**ARTH 3303/3601 01**  
**ST: Modern Art of Latin America**

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

**NOTE:** Studio Art students fulfilling a departmental requirement, register for ARTH 3303 01.  
All other departments fulfilling the Humanities distributive core requirement, register for ARTH 3601 01.  
All other departments fulfilling the Junior Cultural Diversity core requirement, register for ARTH 3602 01.

**ARTH 3600/3601 02**  
**ST: Age of Reason / Faith**

This course covers the art and architecture produced from the end of the Gothic period through Mannerism, about c.1200 to 1550. Named for the "rebirth" of Classical Greek and Roman ideals in art and philosophy, the Renaissance was a time of unprecedented accomplishment in the arts and sciences. With the introduction of a market economy based on trade and industry, art became an important tool in pursuing social, economic, and political goals. Artists were no longer nameless, faceless artisans working for the church; they promoted themselves not only to gain larger commissions but also to be seen as gentlemen. Patrons and artists alike had a self-conscious desire to describe themselves through biography, auto-biography, and portraiture. This course offers an in-depth study into this complex time period.

**NOTE:** Studio Art students fulfilling a departmental requirement, register for ARTH 3600 02.  
All other departments fulfilling the Humanities distributive core requirement, register for ARTH 3601 02.

**ARTS 2600 01**  
**ST: Printmaking**

This course is an introduction to printmaking and will expose students to the particularities of developing imagery via monotype, relief, and intaglio processes. Safe and shared studio habits involved with printmaking will be covered along with the printing of multiples/editions, registration, and craftsmanship. Field trips to local galleries and print shops will further expose students to the craft and trade of hand-pulled prints and publishing.

Pre-Requisites: ARTS/GRDN/DART/PHOT/BBAM 1001 and 1002

**ARTS 3600 01**  
**ST: Ceramics: Install & Object: Sculpture & Vessel**

Sculpture students will investigate form and content, addressing scale and the sculptural issues of Installation Art. Pottery students will advance their skills, learning how to make lidded containers including teapots, cookie jars and casseroles as well as hand built vessels. Focus will be placed on increasing scale. Glaze chemistry and formulation will also be addressed. Critical analysis, lectures, and an investigation of both historical and contemporary ceramic sculpture and pottery will also be an integral part of the class.

Pre-requisite: ARTS 2305 and ARTS 3303 or instructor permission

**ARTS 3310 01**  
**Sculpture – Authorship and Authenticity**

Don’t Do It Yourself (DIY): This Advanced Sculpture class will explore the methods, practices and ethics of art production implemented by artists historically and in contemporary art. In this class we will test our abilities to create (directions) and follow direction. We will do this by employing assistants from our in class "production team", creating chance circumstances and utilizing modern methods such as 3D printing. This class will be a cooperative environment that takes each of us out of our comfort zone and into a communicative practice. In addition to your own studio work we will also visit several studios off campus, and speak with art professionals in production roles.

Pre-requisite: ARTS 1301 or ARTS 2201 or ARTS 2202 or permission of instructor
ARTS 2302/3600 05/FILM 3600 05  ST: Advanced Sculpture—Object and Video

This 3D-4D class will focus on the intersection of sculpture and video. In this class we will cover object making, video shooting, editing, and presentation. By doing this we will explore expansion of each discipline by the other. This class will introduce and expand on the skills needed for making sculptural objects, objects as screens, objects in videos, and objects as evidence. We will cover the basic equipment and technology needed to produce art video. In addition, we will look at and deconstruct well-known art videos—in other words, a "post production guerilla video studio art practice." All students will produce multiple sculpture and video artworks over the semester aimed at gaining working knowledge of the practices and techniques needed for installation video. This class will produce work that will be included in the 2015 Outdoor Vision Fest!

Pre-requisite: ARTS 1301 or instructor permission

NOTE: Studio Art students fulfilling a departmental requirement, register for ARTS 2302 05 Sophomore Sculpture Studio: Object and Video or ARTS 3600 05 ST: Advanced Sculpture—Object and Video

Film students fulfilling a departmental requirement, register for FILM 3600 05.

ARTS/BBAM/DART/ENGL/FILM/GRDN/MUSI/PHOT 3600 07  ST: Artful Awareness

This course explores mindfulness and contemplation as the ground for one’s creative process. Students will be introduced to philosophical, spiritual, and scientific approaches to understanding perception (our five senses), cognition (how we develop an understanding of our phenomenal world) and mental formations (storylines, labels and creative expression). Students will cultivate a breathing meditation practice known as Shamatha (Sanskrit: Calm Abiding) as a method to watch the arising of thoughts and the calming of mind. Visualization practices will be introduced and explored as well. This course is open to students of all disciplines. Each creative project is flexible and will be able to be completed in any medium or form.

ARTS 4401/DART/FILM/GRDN/MUSI/PHOT 4600 05  ST: Social Practice - Food Justice

This interdisciplinary course presents thematic issues in conjunction with the Santa Fe Art Institute residency program. The theme for the 2014-2015 year is Food Justice. This program encourages creative minds to come together and examine the territory of food justice. Together, we will ask how can we use diverse creative practices to confront inherent social, cultural and economic problems in our food system. Further, how can we bring together insights from creative fields, environmental sciences, sustainable agriculture, critical theory, and food (SFAI website).

Prerequisite: Junior/Senior standing.

CWRT 2601 01  ST: You've Got To Read This

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 semester’s texts will likely include Gilgamesh, selections from the Odyssey, Medea, Beowulf, selections from The Canterbury Tales, the letters of Heloise and Abelard, selections from The Prince, Shakespeare’s Julius Caesar, Dante’s Inferno, and Crime and Punishment.

Prerequisites: ENGL 1050 and ENGL 1051

CWRT 3601/3615 01  ST: Modernism in Exile

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 or equivalent

NOTE: Creative Writing students fulfilling a departmental requirement, register for ENGL 3615 01. All other departments fulfilling the Humanities distributive core requirement, register for ENGL 3601 01.
CWRT 3600/3602 02  ST: Body Snatchers – The Fragility of Identity

"Cause we don’t know where we come from … we don’t know where we are."
- Laurie Anderson “Ramon”

“Most people are other people. Their thoughts are someone else's opinions, their lives a mimicry, their passions a quotation.”
- Oscar Wilde “De Profundis”

“Lord, we know what we are, but know not what we may be.” In her madness Ophelia said this to Claudius. Is it true that we know what we are? In Body Snatchers we will focus on the idea of identity, of what it is that we are. Using literature from mid-20th century to today we will attempt to explain how we construct and deconstruct ourselves. We will begin by examining memoir and ‘truth’, public vs. private lives. This will be the foundation for discussions on how identity shifts, how fragile it is, and how easily it can be taken from us. Body Snatchers will also touch on racial/cultural appropriation and kidnapping as ways ourselves are defined and destroyed. We will include discussion of trans identity, racial identity, and technological ‘progress’ as it relates to our lives. Using a cross-genre approach, students will gain an essential context for analyzing issues of identity in contemporary literature and culture. Required texts may include: The Lifespan of a Fact (D'Agata), Gone Girl (Flynn), Invasion of the Bodysnatchers (1956 film), The Boss (Chang), We Can Remember it For You Wholesale (Dick), and others!

Prerequisites: ENGL 1050 and ENGL 1051 or equivalent

NOTE: Creative Writing students fulfilling a departmental requirement, register for ENGL 3600 02. All other departments fulfilling the Junior Cultural Diversity core requirement, register for ENGL 3602 02.

CWRT 3600 03  ST: Playwriting and Production

In an engaged workshop environment, students study dramatic texts to explore the art of playwriting and develop several pieces of their own dramatic writing from monologues to scenes to a one-act play. In addition, students will collaborate in the creation of a full-length theatrical piece that incorporates their own and other student works. Students will have the invaluable opportunity to perform their written work for the community in collaboration with New Mexico School for the Arts at Warehouse 21 in downtown Santa Fe in order to experience the transformation from page to stage.

The theme for this year’s project will be: BORDERS: CROSSING THE LINE.
We will explore the boundaries that separate individuals, races, religions and nations – both what drives them apart and what helps draw them together.

Prerequisites: ENGL 1050 and ENGL 1051 or equivalent

DART 2600 01  ST: Analytical Figure Drawing

This course focuses on human form and design by breaking down the complex shapes of human anatomy into simple forms. Through the study of live models students study human proportion, construction, gesture and foreshortening with an introduction to human anatomy. Students will develop drawing skills as they learn varying techniques to visually represent human form and shadow patterns.

DART 3600 01  ST: Intro to Visual Development

This course is an introduction to creating concept art for film, commercials, animation and gaming. Using Photoshop and traditional methods, students will learn the basic skills required to create inspiration through narrative art as well as to provide technical art packeting to establish and guide the look of a film through the production pipeline. Study will include the history of visual development for film and animation as well as an exploration of a variety of techniques and styles. Students will be encouraged to explore their own unique vision to create worlds and capture dramatic story moments and moods through Character and Environment designs.

Prerequisites: DART 1005 and DART 1010
**ENGL 1050 01**  
**WR1: Writing with the Senses**

Sight, hearing, taste, touch, smell—the senses not only make our lives more vivid, but they also help us create writing that speaks to our readers on a more complex level. Through both narrative and expository writing we will deepen our understanding of how we perceive the world as well as sharpen our ability to convey our ideas with a clear focus and the sensory details that bring writing to life.

**ENGL 1050 02**  
**WR1: Social Movements, Action I**

This course will focus on how people use collective measures to produce social change. The course is guided by the following questions: What motivates people to act collectively and sometimes illegally to challenge the laws and values of society? What drives people to sometimes risk their lives to participate in social movements? What is the relationship between movement goals and the tactics selected to achieve them? (i.e., why do some movements use violent means while others use peaceful actions?) How do we know if a movement is successful? What are the major changes in society that are directly attributable to social movements?

**ENGL 1051 01**  
**WR2: Myths and Modern Heroes**

Myths and archetypal characters shape our world. The struggles and victories present in myths mirror those we face today. Can the journeys of mythical heroes give us insight into larger world problems and our own personal battles? Can fictional and real modern-day heroes provide inspiration? Through examination of both obscure and popular myth, the writing of Joseph Campbell, and the movies of George Lucas we will attempt to identify our role as a society and as individuals within the larger history of human imagination and experience.

**ENGL 1051 02 / 04 / 08**  
**WR2: Identity in America II**

This course carefully examines the social movements that have taken root through communities of identity in America with a focus on student driven research and discussion. Through in-depth analysis and research, we will explore identity by way of historical and literary sources. We will use the experiences of Chicana/o, African American, Asian, LGBTQ, Native American and immigrant identities in America and the social movements and writings that each of these groups has produced to explore this topic. Additionally, students will focus on the craft of research and will work on fine-tuning their research and writing tools. Students will use identity as a starting point to develop their own questions and research subjects.

**ENGL 1051 03**  
**WR2: The Drawn Self**

While we are familiar with comic books and graphic novels filled with colorful, violent, and over the top heroes, there are many artists using the medium to explore their personal experiences. In this course we will look at how graphic novels are used to explore the artists’ own background, whether it’s to better understand their family history or their place within the community. We will look at how the artist renders their own experiences in both a written and visual medium to explore not just the world around them but also their own feelings and thoughts.

**ENGL 1051 05**  
**WR2: Non-Violent Direct Action and Campaigns for Change**

This course examines non-violent direct actions and social justice campaigns. Students explore the psychological and social dynamics in change campaigns through writing, reading and group work. Motives for engagement such as moral certitude, spiritual conviction, idealism, and the urge to contribute will be evaluated. Specific direct actions and campaigns world-wide will serve as examples. Non-violent tactics and the creation and development of broad based movements for change will be evaluated. The crucial role of the arts in change efforts will be examined. As part of the course, students will work in pairs to observe, record, and perhaps, to participate in one social justice effort or campaign in Santa Fe.

**ENGL 1051 06**  
**WR2: What's Love Got to Do with It?**

In A Midsummer Night’s Dream, Shakespeare’s Helena gripes that, “Love looks not with the eyes but with the mind.” In other words, love is blind (or, at least in the play, Helena believes it should be). Yet, just as the famous line suggests, love does not always make sense. As Romeo and Juliet, Catherine and Heathcliff, and Kim and Edward Scissorhands would have us believe, it often appears to make no sense at all. And yet love prevails. Though, as anyone who has ever suffered from the condition can attest, love is not always sunshine and daffodils. With their 1980 album, the J. Geils Band explained that “Love
Stinks!” Roland Barthes, an early 20th century French literary theorist and longtime sufferer of unrequited love takes an, at times, similarly cynical approach to the subject in his A Lover’s Discourse: Fragments. His enticing and thought provoking masterpiece will serve as the framework for this course as we attempt to plumb the depths of love. Other works may include Tennessee Williams’ A Streetcar Named Desire, Goethe’s The Sorrows of Young Werther, Micheal Ondaatje’s The English Patient, and Vladimir Nabokov’s Lolita.

ENGL 1051 07  WR2: Scare Me One More Time

Whether we are gathered around a campfire with friends or being put to bed by our parents, there are stories that terrify us which we ask to hear again and again. While these fairy tales and urban legends are often relegated to the world of childhood and adolescence, they are still frequently used to explore our modern anxieties and fears. In this class we’ll examine how artists use these stories in horror films, graphic novels, and books. We will also look at how these stories influence our own fear and used to frame world events.

FILM 3373 01  Film and TV Genres: International Action Film – Heroes and Zeros

This course will compare the concepts of good and evil in different cultures through popular film genres. In the first part of the semester we will examine each culture’s national myth and definition of hero, as embodied in the American Western, the Japanese samurai film, and the Chinese/Hong Kong kung fu film. In the second part of the semester, we will explore the obverse—villainy, as embodied in gangster, yakuza, and triad films. Our primary focus will be to understand how each genre is representative of its culture, and how genre changes over time reflect transformations within their respective societies.

FILM 3600 01  ST: Macro Cinema  (PENDING)

This course covers the mechanics and aesthetics of digital video production. Emphasis is given to the ways in which the techniques of filmmaking, whether it be fiction or non-fiction, can be applied to tell a story and propel narrative. This class explores and develops creative expression, personal vision and critique skills through conceptualizing, planning, shooting, editing and presenting short films in digital video.

FILM 3600 02  ST: Project Workshop

Project Workshop is an intermediate-level course that facilitates creation of independent projects, which are pre-approved by an appropriate faculty member and can include: film production, editing, screenwriting and new media projects. The course provides mentorship throughout the creative process: conceptualization; research and logistical planning; realization and presentation.

May be repeated for a maximum of eight credits.
Instructor permission is required.

FILM 3600 05 / ARTS 2302/3600 05  ST: Advanced Sculpture—Object and Video

This 3D-4D class will focus on the intersection of sculpture and video. In this class we will cover object making, video shooting, editing, and presentation. By doing this we will explore expansion of each discipline by the other. This class will introduce and expand on the skills needed for making sculptural objects, objects as screens, objects in videos, and objects as evidence. We will cover the basic equipment and technology needed to produce art video. In addition, we will look at and deconstruct well-known art videos—in other words, a “post production guerilla video studio art practice.” All students will produce multiple sculpture and video artworks over the semester aimed at gaining working knowledge of the practices and techniques needed for installation video. This class will produce work that will be included in the 2014 Outdoor Vision Fest!

NOTE: Film students fulfilling a departmental requirement, register for FILM 3600 05.
Studio Art students fulfilling a departmental requirement, register for ARTS 2302 05 Sophomore Sculpture Studio: Object and Video or ARTS 3600 05 ST: Advanced Sculpture—Object and Video

FILM / ARTS/ DART/ GRDN / PHOT 3600 10  ST: Outdoor Vision Fest

Project-based creative lab and environment that brings together students and techniques from various disciplines to explore and create works associated with the annual Outdoor Vision Fest (OVF). Projects undertaken include animation, short narrative film, video art, net art, sound art, performance, and mixed-media. Additionally, students will undertake aspects of event production and will play an integral role in producing the annual one-night OVF event. Experimentation in relation to the creation of work and outdoor projection and exhibition is encouraged.
FRYE 1025 01  LAS: Religion and Image
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 the interface of religion, image and the arts.

FRYE 1025 02  LAS: Who Are We?  (PENDING)
This seminar leads an exploration of our social system from an interdisciplinary social sciences perspective, drawing upon the academic disciplines of sociology, psychology, history, economics, anthropology and political science. Emphasis is placed on individual and shared human experience in society. How do variables such as culture, gender, our biological inheritance, the history and structure of the society in which we find ourselves today, shape our unique individuality? And conversely, how do the choices we make concerning our unique identities shape this society? We will examine the nature of individual and group identity. We will explore how our identities seek expression.

GRDN 3600 01  ST: Brand X
This hands-on studio class will explore what makes a powerful and effective brand identity. Through the design and critique of logos, the development and implementation of advertising campaigns, and the construction of marketing plans, students will learn how companies, non-profits, and individuals successfully communicate to the world. Students will work with each other and real-world clients on a variety of projects using a mixture of design tools. By listening carefully to the needs of potential clients, they will harness their talents in the successful creation of a number of brands.

GRDN 3600 02  ST: Core Design Studio
This course examines the foundations of design including principles of composition, color theory, and craftsmanship through a series of projects using both traditional and digital tools. Students will continue to develop their design skills through the exploration of elements and issues of visual language, problem-solving processes, and critical thinking. Projects focus on the integration of design principles within a Bauhaus context. At the end of this class students will have a portfolio of work demonstrating their knowledge of solid design principles and a design vocabulary.

GRDN 3600 03  ST: Creating Comics
A comic's combination of word and image is like no other medium — a unique experience for the reader and a singular challenge for the creator. Learn the language of comics and what it takes to design and execute a successful sequential narrative. Explore the range of genres and storytelling styles and the innovators of the past and present. Critically analyze the structure of a comic, study the tools of the format and use those as a foundation to plan and produce your own. This will not be a drawing class. Although drawing may be explored and applied, students will develop an understanding of the storytelling process as is applicable to various medias and areas of study. This class is open to students from all departments and any major.

GRDN/ARTS/BBAM/DART/ENGL/MUSI/PHOT 3600 07  ST: Artful Awareness
This course explores mindfulness and contemplation as the ground for one's creative process. Students will be introduced to philosophical, spiritual, and scientific approaches to understanding perception (our five senses), cognition (how we develop an understanding of our phenomenal world) and mental formations (storylines, labels and creative expression). Students will cultivate a breathing meditation practice known as Shamatha (Sanskrit: Calm Abiding) as a method to watch the arising of thoughts and the calming of mind. Visualization practices will be introduced and explored as well. This course is open to students of all disciplines. Each creative project is flexible and will be able to be completed in any medium or form.

MUSI 3600 01  ST: Ableton Live Workshop
This course provides an introduction to the Ableton Live audio creation and editing environment. Primary emphasis is on learning to use Ableton Live and similar applications for creative work in music composition, performance, and sound art. Secondary emphasis is given to understanding the aesthetic and historical contexts of the sound art and electronic music forms.

Prerequisite: MUSI 1030 or 1031 or instructor permission.
PHOT 3600 01 ST: History of FSA (Farm Security Administration) 1935-1943

This course surveys the history of photography from the great depression through the end of World War II (1935-1943).

No pre-requisites.

NOTE: This course is being offered for BFA Photography students who still need to fulfill their old PHOT 4005 History of Photography II requirement. This class will only be offered in Spring 2015 – so this will be your only chance to fulfill this requirement.

PHSC 2601 01 ST: Art and Science in Nature

Exploring the bridge between creativity and observation, this course combines hands-on art form expressions, scientific knowledge and the natural world. Drawing from presentations by local artists and scientists explaining their perspectives about the interrelationship between the Arts, Sciences, and Nature, we will discover and learn while building knowledge together pertaining to our studies. Many guest speakers will be making presentations, from painters, sculptors, scientists, performers, including digital arts and gallery management and more to meld scientific knowledge and individual expression.

NOTE: Fulfills Science/Math distributive core requirement

PHSC 2601 02 ST: Integrative Health

This course explores the topic of health and wellness from an integrative, holistic approach. Students will understand that when applied to health, holism implies that the health and harmony of the mind, body, and spirit create a higher, richer state of health than would be achieved with attention to just one element. Integrative health is a view of wellness in which wide ranges of approaches are used to establish balance.

The course will focus on health belief systems, sustainable living, and pathways to developing healthy, authentic lifestyle practices.

NOTE: Fulfills Science/Math distributive core requirement

PHSC 2601 03 ST: Introduction to Environmental Science (PENDING)

This course reviews the scientific foundations and principles of environmental science and global environmental problems. Every society depends on the environment for survival and emphasis in this class is placed on critical international challenges in environmental management and solutions to these problems. The goal is to develop student problem solving skills, environmental awareness, and personal responsibility for future generations.

NOTE: Fulfills Science/Math distributive core requirement

PSYC 3601 01 ST: Introduction to Art Therapy

In this class students will explore the therapeutic use of art through readings, art-making, self reflection, and discussion. In class art experiences will enable students to gain an understanding of the ways that art can benefit themselves and others. Readings and discussions will cover the use of art as an emotional healing tool for various populations. With these insights, students will gain a deeper appreciation for the mysterious and multi-layered human expression reflected in the process and products of art-making.

NOTE: Fulfills Social Science core requirement
SOCI 4601/4602/4603 01  ST: Feminist Theory

The basic theoretical questions that we will address in this course range from deceptively simple ones, which attempt to define concepts such as woman/women, the body, gender, nature, otherness, labor, oppression and change, to more abstract interrogations of the theoretical assumptions operating within the explicative frameworks of postmodernism, post-structuralism, social constructivism, post-colonialism, materialism and transnational feminism.

NOTE: If you want this class to fulfill your Social Science distributive core requirement, please sign up for SOCI 4601 01. If you want this class to fulfill your Junior Cultural Diversity core requirement, please sign up for SOCI 4602 01. If you want this class to fulfill your Junior Ethical Responsibility core requirement, please sign up for SOCI 4603 01.

SOCI 4601 02  ST: Art of Resistance and Revolution

This course examines the vital importance of the artist and cultural expression in social movements and political revolution, by considering the music, murals, film, and literature of protests and social justice. From the civil rights movement of the 1960s to today’s Internet-driven movement for global justice, the concepts of culture/counterculture and a citizen's responsibility will be explored through the development of substantive inquiry, with emphasis on creative presentations of student research.

NOTE: Fulfill your Social Science distributive core requirement.

SOYE 2050 01  SYE: Philosophy of Religion

This course examines the role of philosophy through an analysis of the world religious traditions. Topics include self and society as they relate to the existence of God, evil, mortality and ethics, and faith and reason.

SOYE 2050 02  SYE: Reel Food: The Food Movement

This course utilizes history, sociology, literature, and film to examine the social issue of the worldwide food movement. Multicultural and international issues will be addressed as they relate to the food movement.

THEA 3600 01  ST: Drafting for the Theatre

This course will address more specific theatre standards and methods of drafting using AutoCad. This course will address skill sets used industry wide in the theatre world.