practical and theoretical overview of software and digital hardware commonly used in music production activities, such as composing, recording, scoring, and arranging. The course focuses on the Mac operating system, MIDI, music notation, digital audio, and use of the Internet for career development.

Prerequisites: None

MUSI 1041 Applied Music: Private Music Instruction
This course provides beginning through advanced private instruction. Areas of study include vocal, instrumental, composition, world music, and music technology.

Prerequisites: Freshman or sophomore standing only

Credit Explanation: One credit equals a half-hour lesson each week. Two credits equal a one-hour lesson each week.

Private Lesson Fee: $420 per credit

Note: May be repeated for credit with department chair permission. Beginning guitar, piano, and percussion students should enroll in MUSI 1021 or MUSI 1022 instead.

MUSI 1051 Applied Music: Ensembles
This is a performing ensemble course that involves a wide range of contemporary, classical, and world music styles and genres. Particular ensembles vary each semester. Each ensemble provides a rehearsal and performance experience appropriate to the particular type of ensemble.

Prerequisites: Freshman or sophomore standing only

Note: For Chorus see MUSI 1002 or 3002

MUSI 1061 Music Career Workshop
This course explores the diverse career opportunities associated both with the music industry and the work of independent musicians. Emphasis is given to practical aspects of career development and entrepreneurship, such as resume building, networking, internships, website design, and job searches.
Prerequisites: None

MUSI 1600–1601 Special Topics in Music
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in music vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. MUSI 1600 can fulfill departmental requirement, and MUSI 1601 can fulfill Humanities Distributive Core.

MUSI 2012 Chromatic and Jazz Theory
This course examines the fundamental principles of chromatic harmonic practice. Emphasis is given to analysis and notation, as exhibited by the later common practice period of Western music, early 20th century classical forms, popular music, and jazz.
Prerequisites: MUSI 1011, instructor permission, or placement exam

MUSI 2013 20th Century Theory
This course explores the harmonic, rhythmic, and formal structure of 20th and 21st century music. Theoretical issues are examined within the context of historical and philosophical issues surrounding the break with past musical traditions.
Prerequisites: MUSI 2012

MUSI 2020 Western Music Survey
This course provides a historical, aesthetic, and technical overview of the major developments and trends in Western art music from antiquity to the 21st century. Emphasis is given to major works from the Renaissance, Baroque, Classical, Romantic, and Modern style periods.
Prerequisites: None

MUSI 2021 Small Group Instruction
This course provides continuing instruction in guitar, percussion, or other applied areas. Basic skills, sight-reading, improvisation, and solo and ensemble repertoire are emphasized.
Prerequisites: MUSI 1021 or department chair permission
Small Group Instruction Fee: $400
Note: May be repeated for credit.

MUSI 2022 Small Group Piano Instruction
This course provides continuing instruction in piano. While assuming minimal or no experience in the particular applied area, basic skills, sight-reading, improvisation, and solo and ensemble repertoire are emphasized.
Prerequisites: MUSI 1022 or department chair permission
Note: May be repeated for credit.

MUSI 2600–2601 Special Topics in Music
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in music vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. MUSI 2600 can fulfill departmental requirement, and MUSI 2601 can fulfill Humanities Distributive Core.

MUSI 3000 Advanced Musicianship .............................................................................................................. 4
This course consists of ongoing applied study of intermediate through advanced aural and music reading skills, including sight-singing, dictation, rhythm, improvisation, and score reading. Emphasis is given to analysis and practical use of compositional techniques in improvisation and written work.
Prerequisites: MUSI 2012 or instructor permission

MUSI 3002 University Chorus ....................................................................................................................... 1
This course is a performing ensemble that emphasizes the study of ensemble skills and vocal music in a wide variety of genres. In addition to providing a choral experience for students from all majors, this ensemble course complements lower level music theory and musicianship courses by combining sight-reading and musicianship development with performance preparation.
Prerequisites: Junior or senior standing

MUSI 3011 Jazz Theory ................................................................................................................................. 4
This course consists of intermediate and advanced study of melodic, harmonic, rhythmic, and formal elements of jazz and popular music. Emphasis is given to the mechanisms of lead sheets, as well as composing and arranging techniques central to the jazz idiom.
Prerequisites: MUSI 2012 or instructor permission

MUSI 3012 Acoustics and Tuning Systems ................................................................................................... 4
This course provides a comprehensive overview of the acoustical properties of sound and music, with particular emphasis on understanding the physics of the human voice, musical instruments, and sound reproduction. A basic introduction to psychoacoustics and tuning systems is included.
Prerequisites: MUSI 1030 and MUSI 1031 or instructor permission

MUSI 3013 Applied Tuning Systems ............................................................................................................. 4
This course explores the musical science of intonation theory, focusing on historical and modern tuning systems, as well as microtonal systems and nomenclature. Musical works reflecting innovative or unique approaches to tuning are studied, along with the history of opinions regarding the perception of consonance and dissonance.
Prerequisites: MUSI 3012

MUSI 3014 Instrumentation and Orchestration ........................................................................................... 4
This course covers fundamental techniques of composing and arranging for instruments and voices. Emphasis is given to ranges, notation, and idiomatic writing for solos, sections, and ensembles in a variety of musical styles and genres.
Prerequisites: MUSI 2012

MUSI 3015 Composition Seminar ................................................................................................................. 2
This course provides a forum for exploring compositional approaches to art music. Topics include experimentalism, sound installation, acoustic ecology, orchestral writing, vocal writing, music for the stage, and electroacoustic composition.
Prerequisites: None
Note: May be repeated for credit.

**MUSI 3016 Songwriting Seminar**

This course provides a forum for exploring intermediate and advanced approaches to the art and practice of songwriting. Emphasis is given to song form, lyrical treatment, and expressive content. Harmony, melody, and rhythm are examined, along with performance styles and techniques.  
Prerequisites: None

Note: May be repeated for credit.

**MUSI 3020 Jazz and Popular Music Survey**

This course provides a survey of developments and trends in jazz and popular music from the early 20th century to the present. Emphasis is given to the cultural context of musical developments as well as biographical perspectives on major artists.  
Prerequisites: None

**MUSI 3021 World Music Survey**

This course provides a survey of significant music cultures throughout the world from both a contemporary and historical perspective. Emphasis is given to the cultural and cross-cultural contexts of music, as well as to introducing concepts and practical issues related to anthropology and ethnomusicology.  
Prerequisites: None

**MUSI 3032 Electroacoustic Music I**

This course provides an introduction to the history, development, tools, and techniques of electroacoustic music and sound design. Focus is given to understanding the aesthetic and historical contexts of the art form, as well on developing compositional and technical facility in the medium. Emphasis is on both voltage-controlled analog synthesis and computer-based synthesis using MIDI and software composing environments.  
Prerequisites: MUSI 1030 and MUSI 1031 or instructor permission

**MUSI 3033 Electroacoustic Music II**

This course is a continuation of MUSI 3032 and further explores computer music, sound design, MIDI programming, and computer-based digital audio/signal processing. An ongoing emphasis is placed on understanding historical and aesthetic contexts of electroacoustic music.  
Prerequisites: MUSI 3032 or instructor permission

**MUSI 3036 Recording Techniques I**

This course provides an introduction to studio recording theory, technique, and procedure, along with the acoustic and electronic foundations of both analog and digital recording practice. Practical understanding and use of microphones, mixers, and digital recording systems is emphasized.  
Prerequisites: MUSI 1030 and MUSI 1031 or instructor permission

**MUSI 3036L Recording Techniques I Lab**

This lab provides practical applications and project work based on materials covered in MUSI 3036. Emphasis is given to microphone technique and a working knowledge of software-based digital recording/editing environments.  
Prerequisites: None
Corequisite: MUSI 3036

MUSI 3037 Recording Techniques II ............................................................................................................. 2
This course is a continuation of MUSI 3036 and focuses on developing engineering and production
techniques and procedures in a multipurpose recording studio. Emphasis is given to recording session
procedures, as well as understanding business and management practices relevant to the recording
industry.
Prerequisites: MUSI 3036 or instructor permission

MUSI 3037L Recording Techniques II Lab ..................................................................................................... 2
This lab provides practical applications and project work based on materials covered in MUSI 3037.
Emphasis is given to session management, advanced editing techniques, and completion of large-scale
projects.
Prerequisites: None
Corequisite: MUSI 3037

MUSI 3041 Applied Music: Private Music Instruction .............................................................................. 1–2
This course provides beginning through advanced private instruction. Areas of study include vocal,
instrumental, composition, world music, and music technology.
Prerequisites: Junior or senior standing
Credit Explanation: One credit equals a half-hour lesson each week. Two credits equal a one-hour lesson
each week.
Private Lesson Fee: $420 per credit
   Note: May be repeated for credit with department chair permission. Beginning guitar, piano, and
   percussion students should enroll in MUSI 1021 or MUSI 1022 instead.

MUSI 3051 Applied Music: Ensembles.......................................................................................................... 2
This is a performing ensemble course that involves a wide range of contemporary, classical, and world
music styles and genres. Particular ensembles vary each semester. Each ensemble provides a rehearsal
and performance experience appropriate to the particular type of ensemble.
Prerequisites: None
   Note: For Chorus see MUSI 1002 or MUSI 3002.

MUSI 3510 Interdisciplinary Arts Collective.................................................................................................. 2
Students in this course create at the intersection of collaborative art-making, social practice, and
interdisciplinary production. Students choose whether they will function as a single collective, generate
individual projects for the campus community, or produce works that interact with the broader
community of Santa Fe. The goal of the course is to foster artistic endeavors that transcend the
boundaries of traditional disciplines and individual capability through student-run group shows,
immersive installation and performance, event production, or students’ other particular interests.
Prerequisites: Junior standing or instructor permission
Cross-listed: ARTS 3410, BBAM 3510, CWRT 3510, DART 3510, FILM 3510, GRDN 3510, PHOT 3510, THEA
3510
Graded: Pass/Fail
   Note: May be repeated for credit.

MUSI 3600–3603 Special Topics in Music..................................................................................................... 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on
faculty and student interest. Topics in music vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
    Note: May be repeated for credit. MUSI 3600 can fulfill departmental requirement, MUSI 3601 can fulfill Humanities Distributive Core, MUSI 3602 can fulfill Cultural Diversity Core, and MUSI 3603 can fulfill Ethical Responsibility Core.

MUSI 4010 Aesthetics and Communication ................................................................. 4
This course consists of an historical overview of musical aesthetics, leading to an examination of recent research into acoustic communication, acoustic ecology, and bioacoustics. Emphasis is given to human communication through acoustic modes, as well as the study of sounds of the natural world and the impact of human made sound on the nonhuman environment.
Prerequisites: MUSI 3012 or instructor permission

MUSI 4023 Advanced Recording Techniques ............................................................... 4
This course is a continuation of MUSI 3037 and focuses on advanced production techniques and audio engineering. Additional emphasis is given to studio management and business practices in the recording industry.
Prerequisites: MUSI 3037 or instructor permission
    Note: May be repeated for credit.

MUSI 4031 Production Listening......................................................................................... 2
This course provides applied study toward the development of specific aural skills related to studio recording and production. Emphasis is given to understanding diverse aural phenomena as related to contemporary recording studio practice, including effects of EQ, dynamics processing, spatial processing, and various forms of audio problems and defects.
Prerequisites: MUSI 3037

MUSI 4032 Advanced Electroacoustic Projects ............................................................. 2
This course offers advanced work in sound design and computer music techniques. Emphasis is given to interactive systems, programming languages, signal processing, and sound file generation.
Prerequisites: MUSI 3033
    Note: May be repeated for credit.

MUSI 4064 Music Business ............................................................................................ 4
This course provides an introduction to elements of the music business, including ownership of creative work, copyrights, contracts, and arts management. Additional focus is given to publishing, distribution, and career development for the independent musician. The course also addresses the organization of nonprofit arts organizations, grant writing, promotion, and publicity.
Prerequisites: None

MUSI 4071 Contemporary Music Senior Practicum ....................................................... 2
This course provides the opportunity to work with faculty and student peers to conceive, plan, and produce a live or media-based public presentation highlighting their musical creativity, skill, and artistic development. The course serves as the culminating or capstone experience for the BA in Contemporary Music degree.
Prerequisites: Contemporary Music senior standing
MUSI 4073 Conducting ........................................................................................................................................... 4
This course provides an applied study of gesture, score preparation, and analysis for instrumental and vocal conducting. Additional emphasis is given to effective communication and leadership within the context of rehearsals, reading sessions, and performances.
Prerequisites: MUSI 2012 or instructor permission
Note: May be repeated for credit.

MUSI 4600–4603 Special Topics in Music.............................................................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in music vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. MUSI 4600 can fulfill departmental requirement, MUSI 4601 can fulfill Humanities Distributive Core, MUSI 4602 can fulfill Cultural Diversity Core, and MUSI 4603 can fulfill Ethical Responsibility Core.

MUSI 4915 Music Internship................................................................................................................... 1–16
This course is a professional internship in a supervised setting that provides a learning experience in the music field. The specific internship is selected based upon the individual area of interest in music.
Requests for this course must be submitted to the department chair for approval.
Prerequisites: Junior or senior standing and department chair permission
Note: May be repeated for credit.

MUSI 4925 New York Arts Program............................................................................................................ 16
This program provides internship opportunities with theatres in New York City. Students must apply and be approved by the department chair.
Prerequisites: Department chair permission
Graded: Pass/Fail
Note: Program is limited to two music students per academic year. Students must start the application process for NYAP in their sophomore year to be eligible to enroll in their junior year. Senior year music students may not participate.

MUSI 4935 Independent Music Project .................................................................................................... 1–8
This course is an independent project designed by the student with a faculty advisor. The project is shaped by a detailed proposal and developed through scheduled meetings and assignments. Permission of the instructor is required before registering.
Prerequisites: Junior or senior standing and instructor permission
Note: May be repeated for credit.

Physical Education (PHED)

PHED 1102 Beginning Rock Climbing .............................................................................................................. 1
This beginning rock climbing course is an outdoor program for novice to intermediate-level climbers with little to no previous experience. Emphasis is placed on safety issues and equipment use for technical rock climbing, with an introduction to the techniques of movement, balance, strength, and environmental awareness through low-impact climbing practices.
Prerequisites: None
Note: May be repeated for credit.
PHED 1103 Weight Training
This course is designed to develop a personal workout regimen through weight training and cardiovascular exercise. A brief review of human anatomy and major muscle groups is included, along with overall benefits of weight training.
Prerequisites: None
Note: May be repeated for credit.

PHED 1104 Fitness Aerobics
This course emphasizes cardiovascular conditioning and body toning through aerobic dance routines and exercises. Concepts of anatomy, physiology, and nutrition are explored, as are the benefits of aerobic dance on the mind-body connection.
Prerequisites: None
Note: May be repeated for credit.

PHED 1106 Hiking
This course provides an introduction to the Santa Fe area through organized day hikes. This course covers the natural history and local human history of Santa Fe. Topics include packing for a hike, dressing for the high desert in all seasons, equipment selection, reading maps, compass use, outdoor safety, first-aid, on- and off-trail travel, and minimum-impact concerns.
Prerequisites: None
Note: May be repeated for credit.

PHED 1107 Wilderness Survival
This course explores the basics of wilderness survival. Content emphasizes camp selection, leave-no-trace camping, minimalist shelters, fire building techniques, inclement weather preparation, map and compass skills, and teamwork.
Prerequisites: None
Note: May be repeated for credit.

PHED 1108 Volleyball
This course provides the fundamental rules, skills, terminology, and strategies needed to participate in volleyball. Emphasis is on basic passing, setting, spiking, serving, game play, safety, and scoring.
Prerequisites: None
Note: May be repeated for credit.

PHED 1109 Handball
This course provides an overview of basic skills, rules of sportsmanship, games, drills, and professional play of handball. Emphasis is on the fundamentals needed to participate in handball competition through the understanding of game strategy and hand-eye coordination.
Prerequisites: None
Note: May be repeated for credit.

PHED 1110 Elementary Tennis
This course provides an introduction to the basic rules, skills, and strategies of tennis. Emphasis is on proper method of holding a racquet, maintaining control of ball, forehand and backhand strokes, and volley performance.
Prerequisites: None
Note: May be repeated for credit.

PHED 1112 Racquetball
This course provides an introduction to the rules, skills, and strategies of racquetball in singles, threes, and doubles play. Appropriate form, ground strokes, volley performance, and player safety are emphasized.
Prerequisites: None

Note: May be repeated for credit.

PHED 1113 Beginning Yoga
This course introduces the basic philosophy and principles of Hatha yoga. Topics include understanding techniques of proper breathing, stretching, visualization, and relaxation.
Prerequisites: None

Note: May be repeated for credit.

PHED 1114 Kundalini Yoga
This course introduces the basic philosophy and principles of Kundalini yoga. Breath work, meditation, visualization, and kriyas (exercises) are emphasized, along with anatomy and nutrition.
Prerequisites: None

Note: May be repeated for credit.

PHED 1115 Intermediate Yoga
This course incorporates intermediate principles of Hatha yoga. Topics include proper breathing techniques and asanas.
Prerequisites: PHED 1113

Note: May be repeated for credit.

PHED 1116 Skiing
This course covers the basic skills and strategies of beginning to advanced level skiing. Topics include braking, turning, equipment safety, and weather awareness. Classes are held at Ski Santa Fe.
Prerequisites: None

Note: May be repeated for credit. Fees for lessons and lift tickets are required; additional rentals are optional at Ski Santa Fe.

PHED 1126 Snowboarding
This course covers the basic skills and strategies of beginning and advanced level snowboarding. Topics include equipment use, equipment safety, and basic maneuvers, such as gliding, stopping, and single turns.
Prerequisites: None

Note: May be repeated for credit. Fees for lessons and lift tickets are required; additional rentals are optional at Ski Santa Fe.

PHED 1135 Self-Defense
This course introduces the basic fundamentals, skills, and strategies of self-defense. Topics include proper breathing, stretching, falling, kicking, and striking techniques.
Prerequisites: None

Note: May be repeated for credit.
PHED 1600 Special Topics in Physical Education ................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in physical education, health, and wellness vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
   Note: May be repeated for credit.

PHED 2600 Special Topics in Physical Education ................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in physical education, health, and wellness vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
   Note: May be repeated for credit.

**Philosophy (PHIL)**

PHIL 1600–1601 Special Topics in Philosophy ................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in philosophy vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
   Note: May be repeated for credit. PHIL 1600 can fulfill departmental requirement, and PHIL 1601 can fulfill Humanities Distributive Core.

PHIL 2600–2601 Special Topics in Philosophy ................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in philosophy vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
   Note: May be repeated for credit. PHIL 2600 can fulfill departmental requirement, and PHIL 2601 can fulfill Humanities Distributive Core.

PHIL 3601–3603 Special Topics in Philosophy ................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in philosophy vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
   Note: May be repeated for credit. PHIL 3601 can fulfill Humanities Distributive Core, PHIL 3602 can fulfill Cultural Diversity Core, and PHIL 3603 can fulfill Ethical Responsibility Core.

PHIL 4600–4603 Special Topics in Philosophy ................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in philosophy vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
   Note: May be repeated for credit. PHIL 4600 can fulfill departmental requirement, PHIL 4601 can fulfill Humanities Distributive Core, PHIL 4602 can fulfill Cultural Diversity Core, and PHIL 4603 can fulfill Ethical Responsibility Core.
Photography (PHOT)

PHOT 1001 Freshman Studio I ...................................................................................................................... 2
This is the first course of a two-part interdisciplinary and interdepartmental foundations course that explores a shared visual language among studio arts, photography, graphic design, and digital arts. The course investigates thematic ideas through a range of methodologies and art strategies, building elementary skills in 2-dimensional, 3-dimensional, and time-based media.
Prerequisites: None
Cross-listed: ARTS 1001, BBAM 1001, DART 1001, GRDN 1001

PHOT 1002 Freshman Studio II ..................................................................................................................... 2
This is the second course of a two-part interdisciplinary and interdepartmental foundations course that explores a shared visual language among studio arts, photography, graphic design, and digital arts. The course investigates thematic ideas through a range of methodologies and art strategies, building elementary skills in 2-dimensional, 3-dimensional, and time-based media.
Suggested Prerequisites: PHOT 1001
Cross-listed: ARTS 1002, BBAM 1002, DART 1002, GRDN 1002

PHOT 1008 Beginning Photography.............................................................................................................. 4
This course introduces the practice and theory of both analog and basic digital photography. Emphasis is given to the operation of cameras involved in producing expressive photographs, as well as wet darkroom and an introduction to digital techniques. The course also focuses on developing individual voice in photography and using photography equipment as expressive tools.
Prerequisites: None

PHOT 1009 Introduction to Photography for Non-Majors ........................................................................... 4
This course introduces the practice and theory of both analog and basic digital photography. Emphasis is given to the operation of cameras involved in producing expressive photographs, as well as wet darkroom and an introduction to digital techniques. The course also focuses on developing individual voice in photography and using photography equipment as expressive tools.
Prerequisites: None

PHOT 1600–1601 Special Topics in Photography ..................................................................................... 1–8
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in photography vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. PHOT 1600 can fulfill departmental requirement and PHOT 1601 can fulfill Humanities Distributive Core.

PHOT 2010 Beginning Digital Photography ................................................................................................. 4
This course introduces the professional use of digital SLR cameras, Lightroom™ image editing software, and digital printmaking. The course focuses on developing understanding of photography as a medium of creative expression and visual communication. Digital photography is placed in a historical context while examining contemporary artists using the medium.
Prerequisites: None
PHOT 2015 Lighting I ................................................................. 4
This course introduces the use of artificial lighting to create photographic illustrations in a controlled environment. Lighting techniques are demonstrated and applied in a series of photographic exercises with tabletop still life and portraiture. Both “hot lights” and electronic flash are used to achieve total control of composition, color, contrast, and reflection. Emphasis is placed on the technical mastery of complex equipment, coupled with an aesthetic understanding of the physical principles of light.
Prerequisites: PHOT 1008, PHOT 2010 and department chair’s permission

PHOT 2030 The Portrait ................................................................................................................................ 4
This course introduces students to the art of portraiture using a variety of available and artificial light sources. Students will explore all aspects of portraiture from the face to photographing the body.
Prerequisites: PHOT 1008, PHOT 2010, and PHOT 2015

PHOT 2035 Introduction to Fashion Photography ........................................................................................ 4
This course is designed for students with a specific interest in developing a fashion photography portfolio. Through individual and collaborative assignments, students explore fashion photography in the studio and on location. Emphasis is placed on developing a “signature” style. Lighting, styling, hair, make-up, and digital beauty retouching will be addressed to simulate professional experiences. Historical and contemporary fashion photographers will be discussed.
Prerequisites: PHOT 1008, PHOT 2010, and PHOT 2015

PHOT 2040 Introduction to Studio/Commercial Photography ..................................................................... 4
In this advanced level studio course, students examine photographic illustration for commercial applications including portraiture, fashion, corporate, food, etc. Professional studio practices are analyzed and applied. Students will work mostly with 35mm digital cameras and will be introduced to medium and large formats.
Prerequisites: PHOT 2015

PHOT 2220 Micro-Cinema for Non-Majors ................................................................................................... 4
This course introduces students to some essential techniques of creating, shooting, editing, and uploading independent digital films to the Internet. Students are exposed to the practical and theoretical fundamentals of independent digital film production. Topics discussed in this course include narrative story structure, directing actors for the camera, shooting digital motion pictures, techniques of lighting, digital editing, and output of finished work to the Internet.
Prerequisites: None
Cross-listed: FILM 2220

PHOT 2600–2601 Special Topics in Photography ..................................................................................... 1–8
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in photography vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. PHOT 2600 can fulfill departmental requirement, and PHOT 2601 can fulfill Humanities Distributive Core.

PHOT 3001 Book Arts I ................................................................. 4
This course is an introductory process-oriented bookbinding course that emphasizes book arts as a crossroads of other artistic media. Emphasis is given to technical mastery of tools, familiarity with
materials, and creative problem solving. The course also provides a foundation in technique and explores various crafts and structures specific to book arts.

Prerequisites: None

PHOT 3002 Book Arts II

This course expands upon the introductory bookbinding course by attending to the inside pages of book design. Research and analysis of various design formats, time periods, and styles of book design are emphasized. The power of type and image are also explored in the context of design and content.

Prerequisites: None

PHOT 3005 History of Photography (1830–1950)

This course surveys the history of photography as an art form from the period of 1830 to approximately 1950. Course topics cover events leading to the invention of photography and the evolution of photography as an international art form. Progress and evaluation of various technologies and photographic processes are discussed in relationship to science and art and in terms of impact on communications and artistic influences.

Suggested Prerequisites: PHOT 1008 or instructor permission
Cross-listed: FILM 3005

Note: PHOT 1008 may be taken as a co-requisite.

PHOT 3006 History of Southwest Photography

A survey of the visual history of photography in the Southwestern United States with an emphasis on New Mexico, its current and historical boundaries, through lectures, discussion, film, original works of art, and museum and studio visits. This course is designed to familiarize students with the light, landscape, architecture, and peoples of the Southwest from the earliest images made in New Mexico to contemporary artwork of artists living and working in the Southwest today.

Prerequisites: PHOT 3005

PHOT 3007 History of Photographic Exhibitions

This course provides an overview of the history and practice of the photographic exhibition.

Prerequisites: None

PHOT 3010 Visual Storytelling and the Photographic Essay

This course examines historical and contemporary use of photography in journalism. The course emphasizes the development of photography technique and news reporting skills necessary to communicate information, ideas, and emotions through photojournalism via engagement in the community. The course also overviews the ethical, historical, and social role of photojournalism, as well as the impact of technology and website development on current photojournalism practice.

Prerequisites: PHOT 1008 and PHOT 2010

PHOT 3011 New Media Journalism I: Visual/Audio Storytelling

This course allows students to apply knowledge gained in the classroom to real-life documentary work in the field while exploring their community, Santa Fe, and Northern New Mexico. The study of historical issues and subjects set the foundations for understanding current life and cultural events. Course content covers examination of accomplished documentarians’ retrospectives, research techniques, fieldwork, and presentations of small projects incorporating photography, writing, audio, and other media.

Prerequisites: PHOT 1008 and PHOT 2010
PHOT 3015 Lighting II

Building on the basic lighting techniques and camera systems introduced in Lighting I, an emphasis is placed on advanced lighting controls as they apply to on-location and studio environments. Strobe lighting, mixed lighting, digital capture, and professional studio practices are introduced. Fine art, commercial and photojournalism applications are equally emphasized. Exercises that explore techniques for using mixed light sources, portable studio equipment and available light complement the creation of a final portfolio that demonstrates the student’s ability to control and manipulate light to achieve professional results.
Prerequisites: PHOT 2015

PHOT 3020 Jackalope: The Online Magazine

Writing and photography students work on the online student-driven publication for the university. Students will work individually and in teams to create weekly stories, photography, and audio-visual projects of interest to the campus community, including coverage of faculty, students, activities, performances, as well as events and organizations from the Santa Fe community. The course utilizes students’ writing and reporting skills, and also allows writing students the opportunity to develop multi-media skills using photography and audio-visual software.
Prerequisites: ENGL 1050, ENGL 1051, PHOT 2010, and either PHOT 3010 or PHOT 3011, or instructor permission
Cross-Listed: CWRT 3020

Note: May be repeated for credit.

PHOT 3021 New Media Journalism II: Video Storytelling

This course builds on the skills learned in New Media Journalism I by allowing students to apply knowledge gained in the classroom to real-life documentary work in the field while exploring their community, Santa Fe, and northern New Mexico. The study of historical issues and subjects set the foundations for understanding current life and cultural events. Course content covers examination of accomplished documentarians’ retrospectives, research techniques, fieldwork, and presentations of small projects incorporating photography, writing, audio, and other media.
Prerequisites: PHOT 3010 and PHOT 3011

PHOT 3027 Black/White Fine Print

This course provides an in-depth review of film processing and examines the relationships among exposure and chemistry. Control of materials as a means of enhancing aesthetic choices is demonstrated in the study of formulas and paper characteristics used to achieve desired print contrast, tonality, and color. Emphasis is also given to the use of negatives to produce fine prints.
Prerequisites: PHOT 1008

Note: May be repeated for up to 8 credits.

PHOT 3029 Large-Format Photography

This course examines the use and movements of a view camera to aid in controlling perspective and depth of field, as a means to producing creative photographs. The course also covers the use of sheet film and darkroom techniques required to produce quality large format negatives. A wide range of aesthetic styles and techniques is introduced, including the study of studio practices in lighting and set-up.
Prerequisites: PHOT 1008

Note: May be repeated for up to 8 credits.
PHOT 3030 Beginning Non-Silver/Alternative Process
This course introduces various alternative photographic processes invented in the 19th century. Emphasis is given to negative enlargement with analog and digital technologies. The course also involves advanced work with large-camera and small-camera formats and use of hand-applied emulsions, such as platinum/palladium, cyanotype, salt, and Van Dyke processes.
Prerequisites: PHOT 1008 and PHOT 2010

PHOT 3060 Ethics and Image
This course overviews the legal and ethical responsibilities of artists. Topics focus on appropriate moral and professional behavior in the field and/or studio, as well as understanding ethical issues that confront contemporary artists. The course also emphasizes copyright and fair-use laws pertaining to exhibition, reproduction, and electronic distribution.
Prerequisites: None

PHOT 3080 The Staged Image
In this advanced course, students will work in a studio environment to create stage/artificially constructed tableaus created solely for the purpose of being photographed. Students may work in analog or digital formats.
Prerequisites: PHOT 1008, PHOT 2010, and PHOT 3105
Note: May be repeated for up to 8 credits.

PHOT 3085 Landscape Photography
This course will focus on natural, industrial, urban, and suburban landscapes with emphasis on how they can be interpreted photographically as genre, fact, symbol, culture, and propaganda. Students will explore how the landscape is altered by human interaction and the forces of nature. The course will consist of lectures, assignments, field trips, and critiques. Students can work in film or digital photography.
Prerequisites: PHOT 1008 and PHOT 2010

PHOT 3090 The Extended Image
This studio class explores the photograph in contemporary art. Students extend the traditional photograph through installation, projection, collage and montage, public art, collaboration, mixed media, computer, and other means. Projects, readings, and field trips are required.
Prerequisites: PHOT 1008, PHOT 2010 and PHOT 3100.
Note: May be repeated for up to 8 credits.

PHOT 3098 Professional Practices for Fine Art Photography
This course provides students with a comprehensive introduction to accepted practices in the marketing of fine art photography, taking a multifaceted approach to professional art business concerns. Course topics include how to approach galleries, portfolio-reviewing events, legal considerations, collectors, museum practices, portfolio preparation, and self-promotion.
Prerequisites: None

PHOT 3099 Gallery/Museum Practice I
The course emphasizes the operation, administration, and design of gallery exhibition space from the perspectives of gallery owners, gallery employees, and exhibiting artists. The course introduces the technical and conceptual elements of the installation of exhibitions, as well as overviews techniques for
working effectively with the press and media in the promotion of exhibitions. Course content also covers curating, lighting, wall graphics, and legal aspects related to exhibitions.
Prerequisites: None

PHOT 3100 Intermediate Digital Photography ............................................................................................. 4
This course overviews the use of the digital darkroom using Adobe Photoshop software, advanced scanning techniques, and refined printmaking. A range of approaches to the digital medium is examined with emphasis on the use of digital technique as a support to the relationship of image and idea in photography.
Prerequisites: PHOT 2010

PHOT 3105 Digital: Medium Format ............................................................................................................. 4
In this advanced course students will work with medium and large format digital cameras in a professional studio setting. Students will work on studio assignments including portraiture, fashion, corporate, food, etc.
Prerequisites: PHOT 2015 and PHOT 2040

PHOT 3510 Interdisciplinary Arts Collective ................................................................................................. 2
Students in this course create at the intersection of collaborative art-making, social practice, and interdisciplinary production. Students choose whether they will function as a single collective, generate individual projects for the campus community, or produce works that interact with the broader community of Santa Fe. The goal of the course is to foster artistic endeavors that transcend the boundaries of traditional disciplines and individual capability through student-run group shows, immersive installation and performance, event production, or students' other particular interests.
Prerequisites: Junior standing or instructor permission
Cross-listed: ARTS 3410, BBAM 3510, CWRT 3510, DART 3510, FILM 3510, GRDN 3510, MUSI 3510, THEA 3510
Graded: Pass/Fail
Note: May be repeated for credit.

PHOT 3600–3603 Special Topics in Photography ..................................................................................... 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in photography vary each semester and are covered by a diverse blend of instructors.
Prerequisites: 12 credits of Photography
Note: May be repeated for credit. PHOT 3600 can fulfill departmental requirement, PHOT 3601 can fulfill Humanities Distributive Core, PHOT 3602 can fulfill Cultural Diversity Core, and PHOT 3603 can fulfill Ethical Responsibility Core.

PHOT 3610 Oppression, Trauma, and Art: When Adversity Inspires Creativity ............................................ 2
The seminar is a four-week experiential course in art and human rights that explores the beginnings of the modern human rights movement during the societal trauma of the military coup and dictatorship in Chile and the so-called “dirty war” in Argentina. It is collaboration between two Laureate International Universities (Santa Fe University of Art and Design and the University of Viña del Mar), led by Tony O’Brien, professor of photography at SFUAD, and Charlie Clements, executive director of the Carr Center for Human Rights Policy at the Harvard Kennedy School. Students will spend two weeks in Chile, one week in Argentina, and a week at SFUAD completing their projects for final presentation.
Prerequisites: Instructor and department chair permission
Note: May be repeated for up to 4 credits.

PHOT 4000 Gallery/Museum Practice II ....................................................................................................... 4
The course emphasizes the mission, administration, and operation of gallery exhibition space from the perspectives of administrators and exhibiting artists. The course overviews standard museum practices, procedures, and departmental structures, such as registrar and curatorial. Ethics and censorship issues are covered, as well as the curating, technical, and conceptual elements of an installation. Course content also covers practical aspects of exhibitions, including design, lighting, and working with the press and media.
Prerequisites: PHOT 3099

PHOT 4001 Business Practices for Photographers........................................................................................ 4
This course develops skills for ensuring business success in the field of professional photography. Topics focus on understanding the competitive marketplace, licensing photography work, and protecting images through copyright protection. Topics cover the use of releases, contracts, job estimates, and change orders, as well as the digital essentials and entrepreneurial knowledge to navigate the cyber marketplace. Special attention is also placed on marketing strategies, negotiating skills, and working with professionals, such as attorneys and accountants.
Prerequisites: None

PHOT 4006 History of Contemporary Art Photography ............................................................................... 4
The course surveys recent and contemporary photography from the 1950s to the present. The course covers issues of aesthetics, artistic styles and movements, and criticism juxtaposed with other artistic media, including painting, sculpture, and mixed media.
Suggested Prerequisites: PHOT 3005 or instructor permission

PHOT 4010 The Photographic Project: Photojournalism and Documentary ................................................ 4
This course requires synthesis of the acquired knowledge and skills in photography into the completion of a semester long project within one or more communities of northern New Mexico. The project involves producing photographic stories, essays, and new media presentations that demonstrate understanding of skills, techniques, and ethics associated with both practical fieldwork and public presentation of a finished product. This course is the practical manifestation of concepts introduced in photojournalism (PHOT 3010) and documentary photography (PHOT 3011).
Prerequisites: PHOT 3010 and PHOT 3011

PHOT 4013 The Fine Digital Print and Advanced Photoshop® ..................................................................... 4
This course balances exploration of the technical skills required for advanced digital photography and large scale printmaking with the theoretical considerations of the digital medium as a visual language. The process of developing a consistent theme and personal vision through a portfolio of fine prints and a professional presentation is emphasized.
Prerequisites: PHOT 2010 and PHOT 3100

PHOT 4025 Topics in Truth ........................................................................................................................... 4
This course is based on a single topic (such as family, justice, kindness, or control) chosen for a documentary project around that topic. Ultimately, the projects come together on a website where they create a mosaic in the chosen topic.
Prerequisites: Instructor and department chair permission
Note: May be repeated for up to 8 credits.
PHOT 4029 Advanced Photography
This course develops skills in reviewing and critiquing selected photography works to edit individual photographic works and produce a limited edition portfolio. The course focuses on developing a mature body of work with emphasis on an individual personal statement that demonstrates skill in creating a colophon and portfolio box, as well as skill in editing, producing, and presenting a portfolio.
Prerequisites: 16 credits of Photography
Note: May be repeated for up to 8 credits.

PHOT 4031 Advanced Non-Silver/Alternative Process
This course involves advanced study of non-silver 19th-century photography processes, including cyanotype, kallitype, palladium, and platinum. The course also emphasizes the development of personal aesthetics in order to produce a professional portfolio of photography work.
Prerequisites: PHOT 1008 and PHOT 3030 or instructor permission
Note: May be repeated for up to 8 credits.

PHOT 4080 History of Photography Seminar
This independent study course covers select topics in the history of photography with an emphasis on individual research and independent study. Proposed topics are required to be approved by an appropriate photography faculty member.
Prerequisites: PHOT 4005, PHOT 4006, and instructor permission

PHOT 4097 BFA Thesis
This course requires the development and exhibition of a comprehensive body of work resulting in the culminating capstone experience for the BFA in Photography. The course emphasizes collaboration and consultation with faculty members in the production of an exhibit that clearly reflects an advanced level of aesthetic maturity and artistic commitment. Formal review of the work, including review of digital images of work, by an evaluation committee is required for course completion.
Prerequisites: Satisfactory completion of thesis admittance review and interview, senior BFA standing, and department chair permission
Graded: Pass/Fail

PHOT 4600–4603 Special Topics in Photography
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in photography vary each semester and are covered by a diverse blend of instructors.
Prerequisites: 16 credits of Photography
Note: May be repeated for credit. PHOT 4600 can fulfill departmental requirement, PHOT 4601 can fulfill Humanities Distributive Core, PHOT 4602 can fulfill Cultural Diversity Core, and PHOT 4603 can fulfill Ethical Responsibility Core.

PHOT 4610 Artist Legacy Project/Storytelling
This course offers students in the Photography and Film departments the opportunity to work with artists recording their life stories for repository in the history library and photo archives at the New Mexico History Museum in Santa Fe and other national museums where artists are placing their artwork.
Prerequisites: Instructor and department chair permission
Note: May be repeated for up to 8 credits.
PHOT 4615 Artist Legacy Project/Archiving ................................................................. 4
This course offers in the photography and arts administration departments the opportunity to work with artists archiving their life’s work and cataloging it in preparation for repository in the history library and photo archives at the New Mexico History Museum in Santa Fe and other national museums where artists are placing their artwork.
Prerequisites: Instructor and Department Chair Permission.
Note: May be repeated for up to 8 credits.

PHOT 4915 Photography Internship .............................................................................. 1–16
This course is a professional internship that involves experience and practice in a supervised photography environment. The specific internship is selected based on the individual area of photography interest. Requests for this course must be submitted to the department chair for approval.
Prerequisites: Junior or senior standing and department chair permission
Graded: Pass/Fail
Note: May be repeated for credit.

PHOT 4925 New York Arts Program ............................................................................. 16
This program provides internship opportunities with theatres in New York City. Students must apply and be approved by the department chair.
Prerequisites: Department chair permission
Graded: Pass/Fail
Note: Program is limited to two photography students per academic year. Students must start the application process for NYAP in their sophomore year to be eligible to enroll in their junior year. Senior year photography students may not participate.

PHOT 4935 Independent Photography Project ......................................................... 1–16
This is an independent study course that provides an opportunity to work individually with a photography faculty advisor in the development and execution of an extensive photography project. The project is shaped by a detailed proposal and developed through scheduled meetings and assignments.
Prerequisites: 8 credits of 4000-level course work and instructor and department chair permission

Physical Science (PHSC)

PHSC 1001 Earth Science ............................................................................................. 4
This course provides an introduction to major concepts in astronomy, meteorology, and geology. Topics focus on the air, water, and physical processes of earth and resulting impact upon the physical world and practical evaluation of energy and environmental problems.
Prerequisites: None

PHSC 1600–1601 Special Topics in Physical Science .............................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in physical science vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. PHSC 1600 can fulfill departmental requirement, PHSC 1601 can fulfill Science Distributive Core.
PHSC 2600–2601 Special Topics in Physical Science................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in physical science vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. PHSC 2600 can fulfill departmental requirement, and PHSC 2601 can fulfill Science Distributive Core.

PHSC 3600–3603 Special Topics in Physical Science................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in physical science vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. PHSC 3600 can fulfill departmental requirement, PHSC 3601 can fulfill Science Distributive Core, PHSC 3602 can fulfill Cultural Diversity Core, and PHSC 3603 can fulfill Ethical Responsibility Core.

PHSC 4600–4603 Special Topics in Physical Science................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in physical science vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. PHSC 4600 can fulfill departmental requirement, PHSC 4601 can fulfill Science Distributive Core, PHSC 4602 can fulfill Cultural Diversity Core, and PHSC 4603 can fulfill Ethical Responsibility Core.

Political Science (POLI)

POLI 1600–1601 Special Topics in Political Science................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in political science vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. POLI 1600 can fulfill departmental requirement, and POLI 1601 can fulfill Social Science Distributive Core.

POLI 2020 Introduction to Environmental Politics........................................................................ 4
This multidisciplinary course provides an introduction to the fundamentals of environmental politics. Topics include the examination of political controversies surrounding environmental issues, as well as legal, political, analytical, and ethical approaches used to craft policy responses to environmental problems. Personal responsibility—as individuals, consumers, and producers—is also examined.
Prerequisites: None

POLI 2040 Global Politics ............................................................................................................ 4
This course examines methods and theoretical approaches of comparative politics and international relations using theory and evidence to make conclusions about how the world works. Topics include contemporary issues of war and peace, economic and ecological interdependence, and foreign policy.
Prerequisites: None

POLI 2600–2601 Special Topics in Political Science.......................................................................................... 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in political science vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. POLI 2600 can fulfill departmental requirement, and POLI 2601 can fulfill Social Science Distributive Core.

POLI 3600–3603 Special Topics in Political Science.......................................................................................... 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in political science vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. POLI 3600 can fulfill departmental requirement, POLI 3601 can fulfill Social Science Distributive Core, POLI 3602 can fulfill Cultural Diversity Core, and POLI 3603 can fulfill Ethical Responsibility Core.

POLI 4600–4603 Special Topics in Political Science.......................................................................................... 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in political science vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. POLI 4600 can fulfill departmental requirement, POLI 4601 can fulfill Social Science Distributive Core, POLI 4602 can fulfill Cultural Diversity Core, and POLI 4603 can fulfill Ethical Responsibility Core.

Psychology (PSYC)

PSYC 1600–1601 Special Topics in Psychology .......................................................................................... 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in psychology vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. PSYC 1600 can fulfill departmental requirement, and PSYC 1601 can fulfill Social Science Distributive Core.

PSYC 2600–2601 Special Topics in Psychology .......................................................................................... 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in psychology vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. PSYC 2600 can fulfill departmental requirement, and PSYC 2601 can fulfill Social Science Distributive Core.

PSYC 3007 Explorations of the Self ............................................................................................................... 4
This course explores the intersections of psychology, the expressive arts, somatic studies, and self-
knowledge. Multiple facets of the self are explored, including how we portray ourselves to the world, concepts of race and gender, personal and collective history, interpersonal relationships, and the values by which we lead our lives. This course includes a weekly yoga and meditation session to engage in the ancient science of self-exploration.
Prerequisites: None

PSYC 3010 Social Psychology ........................................................................................................................ 4
This course provides an analysis of psychological processes in relation to social situations. The course emphasizes how language, perception, learning, thinking, motivation, and attitudes determine and result from interpersonal interactions and group processes.
Prerequisites: None

PSYC 3015 Psychology of Women ..................................................................................................................... 4
This course examines contemporary debates and research related to the psychology of women. Course content overviews gender differences, gender roles and status, interpersonal relationships, sexuality, health, and adjustment.
Prerequisites: ENGL 1050 and ENGL 1051

PSYC 3030 Death and Dying .......................................................................................................................... 4
This course explores multicultural perspectives, beliefs, and practices concerning the nature of death, loss, and the afterlife. Course content focuses on existential, psychodynamic, developmental, ethical, spiritual frameworks for understanding death, and the impact of death and dying on the living. Artistic expressions of death and dying are explored in this course, as well as field trips to local cemeteries and El Santuario de Chimayo.
Prerequisites: PSYC 3007

PSYC 3070 Creative Process .......................................................................................................................... 4
This course provides an introduction to the psychology of creativity and innovation in problem solving, science, invention, and the arts. Emphasis is on key findings, theories, and methods employed in research on creative thought.
Prerequisites: None

PSYC 3600–3603 Special Topics in Psychology .............................................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in psychology vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None

Note: May be repeated for credit. PSYC 3600 can fulfill departmental requirement, PSYC 3601 can fulfill Social Science Distributive Core, PSYC 3602 can fulfill Cultural Diversity Core, and PSYC 3603 can fulfill Ethical Responsibility Core.

PSYC 4041 Psychology and Religion ......................................................................................................................... 4
This course investigates the intersection of psychology, religious beliefs, experiences, and practices. Emphasis is given to understanding the parts of religious life that can be described and understood from a psychological perspective.
Prerequisites: None

PSYC 4600–4603 Special Topics in Psychology .............................................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in psychology vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None

Note: May be repeated for credit. PSYC 4600 can fulfill departmental requirement, PSYC 4601 can fulfill Social Science Distributive Core, PSYC 4602 can fulfill Cultural Diversity Core, and PSYC 4603 can fulfill Ethical Responsibility Core.

Religion Studies (RELG)

RELG 1001 Introduction to Religion Studies ................................................................................................. 4
This course provides an introduction to religion studies. Topics emphasize terminology, principal phenomena, and methodologies in the academic study of religion.
Prerequisites: None

RELG 1600–1601 Special Topics in Religion .............................................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in religion vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None

Note: May be repeated for credit. RELG 1600 can fulfill departmental requirement, and RELG 1601 can fulfill Humanities Distributive Core.

RELG 2600–2601 Special Topics in Religion Studies ................................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in religion vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None

Note: May be repeated for credit. RELG 2600 can fulfill departmental requirement, and RELG 2601 can fulfill Humanities Distributive Core.

RELG 3000 Philosophy of Religion ............................................................................................................. 4
This course examines the role of philosophy through an analysis of the world religious traditions. Topics include the existence of God, evil, mortality and ethics, and faith and reason.
Prerequisites: None

RELG 3600–3603 Special Topics in Religion Studies ...................................................................................... 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in religion vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None

Note: May be repeated for credit. RELG 3600 can fulfill departmental requirement, RELG 3601 can fulfill Humanities Distributive Core, RELG 3602 can fulfill Cultural Diversity Core, and RELG 3603 can fulfill Ethical Responsibility Core.

RELG 4015 New Religious Movements ........................................................................................................ 4
This course surveys the emergence and popularity of new religious movements as alternative forms of
religious expression. Special emphasis is placed on the relationship of new religious movements with mainstream religious traditions, gender, and violence.
Prerequisites: None

RELG 4020 Religion and Image ..................................................................................................................... 4
This course explores significant aspects of the Bible and its literature. Emphasis is on exploring and defining art and religion, developing appreciation for the artistic qualities of different art forms, and developing awareness of the important dimensions of religion and image.
Prerequisites: None

RELG 4021 Women in Religion ...................................................................................................................... 4
This course provides a comparative cross-cultural exploration of the complex relationships that exist among women, global religious institutions, and faith communities. Topics include the historical and current roles of women in church, current feminist critiques, and how religion informs the perceptions of women as related to gender, body, and the divine.
Prerequisites: None

RELG 4024 Religion, Culture, and Society ..................................................................................................... 4
This course examines religion as a social phenomenon and emphasizes the dynamic interaction among religion, society, and culture. Topics include a variety of sociological theories regarding religious beliefs and value systems, religious attitudes, religious practices and behavior, and religious movements.
Prerequisites: None

RELG 4600–4603 Special Topics in Religion Studies ................................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in religion vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. RELG 4600 can fulfill departmental requirement, RELG 4601 can fulfill Humanities Distributive Core, RELG 4602 can fulfill Cultural Diversity Core, and RELG 4603 can fulfill Ethical Responsibility Core.

Sociology (SOCI)

SOCI 1600–1601 Special Topics in Sociology ............................................................................................ 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in sociology vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. SOCI 1600 can fulfill departmental requirement, and SOCI 1601 can fulfill Social Science Distributive Core.

SOCI 2600–2603 Special Topics in Sociology ............................................................................................ 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in sociology vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. SOCI 2600 can fulfill departmental requirement, and SOCI 2601 can fulfill Social Science Distributive Core.

SOCI 3600–3603 Special Topics in Sociology ................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in sociology vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. SOCI 3600 can fulfill departmental requirement, SOCI 3601 can fulfill Social Science Distributive Core, SOCI 3602 can fulfill Cultural Diversity Core, and SOCI 3603 can fulfill Ethical Responsibility Core.

SOCI 4600–4603 Special Topics in Sociology ................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in sociology vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. SOCI 4600 can fulfill departmental requirement, SOCI 4601 can fulfill Social Science Distributive Core, SOCI 4602 can fulfill Cultural Diversity Core, and SOCI 4603 can fulfill Ethical Responsibility Core.

Sophomore Roundtable Seminar (SOYE)

SOYE 2050 Sophomore Roundtable Seminar ................................................................. 4
This course examines specific academic themes from a variety of interdisciplinary perspectives that reach across the human sciences and liberal and expressive arts. The course encourages multiple and diverse perspectives on personal, social, and philosophical issues and emphasizes multicultural and international concerns. Emphasis is on refining critical thinking skills, logical analysis, and persuasive writing.
Prerequisites: FRYE 1025

Theatre (THEA)

THEA 1002 Beginning Acting......................................................................................... 4
This course overviews the acting process by emphasizing the written word of a playwright, as well as the creative techniques of an actor. Designed for the non-theatre major, the course focuses on demonstration of performance.
Prerequisites: None

THEA 1012 Pilates Mat Class......................................................................................... 2
This course introduces the rigorous movement and body discipline of Joseph Pilates. The course is an exercise course that incorporates postural alignment and movement sequencing and promotes physical conditioning with core stabilizing and mobilizing.
Prerequisites: None

THEA 1020 Principles of Theatre Design........................................................................ 4
This introductory theatrical design course is for all theatre students. Focus is given to how set, costume, and lighting design are realized through the collaborative process. Design theory, color theory, and basic rendering techniques are also included.
Prerequisites: None

THEA 1021 Stage Management ................................................................. 2
This seminar introduces the procedures and policies of production stage management. The course focuses on traditional practices at the Greer Garson Theatre. Focus is given to the skills required for contemporary stage acting and musical theatre performance. This course involves practical production applications and a 50-hour lab.
Prerequisites: None

THEA 1022 Basic Stage Lighting ............................................................ 2
This laboratory and lecture course introduces the basics of electricity, instrumentation, control principles, design considerations, and applications. The course involves practical production applications and a 50-hour scene shop and light lab.
Prerequisites: None

THEA 1023 Costuming ................................................................. 2
This course provides instruction and practice in basic costuming skills, including hand sewing, machine sewing, pattern manipulation, and alterations. The course involves practical production applications and a 50-hour costume shop lab.
Prerequisites: None

THEA 1024 Stagecraft ................................................................. 2
This is an introductory technical theatre design course with emphasis on basic practical skills, including general shop safety, rigging, tools, materials, hardware and application, scenery construction, and production organization. The course involves practical production applications and a 50-hour scene shop lab.
Prerequisites: None

THEA 1025 Drafting for the Theatre ...................................................... 4
This course covers the basic requirements of drafting as used in scenic and lighting design. The course emphasizes the generation of shop drawings, elevations, and light plots. The course also introduces computer-aided drafting as a communication tool.
Prerequisites: THEA 1024 or instructor permission

THEA 1041 Voice I ........................................................................... 1–2
This course focuses on classical and musical theatre techniques and repertoire. Incorporating private vocal instruction, studio classes, pianist coaching, and a juried final, the course is designed to develop individual technique and skills.
Prerequisites: Instructor permission
Credit Explanation: One credit equals a half-hour lesson each week. Two credits equal a one-hour lesson each week.
Private Lesson Fee: $520 per credit
Note: May be repeated for credit.
THEA 1052 Musicianship

This course is especially designed for actors and music theatre singers. Building on skills learned in voice and music theatre workshop, this course emphasizes sight-singing, music reading skills, and keyboard skills.
Prerequisites: None

THEA 1110 Awareness Through Movement

This course focuses on the use of guided movements in the Feldenkrais system to improve posture. The course also explores free use of the body in work and play and introduces ways to prevent and deal with back pain, tension, and athletic injuries.
Prerequisites: None
Cross-listed: DANC 1110
   Note: May be repeated for credit.

THEA 1130 Acting I

This course introduces students to the acting process through monologue study and selected scene work. The course includes basic approaches to script analysis.
Prerequisites: Performing Arts Major

THEA 1230 Acting II

This course focuses on the basic craft skills necessary to acting. The targets include rhythm, physical skills related to text, emphases, and the actor’s dramaturgy.
Prerequisites: THEA 1130

THEA 1600–1601 Special Topics in Theatre

This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in theatre vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
   Note: May be repeated for credit. THEA 1600 can fulfill departmental requirement, and THEA 1601 can fulfill Humanities Distributive Core.

THEA 2019 Applied Movement I

This course consists of private lessons with a certified teacher. The course emphasizes intermediate and advanced application to performing arts and everyday activities, as well as understanding of injuries and chronic pain in the field of dance.
Prerequisites: None
Cross-listed: DANC 2019
Credit Explanation: One credit equals a half-hour lesson each week. Two credits equal a one-hour lesson each week.
Private Lesson Fee: $440 per credit
   Note: May be repeated for credit.

THEA 2025 History of Costume and Décor

This course is a stylistic overview of interiors, architecture, and dress. Emphasis is primarily on major periods of European design from ancient times to the present. The course also focuses on research and rendering of costumes from various periods.
Prerequisites: None
THEA 2026 Scene Design I ............................................................................................................................. 4
This course covers the basic fundamentals and procedural steps involved in designing sets for the theatre, including analysis of a play, breakdowns, drafting, research, and execution. Emphasis is given to fabrication of models, renderings, ground plans, and paint elevations. 
Prerequisites: THEA 1024 or instructor permission

THEA 2027 Lighting Design I ......................................................................................................................... 4
This course introduces the basics of lighting design, paperwork, aesthetics, styles, analysis, and research methods. Research, lecture, and experimentation explore the psychological and physiological responses to lighting as applied to entertainment lighting. 
Prerequisites: THEA 1022 or instructor permission

THEA 2030 Contemporary Theatre Canon .................................................................................................... 2
This course introduces the actor to 21st-century plays and playwrights. Study includes performance aspects through reading aloud and/or scene work. 
Prerequisites: None

THEA 2031 Music Theatre Canon ................................................................................................................. 2
This course examines musical theatre literature chronologically, with emphasis on the development of the most important musicals of the 20th and 21st centuries. The course requires analysis through research, writing, and performance. 
Prerequisites: None
Accompanist Fee: $200

THEA 2032 Shakespeare Performance ......................................................................................................... 2
Students will be introduced to scansion and other basics of poetic presentation. Scenes will be studied and performed. 
Prerequisites: None

THEA 2061 Acting Contemporary Scenes ..................................................................................................... 4
This course introduces current acting practices through the study and performance of scenes. Emphasis is on application of acting fundamentals to the works of eminent playwrights from the last century. 
Prerequisites: THEA 1130

THEA 2067 Rehearsal & Production I: Sophomore ....................................................................................... 4
This course challenges students of theatre to bring together all their developing skills in collaboration with others and to create a fully developed production. Credit is awarded for back-stage production, the acting of a role, stage managing, assisting the stage manager, assisting the director, and choreographing. 
Prerequisites: None 
Note: Offered fall semester

THEA 2068 Rehearsal & Production II: Sophomore ...................................................................................... 4
This course challenges students of theatre to bring together all their developing skills in collaboration with others and to create a fully developed production. Credit is awarded for back-stage production, the acting of a role, stage managing, assisting the stage manager, assisting the director, and choreographing.

Accompanist Fee: $200
THEA 2130 Acting III ...................................................................................................................................... 4
This course covers how the actor breaks down the script to make the author’s meaning clear in performance. The course emphasizes the analysis of the works of contemporary playwrights.
Prerequisites: THEA 1230 or instructor permission

THEA 2230 Acting IV ..................................................................................................................................... 4
This course applies techniques to more complicated dramatic literature, including exploration of character development and script analysis. Scene study includes works from the Greeks through Restoration, excluding the works of Shakespeare.
Prerequisites: THEA 2130 or instructor permission

THEA 2600–2601 Special Topics in Theatre ............................................................................................. 1–4
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in theatre vary each semester and are covered by a diverse blend of instructors.
Prerequisites: None
Note: May be repeated for credit. THEA 2600 can fulfill departmental requirement, and THEA 2601 can fulfill Humanities Distributive Core.

THEA 3020 Theatrical Rendering Techniques ............................................................................................... 4
This course introduces the skills necessary for the rendering of sketches and paintings of set and costume designs as applicable to the theatre. The course emphasizes the techniques of multiple media, including water color, pastel, charcoal, and pen and ink.
Prerequisites: ARTS 2101, THEA 2026, and THEA 3028

THEA 3021 Scene Painting ............................................................................................................................ 2
This course develops skill in the craft of painting scenery for the theatre. The course uses study and execution of various techniques that emphasize color theory, wet work on the floor, and stenciling.
Prerequisites: THEA 2026

THEA 3028 Costume Design I ....................................................................................................................... 4
This course is an introduction to the process of costume design as practiced in theatre, film, and other forms of entertainment design. The course covers script analysis, research, collaboration, rough and final sketches, interpretation with materials, and creating character.
Prerequisites: THEA 1023 or instructor permission

THEA 3029 Stage Management .................................................................................................................... 4
This is an advanced course in production management that covers characteristics, responsibilities, and functions of the theatrical stage manager, as well as scheduling, supervision, rehearsal procedures, and general organization. Topics also include unions, portfolios, and creation of a personal reference production book.
Prerequisites: THEA 1021 or instructor permission

THEA 3030 Production Design II ................................................................................................................... 4
This course rotates through technical direction, stage management, and scenic, lighting, and costume design. Application of advanced techniques in each area will be covered. Topics include rigging, welding, construction, musicals, dance emphasizing communication, script analysis, and period context in each area. Work on renderings and sketches are also included.
Prerequisites: Topic of Stagecraft: THEA 1024 and 1025; Topic of Scene Design: THEA 2026; Topic of Lighting Design: THEA 2027; Topic of Costume Design: THEA 3028
Note: May be repeated for credit. Specific topics are announced as they are offered.

THEA 3041 Voice II .................................................................................................................................... 1–2
This course focuses on classical and musical theatre techniques and repertoire. Incorporating private vocal instruction, studio classes, pianist coaching, and a juried final, the course is designed to develop individual technique and skills.
Prerequisites: Instructor permission
Credit Explanation: One credit equals a half-hour lesson each week. Two credits equal a one-hour lesson each week.
Private Lesson Fee: $520 per credit
Note: May be repeated for credit.

THEA 3042 Estill Voice .................................................................................................................................. 2
This Level One Estill Training course, taught by a certified Master Estill Teacher, guides actors and singers through practical but rigorous training exercises, employed to teach control of such parameters as vocal health, diction, voice quality. The course merges science and art through research, technology, and innovative teaching techniques.
Prerequisites: Instructor permission

THEA 3060 Music Theatre Workshop I ......................................................................................................... 4
This course examines musical theatre literature chronologically, with emphasis on the development of the most important musicals of the 20th and 21st centuries. The course requires analysis through research, writing, and performance.
Prerequisites: THEA 1041, THEA 1052, and MUSI 1022
Accompanist Fee: $200
Note: May be repeated for credit.

THEA 3067 Rehearsal & Production I: Junior ................................................................................................ 4
This course challenges students of theatre to bring together all their developing skills in collaboration with others and to create a fully developed production. Credit is awarded for back-stage production, the acting of a role, stage managing, assisting the stage manager, assisting the director, and choreographing.
Prerequisites: Instructor permission
Note: Offered fall semester

THEA 3068 Rehearsal & Production II: Junior ............................................................................................... 4
This course challenges students of theatre to bring together all their developing skills in collaboration with others and to create a fully developed production. Credit is awarded for back-stage production, the acting of a role, stage managing, assisting the stage manager, assisting the director, and choreographing.
Prerequisites: Instructor permission
Note: Offered Spring Semester
THEA 3075 Playwriting
This course examines dramatic structure and play analysis. Through creative writing exercises and explorations, the course focuses on the construction of scenes and short plays.
Prerequisites: Junior or senior standing, or instructor permission

THEA 3078 Theatre History
Study emphasizes the development of dramatic structure in a sociological and historical perspective. The course emphasizes the development of dramatic structures demonstrated in seminal plays and productions.
Prerequisites: Sophomore standing

THEA 3130 Acting V
This course explores advanced acting techniques and methods exclusively through scene study. The course emphasizes the interpretation of texts and the creation of relationships among characters.
Prerequisites: THEA 2230 or instructor permission

THEA 3142 Estill for Singers
This course reinforces and applies techniques learned in THEA 3042 Estill Voice, and teaches adapted vocal qualities for singing various music genres. Students will prepare auditions for Broadway pop, rock, jazz, and country musicals, exploring the relationships between vocal techniques, period styles, and acting.
Prerequisites: THEA 3042
Accompanist Fee: $200

THEA 3230 Acting Methods
This course introduces the fundamental theories of psychologically based acting technique. The course emphasizes practical exercises from the theories of Meisner, Adler, Strasburg, M. Checkhov, and others.
Prerequisites: THEA 1130

THEA 3510 Interdisciplinary Arts Collective
Students in this course create at the intersection of collaborative art-making, social practice, and interdisciplinary production. Students choose whether they will function as a single collective, generate individual projects for the campus community, or produce works that interact with the broader community of Santa Fe. The goal of the course is to foster artistic endeavors that transcend the boundaries of traditional disciplines and individual capability through student-run group shows, immersive installation and performance, event production, or students’ other particular interests.
Prerequisites: Junior standing or instructor permission
Cross-listed: ARTS 3410, BBAM 3510, CWRT 3510, DART 3510, FILM 3510, GRDN 3510, MUSI 3510, PHOT 3510
Graded: Pass/Fail
Note: May be repeated for credit.

THEA 3600–3603 Special Topics in Theatre
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in theatre vary each semester and are covered by a diverse blend of instructors.
THEA 4019 Applied Movement II.............................................................................................................. 1–2
This course consists of private lessons with a certified teacher. The course emphasizes intermediate and advanced application to performing arts and everyday activities, as well as understanding injuries and chronic pain in the field of dance.
Prerequisites: THEA 2019 or DANC 2019
Cross-listed: DANC 4019
Credit Explanation: One credit equals a half-hour lesson each week. Two credits equal a one-hour lesson each week.
Private Lesson Fee: $440 per credit
   Note: May be repeated for credit.

THEA 4029 Draping and Pattern Making ...................................................................................................... 4
This course covers the process of creating patterns for the construction of theatrical costumes. Emphasis is given to the integration of draping, flat-pattern drafting, and the manipulation of historical patterns to cut and sew original designs.
Prerequisites: THEA 1023

THEA 4030 Production Design III .................................................................................................................. 4
This course rotates through technical direction and stage management, and scenic, lighting, and costume design. Application of advanced techniques in each area will be covered. Topics include rigging, welding, construction, musicals, dance emphasizing communication, script analysis, and period context in each area. Work on renderings and sketches is also included.
Prerequisites: THEA 3030 Topic of Stagecraft: THEA 1024 and 1025; Topic of Scene Design: THEA 2026; Topic of Lighting Design: THEA 2027; Topic of Costume Design: THEA 3028
   Note: May be repeated for credit. Specific topics are announced as they are offered.

THEA 4045 Acting VI: Voiceover/Acting for Commercials ............................................................................ 4
This course addresses voiceover and acting for commercial techniques.
Prerequisites: THEA 3022 or instructor permission

THEA 4046 Acting Contemporary Realism...................................................................................................... 4
This is a scene study class. Scenes will be chosen from playwrights working stylistically in the American realistic tradition. Psychological realism is demanded of the actor in film, television, Web series, and stage work. Skill in handling this style, devolved from the acting theory of Constantine Stanislavsky, are central in the actor training for a professional career. Several scenes will be acted during the semester’s work.
Prerequisites: Performing Arts Department seniors or instructor permission

THEA 4047 Acting Audition........................................................................................................................... 4
This course acquaints the student with current audition techniques for stage, film, and television. Experiential study emphasizes intensive daily practice and analysis.
Prerequisites: Performing Arts Department seniors or instructor permission
THEA 4048 Music Theatre Audition & Career
This career readiness course prepares students for the demands of professional musical theatre auditions and careers. Emphasis is on current audition techniques and the business of creating a musical theatre career, including resumes, headshots, agents, unions, community, and resources.
Prerequisites: Instructor permission
Accompanist Fee: $200

THEA 4049 Beginning Film Acting
This course introduces students to the skills required in performance, script, and character development for on-camera acting. Emphasis is placed on lecture/studio lab course work. We will be working in collaboration with the Film School’s directing class. The course is designed to give the student actor a foundation in skills and techniques employed in acting for the camera.
Prerequisites: None

THEA 4060 Music Theatre Workshop II
This course emphasizes techniques for acting, singing, and movement resulting in the creation of musical comedy and dramatic scenes. The course is designed for the advanced singing actor and culminates in a final public performance.
Prerequisites: THEA 3060
Accompanist Fee: $200
Note: May be repeated for credit.

THEA 4066 Theatre Business and Career Planning
This course focuses on the creation of a professional theatre company, the business of American commercial and non-profit theatre, and marketing of the individual theatre artist. The course emphasizes legal business structures, budgets, fund-raising, and audience development.
Prerequisites: Senior standing

THEA 4067 Rehearsal & Production I: Senior
This course challenges students of theatre to bring together all their developing skills in collaboration with others and to create a fully developed production. Credit is awarded for back-stage production, the acting of a role, stage managing, assisting the stage manager, assisting the director, and choreographing.
Prerequisites: Instructor permission
Note: Offered fall semester

THEA 4068 Rehearsal & Production II: Senior
This course challenges students of theatre to bring together all their developing skills in collaboration with others and to create a fully developed production. Credit is awarded for back-stage production, the acting of a role, stage managing, assisting the stage manager, assisting the director, and choreographing.
Prerequisites: Instructor permission
Note: Offered spring semester

THEA 4090 Senior BFA Tutorial
This course is a tutorial that provides a one-on-one coaching experience. After analysis and evaluation of skill, the capstone course builds on individual strengths and develops learning approaches for identified areas of weakness.
Prerequisites: Senior BFA standing  
Note: May be repeated for credit.

THEA 4091 Portfolio Review ......................................................................................................................... 2  
This course facilitates the development of resumes, portfolios, and placement records necessary for pursuing further academic study or professional work. The course focuses on union membership, preparation of interviews at the United States Institute of Theatrical Technology conference, and/or other employment opportunities.  
Prerequisites: Senior standing

THEA 4149 Advanced Film Acting ................................................................................................................. 4  
In an interdisciplinary collaboration performing arts students will act, film, write, and produce a webisode.  
Prerequisites: None

THEA 4250 Advanced Technical Theatre Production I .................................................................................. 4  
This course is an intermediate/advanced mentorship that guides development of skills in the area of technical theatre production. Course content focuses on an assigned area of technical theatre, such as lighting, scenic design and construction, properties design and construction, painting, costume design and construction, and/or sound design.  
Prerequisites: THEA 2027, THEA 3028, or instructor permission  
Note: Offered fall semester.

THEA 4251 Advanced Technical Theatre Production II ................................................................................. 4  
This course is an intermediate/advanced mentorship that guides development of skills in the area of technical theatre production. Course content focuses on an assigned area of technical theatre, such as lighting, scenic design and construction, properties design and construction, painting, costume design and construction, and/or sound design.  
Prerequisites: THEA 2027, THEA 3028, THEA 4250, and instructor permission  
Note: Offered spring semester.

THEA 4600–4603 Special Topics in Theatre .............................................................................................. 1–4  
This course extends knowledge beyond foundation courses and covers niche-centered topics based on faculty and student interest. Topics in theatre vary each semester and are covered by a diverse blend of instructors.  
Prerequisites: None  
Note: May be repeated for credit. THEA 4600 can fulfill department requirement, THEA 4601 can fulfill Humanities Distributive Core, THEA 4602 can fulfill Cultural Diversity Core, and THEA 4603 can fulfill Ethical Responsibility Core.

THEA 4915 Theatre Internship ................................................................................................................ 1–16  
This course is a professional internship in a supervised setting with an established and professional theatre company. The specific internship is selected based on the individual area of theatrical interest. Requests for this course must be submitted to the department chair for approval.  
Prerequisites: Junior or senior standing and department chair permission  
Graded: Pass/Fail  
Note: May be repeated for credit.
THEA 4915A Chicago Experience: Theatre Internship .......................................................... 1–6
The “Summer in Chicago” initiative provides industry internship experiences for qualified juniors and seniors in SFUAD’s Performing Arts Department. SFUAD interns are mentored by industry professionals, apply their performing arts education, and develop new skills in their professional areas of interest. With robust connections to the Chicago Theater community, SFUAD is able to provide unique and unparalleled internship opportunities for qualified students.
Prerequisites: Theatre junior standing and department chair permission
Graded: Pass/Fail
   Note: May be repeated for credit.

THEA 4925 New York Arts Program ..................................................................................... 16
This program provides internship opportunities with theatres in New York City. Students must apply and be approved by the department chair.
Prerequisites: Department chair permission
Graded: Pass/Fail
   Note: Program is limited to two performing arts students per academic year. Students must start the application process for NYAP in their sophomore year to be eligible to enroll in their junior year. Senior year performing arts students may not participate.

THEA 4926 London Center Program ..................................................................................... 15
This program provides an opportunity for students to work and study in the British theatre. Students must apply and be approved by the department chair and associate dean for academic affairs.
Prerequisites: Department chair permission
Graded: Pass/Fail
   Note: Program is limited to two performing arts students per academic year. Students must start the application process for NYAP in their sophomore year to be eligible to enroll in their junior year. Senior year performing arts students may not participate.

THEA 4935 Independent Project in Theatre ........................................................................... 1–4
This is an independent study course that provides an opportunity to work individually with a faculty mentor in the development of advanced independent work in the area of theatre. The project is shaped by a detailed proposal and developed through scheduled meetings and assignments.
Prerequisites: Instructor and department chair permission
   Note: May be repeated for credit.
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Faculty

Terry Borst (2010)
BA, University of California, Berkeley
MFA, University of California, Los Angeles

Co-Chair, Creative Writing and Literature Department
BA, Vassar College
MA, Lancaster University
MFA, New York University

Shannon Elliott (2013)
Assistant Chair, Performing Arts
BS, Oklahoma City University
MA, York University

Chris Eyre (2012)
Chair, Film School
BFA, University of Arizona
MFA, New York University

Corine Frankland (2010)
Chair, Liberal Arts/General Education Department
BA, Indiana University-Bloomington
BSEd, Indiana University-Bloomington
MA, Western New Mexico University
PhD, University of Kansas

Julia Goldberg (2014)
BA, St. John’s College
MA, University of New Mexico

Peter Grendle (2014)
Technical Faculty
BA, College of Santa Fe

David Grey (2007)
BA, Tufts University
MFA, California Institute of the Arts

Brian Hardgroove (2013)
Technical Faculty

Christopher Hawkes (2014)
Technical Faculty

Laura Fine Hawkes (2014)
BFA, College of Santa Fe
MFA, University of California Los Angeles

Scott Jarrett (2012)
Technical Faculty

Jon Jory (2010)
University of Utah (honorary degree)
Yale Drama School (honorary degree)

Marcia Jory (2013)
BA, Wellesley College
MFA, New York University

Dana Levin (2011)
Co-Chair, Creative Writing and Literature Department
BA, Pitzer
MA, New York University

Medea Maraia (2012)
Technical Faculty
BAFA, University of New Mexico
MFA, University of Massachusetts

Thomas Miller (2010)
Technical Faculty
BFA, Columbus College of Art and Design
MFA, University of Arizona, Tucson

Brother Donald Mouton, FSC (1971)
BA, St. Michael’s College
BST, Catholic University of Paris
MST, Catholic University of Paris
STD, Catholic University of Paris

Chris Nail (2011)
Technical Faculty
BFA, College of Santa Fe

Tony O’Brien (2002)
BA, College of Santa Fe
Steve Paxton (2003)  
BM, University of North Texas  
MM, University of North Texas  
PhD, Texas Tech University

Linda Swanson (1993)  
Chair, Art Department  
BFA, Indiana University  
MFA, Goddard College

James Reich (2014)  
BA, Manchester Metropolitan University

Victor Talmadge (2008)  
BA, Cornell University  
MFA, California Institute of the Arts

Hank Rogerson (2006)  
BA, Dartmouth College

Khristaan Villela (2011)  
BA, Yale University  
MA, University of Texas, Austin  
PhD, University of Texas, Austin

Mark Sewards (2013)  
Technical Faculty  
BAFA, University of New Mexico  
MFA, Ohio University

Brad Wolfley (2004)  
BA, University of New Mexico  
MA, MFA, Rutgers University

Gail Springer (1981)  
BMEd, University of New Mexico  
MMEd, University of New Mexico

Susan York (1999)  
BFA, University of New Mexico  
MFA, Cranbrook Academy of Art

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Kimberly Marcus, Enrollment Advisor
Dan Miller, Manager, Marketing
Tamara McCool, Admissions Specialist
Natalie McPherson, Graphic Designer
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Ramon Morales, Maintenance Worker
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Sandra Narvaez, Administrative Assistant
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Luis Quezada, Maintenance Worker
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Sharon Russell, Administrative Assistant
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Larry Samuel, Manager, Safety and Security
Terrance Sanders, Manager, Student Life Operations
Bryce Schneider, Field Representative
Craig Scott, Maintenance Worker
Radi Simeonova, Manager, Global Partnership
Joanie Spain, Career Services Coordinator
Christopher Strickland, Senior Support Analyst
Shandi Thompson, Assistant Field Manager
Joseph Vigil, Manager, Institutional Research
Jenny Wilson, Accountant
Megan Woods, Enrollment Advisor