



# IAIA®

INSTITUTE OF  
AMERICAN INDIAN ARTS



**2024–2025 CATALOG**







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## **Institute of American Indian Arts (IAIA)**

83 Avan Nu Po Road, Santa Fe NM 87508 • (505) 424-2300

Land Acknowledgement—The Institute of American Indian Arts (IAIA) respectfully acknowledges that it is located on the traditional Puebloan lands of the Tanoan and Keres speaking Peoples. We honor and thank them for their graciousness as stewards of the land.





**INSTITUTE OF AMERICAN INDIAN ARTS**







**PRESIDENT'S MESSAGE**





## PRESIDENT'S MESSAGE

I am pleased to welcome you to the Institute of American Indian Arts (IAIA), and I appreciate the decision you have made to continue your education at our university. IAIA is a fine arts university chartered by the United States Congress to “empower creativity and leadership in Indigenous arts and cultures through higher education, lifelong learning, and community engagement.”

IAIA's commitment to offering high-quality programs is validated by our accreditation from the Higher Learning Commission (HLC), a national accreditor. We offer associate and bachelor's degrees in Cinematic Arts and Technology, Creative Writing, Indigenous Liberal Studies, Museum Studies, Performing Arts, and Studio Arts. We also offer certificates in Business and Entrepreneurship, Museum Studies, and Native Art History, and low-residencies in Master of Fine Arts in Creative Writing, Master of Fine Arts in Studio Arts, and Master of Fine Arts in Cultural Administration.

In 2022, IAIA celebrated the university's 60th anniversary and the IAIA Museum of Contemporary Native Arts' (MoCNA) 50th anniversary with the theme *Making History*. As we welcome you to the 2024–2025 academic year, we continue to make history as we develop, expand, and learn together. We look forward to 2024 as the year we will graduate our first class of students from the MFA in Cultural Administration program, continue development of the IAIA Research Center for Contemporary Native Arts (RCCNA)'s physical location, and install additional solar panels and electric vehicle charging stations on campus as part of our ongoing commitment to our environment.

As a 1994 Tribal University and Land-Grant institution, IAIA is also responsible for promoting and strengthening tribal programs in food and agricultural science. We accomplish this through programs in education, extension, research, and community outreach. IAIA also operates a museum, the IAIA Museum of Contemporary Native Arts (MoCNA), located adjacent to the Santa Fe Plaza, which is the only one in the world focusing exclusively on exhibiting, collecting, and interpreting the most progressive work of Native American artists. The Museum's collection of over 9,500 contemporary Native artworks, housed on the campus, is the largest and most noteworthy collection in the world.

IAIA values the diversity reflected in our community of students, faculty, and staff. We are committed to promoting tolerance and acceptance along with fostering a culture of inclusion and empowerment for all.

Thank you for joining the IAIA community. The IAIA administration, faculty, and staff are committed to providing you with the support you need to achieve your academic goals. We wish you the best of luck at IAIA.

Wado (Thank You),

Dr. Robert G. Martin (Cherokee)  
IAIA President





# INSTITUTE OF AMERICAN INDIAN ARTS

## MISSION

To empower creativity and leadership in Indigenous arts and cultures through higher education, lifelong learning, and community engagement.

## VISION

To be the premier educational institution elevating Indigenous arts and cultures globally.

## VALUES

- **Collaboration:** Working together for student success.
- **Excellence:** Upholding high standards for students, faculty, and staff.
- **Creativity:** Encouraging bold expression in art and life.
- **Respect:** Fostering the appreciation of cultures, perspectives, and identities through diversity, equity, inclusion, and accessibility.
- **Integrity:** Expecting and honoring reciprocity, accountability, honesty, and responsibility to ourselves, our community, and our world.
- **Leadership:** Cultivating leaders in Indigenous arts and cultures.
- **Stewardship:** Being effective stewards of Institute of American Indian Arts' resources to ensure sustainability.
- **Environment:** Protecting the earth and our environment.

## STRATEGIC DIRECTIONS

### Student Success

Using an Indigenous framework, the Institute of American Indian Arts will provide increased opportunities for our students to achieve their goals.

### University Community

The Institute of American Indian Arts will strengthen our communications, services, and relationships with our internal and external audiences.

### Contemporary Indigenous Arts and Cultures

The Institute of American Indian Arts will advance contemporary Indigenous arts and cultures, and our unique role, through our academic, museum, and land-grant programs.

### Capacity for Growth

The Institute of American Indian Arts will build on our strengths and accomplishments by managing our resources prudently to ensure the sustainability of our human, physical, and financial resources.





## WHO WE ARE

The Institute of American Indian and Alaska Native Culture and Arts Development (IAIA) is one of 37 tribal colleges and universities in the United States and is a member of the American Indian Higher Education Consortium (AIHEC). We are accredited by the Higher Learning Commission (HLC) to offer certificates, associate degrees, bachelor's degrees, and master's degrees.

Established in 1962, IAIA began as a high school under the Department of Interior's Bureau of Indian Affairs. Just over a decade later, IAIA's journey as a higher education institute commenced when it became a two-year college in 1975, offering associate degrees in Studio Arts, Creative Writing, and Museum Studies. In 1986, IAIA became one of three congressionally chartered colleges in the United States and was charged with the study, preservation, and dissemination of traditional and contemporary expressions of Native American languages, literature, history, oral traditions, and the visual and performing arts.

In August 2000, IAIA moved to its permanent 140-acre campus. Within two years IAIA expanded its academic programs to include bachelor's degrees, introducing BFAs in Creative Writing, Studio Arts, Museum Studies, and Cinematic Arts and Technology, and soon after a BA in Indigenous Liberal Studies (2006). IAIA launched its first graduate program, an MFA in Creative Writing, in 2013, and has since expanded its graduate offerings to an MFA in Studio Arts (2020) and an MFA in Cultural Administration (2022).

With the advance of IAIA's academic programs came the expansion of its resources. The Library and Technology Center (LTC), completed in 2003, provides lab space for courses in graphic design, motion graphics, and digital video. The LTC also houses the Student Success Center, a 258-seat auditorium, and a library with over 47,000 volumes.

The Residence Center opened in the Spring of 2008, followed by Family Housing during the fall of 2009. Along with Family Housing, IAIA introduced the Center for Lifelong Education (CLE). The CLE features a student bookstore, cafeteria, distance learning classrooms, conference rooms, and additional office space for Student Life staff.

In the fall of 2010, IAIA added two state-of-the-art facilities The Barbara and Robert Ells Science and Technology Building (STB) and the Sculpture and Foundry Building (SFB). The STB features a full-dome theater, immersive laboratory, broadcast studio, green screen studio, additional new media labs, conservation/science labs, and faculty offices. The STB also houses the IAIA Archives and the world class IAIA Museum of Contemporary Native Arts (MoCNA) permanent collection. Previously stored at MoCNA, on campus the collection provides new opportunities for students and scholars to view the collection as the basis for contemporary Indigenous art. The SFB features studio space for wood/stone carving and metal works, and also houses a student gallery.

In April 2014, the Lloyd Kiva New Welcome Center opened to provide a home for Admissions and administrative offices, including the President's Office. This new "front door" to the campus is designed to provide prospective and current students and visitors with a central location for the business of the campus.

In 2017, IAIA celebrated the opening of its newest campus facility, the Performing Arts and Fitness Center. The 23,900-square-foot building is a multipurpose facility, housing IAIA's fitness center and gym, along with learning spaces that include dance studios with sprung flooring, a costume shop, rehearsal space, a green room, and a state-of-the-art Black Box theater with configurable audience seating for the IAIA Performing Arts program. The building was designed to LEED silver standards and incorporates a photovoltaic array on its rooftop, comprised of 80 solar panels. A monitoring station is installed in the lobby so that visitors can see in real time how much energy is being generated by the array. In addition, LED lighting has been included throughout the building.

Many of the country's most illustrious contemporary Indigenous artists, poets, writers, musicians, and cultural leaders are IAIA Alumni, while many others are affiliated with IAIA as faculty, staff, visiting artists, and scholars. Among these are Dan Namingha (Tewa-Hopi), Fritz Scholder (Luiseño), David Bradley (Ojibway), Sherwin Bitsui (Diné), James Thomas Stevens (Akwesasne Mohawk), Allison Hedge Coke (Métis), Doug Hyde (Nez Perce), Allan Houser (Apache), Charlene Teters (Spokane), Dr. Nancy Mithlo (Chiricahua Apache), Linda Lomahaftewa (Hopi and Choctaw), Karita Coffey (Comanche), Dr. Jessie Ryker Crawford (Minnesota Chippewa Tribe), Mateo Romero (Cochiti Pueblo), Tony Abeyta (Navajo), Charles Loloma (Hopi), Otellie Loloma (Hopi), Earl Biss (Crow), T.C. Cannon (Kiowa and Caddo), Darren Vigil Gray (Jicarilla Apache and Kiowa Apache), Kevin Red Star (Crow), and Joy Harjo (Mvskoke [Creek]).





## OUR STUDENTS

At the Institute of American Indian and Alaska Native Culture and Arts Development (IAIA), students come from rural and urban settings—traveling from reservations, pueblos, villages, and cities. IAIA students speak a medley of languages. IAIA students are sons and daughters, parents and grandparents, and new students and returning students. They come to study the fine and liberal arts while learning about their own and each other's cultures. Students attend IAIA so they may grow into their own unique voices.

## OUR FACULTY

IAIA faculty are just as diverse as our students. They come from across the US, Canada, and the world, bringing with them a rich tapestry of talents and experiences. They are sculptors, poets, painters, exhibit designers, scholars, jewelers, photographers, writers, performers, and filmmakers. They have exhibited nationally and internationally, published books, made films, produced plays, designed exhibits, served as tribal judges, won awards and fellowships, and held a variety of residencies. They travel, they create, and they continue to learn. They come together with the students at IAIA to share their knowledge and experiences, to explore exciting ideas and images, to discover new ways of seeing and understanding, and to explore the process of creating with the IAIA community of students, faculty, and staff. Many of our faculty represent the second generation of the IAIA community as they themselves are alums of the high school or undergraduate programs.

## OUR STAFF

The IAIA staff serves student needs in a wide variety of ways. From librarians assisting in finding materials for research and enrichment to financial aid staff helping complete paperwork to apply for aid, they are all here to ensure students succeed. The IAIA staff comes from the nearby Pueblo communities, the Navajo Nation, many other Indigenous communities, and many other places around the world. They work in the cafeteria, in housing, in business and finance, in the museum, and in the tribal outreach programs. They help with computer services as IT specialists, and they help organize extracurricular activities. They serve as administrative assistants who can answer questions and direct students to find the appropriate services they need to succeed.

## ACCREDITATION

IAIA is accredited by the Higher Learning Commission (HLC) to offer certificates, associate degrees, bachelor's degrees, and master's degrees.

## NON-DISCRIMINATION POLICY

IAIA has a policy of equal opportunity in education, activities, admissions, scholarships, and employment. IAIA complies with all federal regulations relating to non-discrimination based upon sex, race, religion, or disability. Under Public Law 99-498, IAIA applies American Indian preference in hiring. IAIA does not discriminate against any person on the basis of race, color, sex, age, religion, sexual orientation, marital status, disability, or national or ethnic background in its admissions or educational policies, financial aid, employment, or in accordance of rights, privileges, and activities generally made available at this educational institution.

## AMERICANS WITH DISABILITIES ACT (ADA) COMPLIANCE

The Institute of American Indian Arts does not discriminate against qualified individuals due to a disability in its programs, services, or activities. We are committed to providing access and reasonable accommodations to students, faculty, and staff with disabilities in compliance with the Americans with Disabilities Act of 1990 (as amended), Section 504 of the Rehabilitation Act of 1973, and corresponding state and federal law.

The ADA Office has been designated to coordinate the university's overall compliance with the ADA. The office maintains the university's self-evaluation plan, develops strategies for compliance, coordinates the university's accommodation processes, and monitors implementation efforts. The office also handles inquiries about compliance and complaints relating to access and accommodations. Additional information is available by contacting the ADA Coordinator at [adaoffice@iaia.edu](mailto:adaoffice@iaia.edu).



## DISCLAIMER

Terms, conditions, fees, course offerings, admissions, graduation requirements, Institute rules and regulations, Academic Calendar and other regulations affecting the student body set forth in the catalog are in accordance with information available at the time of publication. IAIA reserves the right to change these conditions when necessary.





## TITLE IX

Title IX is a federal civil rights law passed as part of the Education Amendments of 1972. This law protects people from discrimination based on sex in education programs or activities that receive federal financial assistance. Title IX states that “No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving Federal financial assistance.”

The Institute of American Indian Arts (IAIA) is committed to providing a safe and welcoming environment for students, faculty, staff, and the public. We are a diverse community dedicated to creating and providing an environment for learning, living, and working that’s free from discrimination, harassment, including sexual violence and misconduct, and retaliation. IAIA responds promptly and effectively to all reports and will take appropriate action to prevent, correct, and when necessary, discipline behavior that violates policy.

If you believe you have been a victim of or are aware of discrimination, harassment, including sexual violence or misconduct, or retaliation, IAIA encourages you to report the incident.

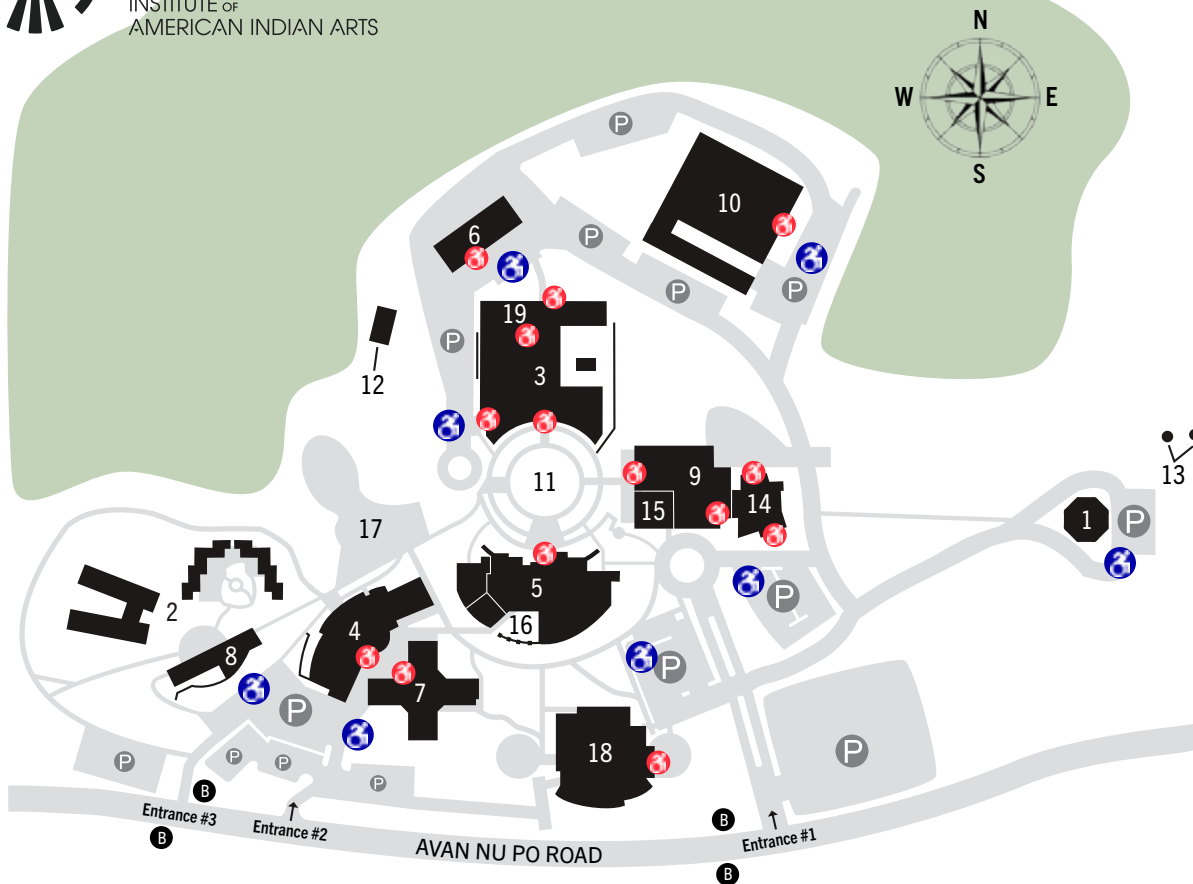
Reports regarding a potential Title IX violation can be made to IAIA Title IX Coordinator Laurie Logan Brayshaw by phone at (505) 424-5790, email at [llogan@iaia.edu](mailto:llogan@iaia.edu), or in person on the Second Floor of the Lloyd Kiva New Welcome Center in the President’s Suite, Room 201B.

You also have the option to file the report anonymously. The report will go directly to the campus Title IX Coordinator to begin an inquiry into the incident. Submit an anonymous report at [www.iaia.edu/titleix](http://www.iaia.edu/titleix).

We respect and pursue to maintain confidentiality in all cases at all times.



# CAMPUS MAP AND FACILITIES



**DIRECTIONS:** From Interstate 25, exit Highway 14, head South on Highway 14, turn left on Rancho Viejo Blvd., turn right on Avenida Del Sur, turn left on Avan Nu Po Road, turn left into entrances #1, #2, or #3, arrive at IAIA Campus.

KEY	LOCATION	KEY	LOCATION
1	Hogan	13	Sweat Lodges
2	Mixed-Use Housing Facility	14	Lloyd Kiva New Welcome Center
3	Academic Building	15	Digital Dome
4	Center for Lifelong Education and Cafe	16	Haozous Garden
5	Library and Technology Building	17	Land-Grant Garden
6	Facilities	18	Performing Arts and Fitness Center
7	Residence Center	19	Balzer Contemporary Edge Gallery
8	Student Union Building	P	Parking
9	Ells Science and Technology Building	B	City of Santa Fe Bus Stop
10	Allan Houser Haozous Sculpture and Foundry		Accessible Parking
11	Dance Circle		Accessible Building Entrance
12	Green House		





## HOGAN

The Hogan is located on the east side of campus. The Hogan is an eight-sided log structure that is used for various university activities, meetings, and events. Campus community members may reserve the Hogan by contacting the Conference Services Director at (505) 424-2384.

## MIXED-USE HOUSING FACILITY

The Mixed-Use Housing Facility is located at the west end of campus near the Student Union Building and is currently undergoing construction and renovation. A fire pit and playground are available for residents.

## ACADEMIC BUILDING

The Dean of Academics, the Registrar, and the faculty offices are located in this building, as well as classrooms, studios, and the Balzer Contemporary Edge Gallery.

## CENTER FOR LIFELONG EDUCATION CONFERENCE CENTER (CLE)

Located on the first floor of the CLE are the Counseling Offices, Provost, LGBTQ2+ Safe Space Room, and the Student Activities Director. Also located on the first floor are the Bookstore and the Café—currently operated by Bon Appétit. The Land-Grant Program, Continuing Education Manager, Content Manager, and the Office of Institute Research are located on the second floor.

## LIBRARY TECHNOLOGY CENTER (LTC)

The student computer labs, media labs, and classrooms are located in the LTC as well as:

- Auditorium—The Auditorium provides seating for 260. Contact the Conference Services Director to reserve this space at (505) 424-2384.
- Library—Visit the library's website at [www.iaia.edu/academics/library](http://www.iaia.edu/academics/library) for hours and library room reservations.
- Student Success Center (SSC)—The Associate Dean of Admissions & Retention, Financial Aid Director, Student Success Advisors, Internship/Career Director, Learning Lab (Tutoring Center), Scholarship & Financial Aid Advisor, Outreach Coordinator, Student Transportation, Veteran Office, Micro-Pantry, and Student Accounts are located in the SSC. The Dean of Students and the Student Services Coordinator are located near the main library entrance.

## FACILITIES

The offices of the Facilities Director and the Conference Services Director are located here.

## RESIDENCE CENTER

The Residence Center provides students with a convenient, comfortable, and safe place to live and flourish during their educational journey at IAIA. The Residence Center is a two-story, traditional-style dormitory. Each of the 77 rooms accommodates two students and has a private bath. Each floor has a kitchen and a large common area for watching television, playing games, relaxing, and holding meetings or study groups. A laundry room is also available on each floor. The offices of the Director of Housing, Shuttle Driver, and Security are also located here. To reach Security, call the office at (505) 428-5800 or cell phone at (505) 702-4274.

## STUDENT UNION BUILDING

The Student Union Building offers students a place to meet, watch TV, and play pool, board games, foosball, and piano. Sports equipment, including bicycles and camping equipment, may be checked out. The Associated Student Government Office is also located in the Student Union Building.

## BARBARA AND ROBERT ELLS SCIENCE & TECHNOLOGY BUILDING

Academic Technology, which includes a multi-media digital dome, conservation teaching lab for museum studies, and Archives are located here. This building also contains a state-of-the-art museum collections center for the National Collection of Contemporary Native Art. Attached to the collection center is the Robert and Barbara Ells Family Collection Gallery.

## ALLAN HOUSER HAOZOUS SCULPTURE AND FOUNDRY BUILDING

The sculpture and foundry building contains high-quality equipment to enhance woodworking, welding, forging, casting, ceramics, and large-scale metal, stone, and glass sculpture.



### **DANCE CIRCLE**

Our dance circle is the heart of campus. Powwows and other important events are regularly held here.

### **GREEN HOUSE**

The USDA greenhouse is operated by the Land Grant Office, providing institutional and tribal community extension and research services.

### **SWEAT LODGES**

The sweat lodge area is located north of the hogan. Use depends on completion of a Sweat Lodge Request Form and approval from the Dean of Students.

### **LLOYD KIVA NEW WELCOME CENTER**

The Office of the President of IAIA, Sponsored Programs, Institutional Advancement, Financial Services, Human Resources, Information Technology, Communications, and Admissions & Recruitment are all located in the Lloyd Kiva New Welcome Center.

### **THE HAOZOUS GARDEN**

Located behind the Library & Technology Center, the Haozous Garden is a peaceful place to study or eat your lunch.

### **USDA AGRICULTURAL FIELD**

The USDA Agricultural field is located on the west side of the CLE. The agricultural field is operated by the Land Grant Office, providing institutional and tribal community extension and research services.

### **PERFORMING ARTS & FITNESS CENTER (PAFC)**

The Performing Arts and Fitness Center is a multi-purpose facility, housing both the university's fitness center and gym, along with being home for the IAIA Performing Arts Program. The performing arts learning spaces include dance studios with sprung flooring, a costume shop, a rehearsal space, a green room, and a state-of-the-art Black Box theater with configurable audience seating. The fitness spaces include a full gymnasium with a capacity for over 300 spectators and a fitness center that includes brand-new cardio and weightlifting equipment and appointed locker rooms.







The Student Success Center (SSC) provides a safe and supportive learning environment for students in one location, a “one-stop shop,” offering the following student services: Mentoring, ADA Accommodations, Financial Aid Services, Student Account Services, Scholarship Services, Emergency Aid Program, Financial Literacy Program, Internship and Career Services, Job Search and Prep, VA-Services, Work-Study, Placement Testing, Early Support Services, and sponsorship of the Alpha Chi National Honor Society chapter. The SSC also hosts a weekly Food and Community Night where students come together to share thoughts and feelings about their week in a safe, healing, and confidential environment, all while enjoying a homemade meal. The purpose of the Student Success Center is to support student learning and success. It is a place where students can rest, study, and seek assistance from the Student Success Center’s staff. The Student Success Center includes comfortable living room couches and chairs, a kitchen, and a table where students can share a meal or study. It also houses the Learning Lab (Tutoring Center) which provides professional tutoring at no cost to students.

## MISSION

The mission of the SSC is to provide a welcoming place and provide services to support the whole student (intellectual, emotional, spiritual, and physical).

## GUIDING STATEMENT

The SSC provides a nourishing place for services that strengthen students’ ability to flourish and succeed.

## PHILOSOPHY

We believe learners thrive in a safe and nurturing environment. We are committed to creating and sustaining an intentional space that fosters community and provides networks of academic and personal support.

## GOALS

- To provide the tools and knowledge students need to succeed
- To use evidence-based practices to retain and support the whole student
- To lead IAIA’s student retention effort

## LEARNING OUTCOMES

- Utilize and sustain an intentional space that is safe and supportive
- Develop a network of support within the SSC and across campus
- Apply tools and techniques acquired in SSC programs in appropriate academic and personal contexts

## SERVICES

- Orientation activities (support for students’ transition to university)
- Learning Lab (tutoring center)
- Placement Testing
- Internship and Career Exploration
- Supplemental academic instruction via tutoring and workshops
- Mentoring program
- Student Accounts
- Financial Aid
- Scholarship Services
- Early Support Program/Excessive Absences Alerts (intervention for at-risk students)
- ADA Services—Disability Support Services Program
- Alpha Chi National Honor Society
- Support for students at midterm and finals
- Work-Study
- Veteran Support Services





# DISABILITY SUPPORT SERVICES

IAIA welcomes students with disabilities and is committed to providing otherwise qualified students with disabilities equal access to academic courses, programs, and university activities.

Disabilities come in many forms, and if you believe you have a barrier to learning or living on campus caused by a documented disability, the Disability Support Services program can help set up accommodations to remove those barriers. To request disability accommodations, please contact the Disability Office at [adaoffice@iaia.edu](mailto:adaoffice@iaia.edu).

## LEARNING LAB

### MISSION

To empower students' success in higher education through intentional, personalized interactions that help them strengthen their ability to persist academically and connect to a wider community of learning.

### PHILOSOPHY

As part of the IAIA community, we believe that we have a responsibility to each student and instructor to support their needs and operate our program based on the values of IAIA: collaboration, excellence, creativity, respect, and integrity. We recognize that each student brings unique experiences to the learning process and has strengths that we can help them build on. We believe it is important to know each student we support on a personal basis so we can better understand their learning styles, their challenges, and their strengths.

### WHERE IS THE LEARNING LAB?

The Learning Lab is in the Student Success Center.

### WHAT SERVICES ARE PROVIDED IN THE LEARNING LAB?

IAIA's Learning Lab provides free individual and group tutoring for current IAIA students on a drop-in and appointment basis. Appointments can be either in person or remotely via Zoom meetings. The Learning Lab offers professional Math Specialists (tutors) and Writing Specialists (tutors).

The Learning Lab also offers a wide variety of workshops on scholarship essay writing, critical thinking, time management, MLA citation format, and other topics. Some instructors offer extra credit for attending workshops or meeting with a Learning Specialist. (Students should check with individual instructors for details on their policies.) To make an appointment, please stop by the Learning Lab or use the online reservation system at [www.iaia.edu/learning-lab](http://www.iaia.edu/learning-lab).

### WHAT DO I DO IF I HAVE A PROBLEM WITH TUTORING?

If you are having trouble getting tutoring at the time(s) you need, or you have any problems with or questions about tutoring services, contact the Student Success Center Director at (505) 424-2307.



## EARLY SUPPORT PROGRAM

The Early Support Program is designed to be a proactive system of communication and collaboration between faculty, staff, and academic advisors to help improve student academic success. The program's goal is to provide academic and social support for students at risk of failing or withdrawing from any course.

Students are supported in the following ways:

- Identified when they demonstrate difficulty with specific course material or challenges with attendance
- Offered support and direction to appropriate campus resources
- Encouraged to communicate with instructors and advisors
- If appropriate, and based on the report details, may be referred directly to the Counselor



# IAIA

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## FACILITY

The Fitness Training Center at IAIA provides exercise equipment including treadmills, elliptical trainers, Schwinn spinning bikes, Paramount strength training equipment, and free weights. During the academic year, the center stays open seven days a week for drop-in hours. A variety of fitness and recreation classes are offered: conditioning, weight training, archery, indoor cycling, Zumba™, yoga, disc golf, and cross country. Individual fitness testing and personalized fitness programs are offered to all students.

The IAIA Disc Golf Course is located in the open space to the north of campus. The purpose of the disc golf course is to offer a fun, healthy, and lifelong recreational opportunity for IAIA and the surrounding region. Disc golf is a component of the university's health and wellness curriculum and the course exists to enhance our campus facility and offer a unique feature to our community. The course is open to the IAIA community at no cost and open to the public on a pay-to-play basis. For more information, please see the website.

## GUIDING STATEMENT

The mission of the Fitness and Wellness Department is to encourage a lifetime of health and wellness to the students, staff, and faculty at the Institute of American Indian Arts.

## PHILOSOPHY

The Fitness and Wellness program promotes health through all of the dimensions of wellness and physical movement to enhance longevity and quality of life. To meet our aspirations for excellence, we recognize that being physically healthy is necessary for our success.

## GOALS/LEARNING OUTCOMES

- To develop and practice recreational, fitness, and wellness activities as a part of a healthy lifestyle using the FITT principle.
- To demonstrate an understanding of the relationship of food and health and be empowered to develop a personal meal preparation program

## REQUIREMENTS

All students at IAIA are required to successfully complete two credits in HEAL classes to satisfy their general education core program requirements. See course list for descriptions. A class may be taken two times for credit.

## PROGRAMS

- One-credit physical activity/fitness classes offered each semester
- Drop-In hours in the Fitness Center seven days per week during academic semesters
- Workshops, Specialty Classes, Fitness Events

## ACCESS

IAIA Fitness Center is open to current students, staff, and faculty. Staff and faculty may utilize the \$150 Fitness Reimbursement Benefit, or use the Tuition Benefit to access the Fitness Center. See Human Resources for details.





## PHILOSOPHY

We believe information is necessary for creative discovery, lifelong learning, and cultural enrichment. The library advances the understanding and preservation of American Indian and Alaska Native cultures by facilitating access to information resources and providing welcoming spaces for intellectual exploration. We value our community members, we respect individuals, and we benefit from the diversity of cultures they represent.

## GUIDING STATEMENT

The library supports the curriculum at IAIA by meeting the educational and research needs of students, faculty, and staff. The library collects and provides access to materials that are critical for supporting all areas of the curriculum.

## LEARNING OBJECTIVE

Students will effectively locate, evaluate, and use information.

## COLLECTIONS AND SPACE

The library houses a collection of over 47,000 volumes and subscribes to over 46 electronic databases, including a collection with over 225,000 full-text ebooks. Off-campus access of electronic resources is available to current IAIA students, faculty, and staff. Off-campus access information is available at the top of the IAIA Library webpage.

The library computer facilities include work areas with more than 28 computers (both PCs and Macs) and a wireless network. Three study rooms are available for student use. Students can organize study sessions in these rooms as well as use them for small group projects, film viewing, and as a quiet place to do homework.





**DIGITAL DOME**



## FACILITY

The IAIA Digital Dome is unique as the world's only fully articulating dome (rotates 0° to 90°, can be positioned near the ceiling or the floor) offering multiple viewing experiences. The space offers a unique combination of black box, planetarium, performance space, fulldome, and an immersive laboratory. The digital dome, along with the IAIA campus, offers a host of support for projects or events.

The digital dome offers:

- Black Box Theatre 41' (length) x 41' (width) x 31' (ceiling height)
- 24' (width) x 12' (height) movable digital dome rotates from 0° to 90° and can be positioned from the ceiling to floor
- 30 moveable gaming chairs and 20 regular chairs for a total of 50 seats under the Dome
- 4k digital projection system with 5 Barco VizSim IR WQXGA projectors (2560x1600 Resolution)
- InFocus IN3926 Projectors for rear projection on our 6 IAIA curved dome skirt screens
- 24.4 Genelec Ambisonic Surround Sound System on Black Box Theatre walls and ceiling
- 3D Audio system hardware: RME Madiface Pro 24 bit 128 Channel, with RME M-32 DA/AD for 32 channel
- 15.1 Surround system on fulldome with Motu 828MK3 30 channel audio interface (for a total of 39.4 combined sound system)
- JBL Powered 15" Two-Way PA System with Tascam DM-3200 mixer for live performance
- Mac Pro 12-Core with 2.7Ghz, 64GB, 1TB Flash HD with Dual AMD Firepro D700 for sound
- Workstation Custom Intel Broadwell-E Core i7 Quadra PC for digital dome 4k playback
- Custom Desktop VR enabled computer Rackmount GTX 1080TI VR workstation and Custom Desktop i7 7700k 1080TI workstation
- RED EPIC-W 8K S35 and Scarlet Dragon 5k video cameras with Canon EF 8-15mm Fisheye lens, Sunex Fisheye lens, Canon Cinema Prime EF 6 Lens Kit
- Meta Motion GS-Cobra Wireless Suit and 13-sensor Gloves motion capture and interactivity system
- HTC Vive VR headset, motion sensors, and controllers for live dome interactivity
- Software: Unity, Autodesk Maya, Touch OSC Editor, Max/MSP, Resolume Arena, Adobe Master Suite, Ableton Live 9 Push II, MOTU Mach Five, SPAT Revolution Sound, IAIA Ambisonic surround sound software, Sky-Skan DigitalSky software for planetarium presentations

On-site, gourmet, organic cafeteria provided by Bon Appétit, also available for catered events.

## PHILOSOPHY

The IAIA Digital Dome was created to assist in the evolution of informed, educated, and digitally-enabled storytellers so that they can actively maintain, represent, and fortify Native arts and culture for future generations. The dome programming and university courses ensure that IAIA students will learn how to leverage the power of this technology for their Native communities in social, cultural, economic, and political realms. In 2017, IAIA has expanded the dome to an immersive media laboratory with motion capture suits, headsets, and gloves for real time simulation.

## GOALS

The Digital Dome offers a unique space to learn new applications for creative expression, scientific and technical exploration, and the merging of art and technology. The goal of the digital dome's immersive environment is to further the use of new media as a tool of cultural expression.

In addition to serving the students, faculty, and staff of the academic programs with a particular emphasis on students majoring in Cinematic Arts and Technology, the Digital Dome is available for artists, researchers, and/or teams of art-technology collaborators. Refer to the Digital Dome Use Policy in the section under Academic Policies for more information.

## MOCAP

The MOCAP (short for motion capture) is a sensing system that allows a user to capture bipedal movement, motion, and action. Our MOCAP is a Meta Motion IGS-Cobra CB-4800 Wireless Suit with 13-sensor gloves. Captured data can be applied to a 3D character for animation or ported to a game engine for realtime interaction. When paired with the FullDome, the MOCAP can provide unique interactivity on a large immersive screen.





**IAlA MUSEUM OF CONTEMPORARY NATIVE ARTS**





The IAIA Museum of Contemporary Native Arts' (MoCNA) collection is located on the IAIA campus in the Barbara and Robert Ells Science and Technology Building and is available for research to IAIA students, faculty, and staff. This unique collection documents the art movements of IAIA and contemporary works by Indigenous artists. There are over 9,500 works in the collection, comprised of paintings, works on paper, sculpture, installation works, ceramics, jewelry, textiles, contemporary apparel, and cultural arts. Researchers have managed access to the collection and assistance with their research. Please refer to the IAIA website to submit a request for research and to learn more about the collection's access policy.

MoCNA's mission is *to elevate contemporary Indigenous arts through exhibitions, collections, programs, partnerships, and new scholarship*. Recognized as a place of discourse for major issues in the contemporary Indigenous art field, MoCNA actively seeks out projects that acknowledge and support the most innovative and progressive issues in Indigenous arts and cultures. MoCNA publishes catalogs, curates exhibitions, and develops programming that showcases the most broadminded work of contemporary Indigenous artists. MoCNA's exhibitions and programming are educational, inclusive, and multi-national in their representation and narrative. Established in 1972, the museum was developed to showcase Indigenous creativity, as well as to facilitate, advance, and support the study of museum practices. MoCNA is in the heart of downtown Santa Fe, and houses four dedicated galleries named after Fritz Scholder, Helen Hardin, Allan Houser, and Lloyd Kiva New—all significant Native artists who have contributed generously to the IAIA legacy. Over fifty years later, MoCNA has evolved to become the country's primary museum for exhibiting, collecting, and interpreting the most progressive work by contemporary Native artists for local, national, and international audiences. The museum offers a unique perspective of Native arts and cultures and is a catalyst for intercultural dialogue. MoCNA contributes to the dissemination and expansion of discourse related to the contemporary visual arts field by cultivating knowledge and appreciation through dynamic exhibitions, publications, and engaging educational programs that reflect the vibrancy of contemporary Native art. MoCNA stewards a collection of over 9,500 art works in all media created in 1962 or later by Native artists. Recognized as one of the foremost venues and leading voices for contemporary Native arts in the United States, MoCNA is committed to serving the needs of Indigenous artists.

Each spring, IAIA's BFA graduating seniors display their work in an exhibition highlighting the culmination of their development in the visual arts. The BFA exhibition represents the constant growth of the Institute of American Indian Arts' university community and its curriculum across academic and artistic disciplines. Other opportunities for students in the museum include internships and work-study positions, where students can gain hands-on experiences—learning how to catalog, preserve collections, curate, and install art exhibitions. Students can also become museum volunteers or docents.

The MoCNA Store is a retail shop offering a range of contemporary and traditional arts, books, CDs, jewelry, and unique gifts.





IAIA STORES



The IAIA Stores include the IAIA Campus Bookstore, the IAIA Museum of Contemporary Native Arts (MoCNA) Store, and the IAIA Store Online. Together, the Stores support IAIA students and alumni in every stage of their development, from freshmen to professionals. The Stores achieve this through product selection, services, and events.

The Campus Bookstore provides IAIA Students with affordable art supplies, study snacks, and IAIA logo apparel at our IAIA Campus location.

The Bookstore facilitates the eCampus—AllAccess Textbook Rental Program, which provides all students with their required textbooks for the academic year, included as part of student tuition. All student textbooks are provided with no out-of-pocket costs—students simply come to the Bookstore to pick up all the books needed for their classes.

The Bookstore is also a venue for student professional development. Students are always invited to sell their artwork in the Bookstore and can learn important skills for marketing their work.

The IAIA Museum of Contemporary Native Arts (MoCNA) Store is a unique retail space located in the heart of downtown Santa Fe. Here, IAIA promotes contemporary Indigenous artists, writers, designers, and entrepreneurs, many of whom are IAIA Alumni. Emerging artists are invited to exhibit and sell work in the Lloyd Kiva New Gallery in the Museum Store.

The IAIA Stores provide student jobs and professional mentorship. Student success is at the heart of the IAIA Stores. As such, all proceeds from Stores sales go back into supporting the students of IAIA and the Museum of Contemporary Native Arts (MoCNA).

Visit the IAIA Stores online at [www.iaia.edu/store](http://www.iaia.edu/store).







IAIA Continuing Education (CE) is committed to providing comprehensive training and adult education for the advancement and growth in workforce skills, lifelong learning, and empowerment through community-based learning opportunities. CE works with Native organizations, tribal communities, and individuals around the country through our CE educational and training offerings. This can include many formats, including courses, workshops, training sessions, conferences, and symposia. We offer flexible scheduling, affordable costs, and experienced instructors. These opportunities are available at the IAIA campus, online, and within tribal and urban communities around the country.

CE formally recognizes learning by electronically issuing Continuing Education Units (CEUs) and IAIA Badges to participants as a record of non-credit educational and professional development activities that have been completed. CEUs are utilized nationally and internationally to formally recognize professional competencies and training and are measured by contact learning hours. CEUs are also offered for educational programming presented by external organizations across the country. For example, organizations such as the National Indian Education Association partner with CE to provide CEUs to participants at their national conventions and training events. IAIA CE Badges are also a means to recognize learning and can be utilized in CVs/resumes, posted to social media, and shared across online platforms.

If you would like more information, please email [continuinged@iaia.edu](mailto:continuinged@iaia.edu) or call (505) 424-2308. Our office is located on the second floor of the Center for Lifelong Education (CLE) building. CE classes may be located on the CE webpage at [www.iaia.edu/ce](http://www.iaia.edu/ce).





LAND-GRANT





## PROMOTING HEALTHY NATIVE COMMUNITIES

The Institute of American Indian Arts (IAIA) is designated as a 1994 Land-Grant institution that provides agricultural education to all Native American communities and IAIA students, faculty, and staff through culturally accepted outreach education programs. Through IAIA Land-Grant programs, community members will be able to gain the skills and knowledge to successfully achieve their agricultural endeavors, ensure food security through sustainable practices, and enhance their health and wellness—becoming contributing and thriving members of their communities.

IAIA Land-Grant is currently operating the following programs:

### INDIGENOUS YOUTH AGRICULTURE (IYA) PROGRAM

The IAIA Land-Grant program provides outreach to youth and their parents through the free Indigenous Youth Agriculture (IYA) program. The IYA is for youth ages 6–17 in Native American communities. IYA engages youth in innovative “hands-on” group and individual learning experiences that provide a love of gardening, develop an appreciation for the environment, and cultivate the mind, all while being sensitive to individuals’ cultural practices. IAIA students are also trained in the IYA program so they can teach the curriculum to youth.

### IAIA GARDENS AND GREENHOUSE

The IAIA gardens and greenhouse consist of approximately 2.37 acres of farming space and grow produce for our café, Bon Appétit. The IAIA garden consists of apple, pear, and peach orchards, a perennial herb garden, raised garden beds, a Turtle Garden with native plants, and terraced annual beds featuring several varieties of corn, squash, beans, melons, and chili peppers. The greenhouse produces microgreens, lettuce-cutting greens, and culinary herbs.

### LAND RESTORATION

The project incorporates traditional and Western knowledge to improve the ecology and biodiversity of the campus. Activities include: 1) Reducing water and wind erosion, 2) Increasing water conservation, 3) Increasing the biodiversity of native plants, 4) Increasing healthy soil production, and 5) Improving experiential learning and curriculum development.

### NATIVE GRASSLAND AND POLLINATOR RESTORATION PROGRAM

The program is developing a Native Grasses and Pollinators guide and TCU Pollinator Habitat Guide. The guides support better understandings of native plant-pollinator interactions in the southwestern and intermountain regions for tribal education, conservation, and climate adaptative programs.

### INTRODUCTION TO BEEKEEPING AND POLLINATOR STEWARDSHIP

A program series that teaches members of Tribal communities and organizations beekeeping, apiculture, bee biology and physiology, and pollinator ecology.

### TRIBAL APICULTURE AND POLLINATOR CONSERVATION RESEARCH

The research program will develop better understandings of plant-pollinator interactions in the southwestern and intermountain regions for tribal education, conservation, and climate adaptative programs through:

- Culturally relevant plant and pollinator data collection,
- Plant nutritional analysis,
- Pollen nutritional analysis,
- Honey nutritional analysis,
- Outreach material publications, and
- Curriculum development for students, elders, and youth.



# ADMISSIONS



# GENERAL INFORMATION

## APPLICABILITY OF ADMISSIONS PROCEDURES

All degree-seeking students—both full-time and part-time—must comply with the admissions procedures. Admission requirements vary in each of the following categories:

- Freshman—first time in university with less than 24 transferable credit hours, has completed a GED or HiSET, or a graduating high school student with college credit earned through dual credit program
- Transfer—attended another institution and has more than 24 transferable credit hours
- Readmit—former IAIA student who has not attended IAIA for more than two consecutive semesters
- Dual Credit—NM high school student from a partner high school who wishes to earn college credit while in high school
- International Student—student from another country other than the United States
- Certificate—student who is not a freshman, seeking only a certificate
- Non-Degree—student who wishes to take classes and not seek a degree

## APPLICATION DEADLINES

- Fall Semester: July 27 (International Applicants: February 27)
- Spring Semester: January 4 (International Applicants: July 4)
- MFA in Creative Writing Program: February 15
- MFA in Cultural Administration Program: February 15
- MFA in Studio Arts Program: February 15

Applications received after the respective deadlines will be reviewed for the following semester. IAIA reserves the right to extend the application deadline(s).

## APPLICATION REVIEW

An applicant will only be considered for admission after all application requirements have been received by the Office of Admissions. All completed applications are reviewed Monday through Friday. Notification regarding admission is sent via email and mail.

## DEFERRED ENROLLMENT

A student admitted to IAIA may defer acceptance for up to one year. After the one-year deferment, the student must reapply for admissions.

# FRESHMAN STUDENTS

Students who are attending university for the first time with less than 24 transferable credit hours or have completed a GED/HiSet, or graduating high school students with college credit earned through a dual credit program may apply as freshman students.

## FRESHMAN APPLICATION REQUIREMENTS

1. Complete the IAIA Admissions Application. (Incomplete applications will not be accepted or reviewed.)
2. Pay the \$25.00 non-refundable Application Fee.
3. Submit all official high school transcript(s) indicating graduation month/date/year or GED/HiSET transcript indicating passing scores. Applicants who are home schooled must submit college placement scores, graduate from a home school program, or provide GED with passing scores.
4. If applicable, all official college/university transcript(s) (including dual credit courses) must be listed and received by IAIA, otherwise admission may be denied.
5. New Freshmen are required to take the IAIA Placement Exams (English Assessment and/or Math Diagnostic) during orientation.





## PROVISIONAL

Students may be accepted on a “Provisional” basis if their high school GPA is below a 2.0. The Student Success staff will work with provisional students in their first year to help them succeed.

## TRANSFER STUDENTS

Students who have successfully completed the equivalent of 24 or more transferable semester credits at other accredited institutions may apply to be admitted as transfer students.

### GENERAL INFORMATION

- All official college/university transcripts must be listed and received by IAIA, otherwise admission will be denied.
- Transfer students who have not completed any college-level math or English must take the IAIA Placement Exams during orientation.
- If admitted, a student currently on academic probation at another institution may be placed on probation at IAIA.
- A student under academic or disciplinary suspension at another institution will not be considered for admission to IAIA during the period of suspension.
- A maximum of 30 semester credits may be transferred toward an associate’s degree. A maximum of 60 semester credits may be transferred toward a bachelor’s degree.
- IAIA requires 30 semester credits in residence for an associate’s degree and 60 semester credits in residence for a bachelor’s degree, at least half of which must be in the student’s major.
- Grades earned at other colleges and universities are not included in the calculation of the student’s grade point average (GPA) at IAIA.
- Courses from accredited postsecondary institutions must be consistent with IAIA’s standards and degree requirements to count toward transfer credit.
- Only courses in which a grade of “C” or higher (or the equivalent) has been achieved may be transferred.
- Credits for developmental (pre-college-level) courses are not transferable.
- Transfer credits will not be granted until an official transcript is on file and has been reviewed by the Registrar’s Office.
- If admitted to IAIA, a transfer applicant will be admitted to a degree program at the appropriate level as determined by the Registrar’s Office.

### TRANSFER APPLICATION REQUIREMENTS

1. Complete the IAIA Application.
2. Pay the \$25.00 non-refundable Application Fee.
3. Submit official college transcript(s) from all institutions indicating a minimum of 24 transferable semester credits. The IAIA Registrar’s Office will assist in determining transferable credit at the time of acceptance.
4. Two Letters of Recommendation—at least one from a teacher, counselor, or community leader (non-family member)—must be sent from the recommender to the Office of Admissions. Letters should include title and contact information of endorser.
5. Submit a Statement of Interest (one page, typed, in 12-point font) addressing the following:
  - a. Your educational and life goals, and how IAIA can help you fulfill them,
  - b. An example of a leadership role you have held in your community, and
  - c. A situation in which you had to overcome adversity.
6. Submit a portfolio in the intended area of study.

\*A high school transcript with graduation date/GED/HiSet scores may be required for financial aid purposes. See Financial Aid.



# APPLICATION FOR ADMISSION BY TRANSFER STUDENTS PORTFOLIO REQUIREMENTS

## MAJOR PROGRAM: CINEMATIC ARTS AND TECHNOLOGY

Submit a portfolio with up to five individual films (narrative, documentary, animation, or experimental in nature) with a total running time of no more than 20 minutes that demonstrate foundational skills and promise toward the program.

- Applicants are encouraged to upload work to a private or unlisted YouTube or Vimeo channel (unless work is already public) and send the necessary links or invitations where the work can be viewed to: [admissions@iaia.edu](mailto:admissions@iaia.edu).
- You may also submit work on DVD media when possible, which should be able to be played on a standard DVD player. Applicants must check their work to meet this requirement.
- Do not send .flv, .swf or Windows Media files.

## MAJOR PROGRAM: CREATIVE WRITING

Submit a portfolio of 15–20 pages (double spaced, 12-point font) of original work in poetry, fiction, creative nonfiction, and/or playwriting.

## MAJOR PROGRAM: INDIGENOUS LIBERAL STUDIES

Submit a 1,000-word essay that addresses:

- What you expect to gain through participation in the Indigenous Liberal Studies program,
- Experience(s) you have had as a member of or working within an Indigenous or local community, and
- What issues facing Indigenous or local communities are most important to you.

## MAJOR PROGRAM: MUSEUM STUDIES

Submit a 700-word statement of interest in the Museum Studies program that includes your:

- Educational and career goals,
- Special training, previous relevant employment, or other experience you've had,
- Current knowledge of the museum/cultural center field,
- Types of experiences you hope will be part of your university education, and
- Reasons for choosing the Museum Studies program.

## MAJOR PROGRAM: PERFORMING ARTS

A 500-word essay in MLA format that describes:

- Your experience in theater or performing arts and
  - Why you want to continue your experience in the Performing Arts program at IAIA
- or
- A 4–7-minute video compilation of your previous work in a designated area of theater, dance, and/or music and
  - A 250–300-word essay (MLA format) explaining why you want to pursue a performing arts degree at IAIA (theater only).

## MAJOR PROGRAM: STUDIO ARTS

Submit a maximum of 10 works of art created within the last two years and related to your intended medium of study (ceramics, digital arts, jewelry/metals, painting/drawing, photography, printmaking, sculpture). Do not submit original art pieces. Portfolios will not be returned.



## NOTES

IAIA is not responsible for lost or misdirected items. Complete transfer applications to IAIA will be reviewed by the Admissions Committee. The Admissions Committee will determine the qualifications of the student and officially admit or deny the student into the intended major program. If accepted, the student will be assigned a Major Advisor and will file a degree plan with the Registrar's Office.

# STUDENTS APPLYING FOR READMISSION

## READMISSION

Students who have previously attended IAIA and have been away for more than two consecutive semesters should apply for readmission when they wish to return to IAIA.

## GENERAL INFORMATION

- A student who has not attended IAIA for two or more consecutive semesters and who left in good academic standing must submit a new admissions application and must declare a major listed in the current catalog.
- A student who attended another college/university during their time away from IAIA must submit all official college transcripts, otherwise, admission will be denied.
- A student who left IAIA on academic probation, academic suspension, or a financial hold must fulfill the requirements of that standing hold. If returning to IAIA after fulfillment of academic suspension, a new application and a one-page essay describing how they plan to be successful at IAIA is required. The essay for readmission should explicitly address how their academic preparedness has changed and what new strategies they intend to employ to support their success. The essay is submitted to the Associate Dean of Admissions and Retention for approval or denial.
- Under certain circumstances, such as extreme hardship, death of a family member, or other family emergencies, the IAIA Associate Dean of Admissions and Retention may waive readmission requirements. In this case, the student will continue with their current degree plan.
- A student who has not attended IAIA for three years or more will have to resubmit all required documents.

## READMISSION APPLICATION REQUIREMENTS

1. Complete the IAIA Application.
2. Pay the \$25 non-refundable Application Fee.
3. Official college transcript(s), if applicant attended another college/university during their time away from IAIA, must be received by the Office of Admissions.

# INTERNATIONAL STUDENTS

IAIA welcomes students from around the world. As a tribal and public institution, we are deeply committed to providing educational opportunities for Indigenous Peoples and underrepresented populations, both on a domestic and international level. We believe that learning opportunities must be available to people from countries and cultures different than our own. Any individual from outside the United States may attend IAIA by meeting regular admissions standards, special admissions requirements, and deadlines for international students. In addition, international students must agree to comply with all international regulations in order to remain enrolled.





## GENERAL INFORMATION

- International students applying as new freshman, transfer, and graduate students must abide by the international application requirements.
- International students must pay for materials that fall outside of in-class demonstrations in studio courses.
- International students must apply for admission at least six months prior to the date of expected enrollment.
- International students must have graduated from a school equivalent to the twelfth grade in the United States.
- International students are not eligible for federal financial assistance.
- All international students in F-1 status must take at least 12 credit hours in their degree plan each semester while attending IAIA.
- An I-20 A-B will not be issued from the Institute of American Indian Arts until the applicant has completed the admissions file and has been accepted.
- All documents submitted with the application must be official or original.
- Canadian First Nations, under the Jay Treaty, may request to be considered as domestic applicants. Contact the Office of Admissions for details.

## INTERNATIONAL APPLICATION REQUIREMENTS

1. Complete an IAIA Application.
2. Pay the \$25.00 non-refundable Application Fee.
3. Provide a statement from a recognized financial institution or responsible sponsor indicating sufficient funds in US dollars to cover academic and living expenses for the duration of the anticipated academic program.
4. Official transcript(s), in English, of all previous academic work and an educational worksheet of all previous education must be submitted to the Office of Admissions.
5. Submit an official score report of the Test of English as a Foreign Language (TOEFL), with a minimum score of 500 (paper test), 173 (computerized), 61 (iBT), or an English as Second Language (ESL) score of 109.
6. Submit medical/physical document(s) with proper immunization records.
7. Two Letters of Recommendation—at least one from a teacher, counselor, or community leader—which include the title and contact information of the endorser, should be sent from the endorser to the Office of Admissions.
8. Write and include a Statement of Interest (one page, typed, in 12-point font) that addresses
  - a. Your educational and life goals, and how IAIA can help you fulfill them,
  - b. An example of a leadership role you held in your community, and
  - c. A situation in which you had to overcome adversity.
9. All international students are required to provide proof of medical and travel insurance.
10. If an International student is also a Transfer student, they must also:
  - a. Meet all criteria for Transfer students and
  - b. Submit an International Transfer form (obtained from the IAIA Office of Admissions) to be completed by the Designated School Official from the transfer school.

## NON-DEGREE AND AUDIT STUDENTS

### GENERAL INFORMATION

Non-degree and audit students are full-time or part-time students who wish to take a course or courses during the semester without earning credit toward a degree. If non-degree and audit students later wish to apply to a degree program, students must submit all of the required items for admission to that degree program before the respected application deadline. These students:

- Pay regular tuition and fees and are subject to IAIA's rules and regulations
- Must live off-campus
- Register for classes after degree-seeking students have registered—this registration is through the admissions office on a space available basis and with the permissions of the Instructor and the Academic Dean
- May not request credit status for a class after the last day to add a course according to the Academic Calendar
- Are not eligible for Financial Aid from IAIA



## NON-DEGREE APPLICATION REQUIREMENTS

1. Completed IAIA Application
2. \$25.00 Non-refundable Application Fee
3. Either demonstrated fulfillment of any course Prerequisite or a signed waiver of the requirement (Prerequisite) from the instructor before registering

## CERTIFICATE ONLY STUDENTS

### FRESHMAN

Certificate Only students must meet all Freshman Requirements (see Freshman Application Requirements).

### CERTIFICATE ONLY APPLICATION REQUIREMENTS

1. Completed IAIA Application
2. Pay \$25.00 non-refundable Application Fee.
3. Submit official college transcript(s) from all institutions previously attended, indicating a minimum of 24 semester credits. The IAIA Registrar's Office will assist in determining transferable credits at the time of application.

Certificate Only students may enroll in select certificate courses and/or be non-degree-seeking students.

## DUAL CREDIT PROGRAM

The Dual Credit Program at IAIA provides New Mexico high school students the opportunity to take college level courses that earn a student both high school and college credits. High school students must be from one of the IAIA partnership schools.

### ELIGIBILITY

A student must:

- Be enrolled in a high school with a dual credit agreement with IAIA
- Be enrolled at least half-time at the high school currently enrolled
- Provide a high school transcript
- Be a high school junior or senior, exception given to freshmen and sophomore with approval from a high school counselor
- Have a cumulative GPA of a 2.0 or above
- Have approval to enroll in dual credit by high school counselor or dual credit administrator
- Have approval to enroll in dual credit from parent(s) or legal guardian

Students not meeting eligibility requirements have the option of appealing to the Dual Credit Program.

### DUAL CREDIT APPLICATION REQUIREMENTS

1. Meet with your high school counselor and parent or guardian to determine if dual credit is right for you.
2. Select an IAIA course(s) from the semester course schedule for which you are applying or request a list of dual credit courses from your high school counselor.
3. Submit an IAIA Admissions Application.
4. Submit a State of New Mexico Dual Credit Request Form.
5. IAIA must receive official high school transcript.



6. Take a placement test prior to registering for a course with a Math or English prerequisite and submit your scores to the Dual Credit Program.
7. Attend an IAIA Dual Credit Orientation session or speak directly with the Dual Credit Program administrator about your responsibilities as a dual credit student.

Students interested in receiving more information about the Dual Credit Program may contact the Dual Credit Coordinator at [dualcredit@iaia.edu](mailto:dualcredit@iaia.edu).

## ORIENTATION

New Freshman Orientation is required for all new freshmen (students admitted to IAIA with fewer than 24 transferable college credits) and occurs the week before classes begin for both the fall and spring semesters. Transfer students have the option to attend orientation and meet with the Student Success Center departments and their advisors to register for classes. Online students can complete their orientation by reviewing the Online Student Orientation materials. Dates, times, and information for all Orientation programs can be found on the website ([www.iaia.edu/student-success-center/orientation/](http://www.iaia.edu/student-success-center/orientation/)).

Orientation provides a solid learning community for social networking, orientation to university life, and support for a successful transition. The Student Success Center and Orientation Staff work hand-in-hand to provide a well-rounded structure of support for student success. IAIA prides itself in helping students transition into university life by offering workshops that give students the opportunity to adjust to IAIA, meet other students, and get comfortable with the IAIA Community.

Education is a journey, and it begins with a first step. Along this educational journey will be excitement, risk-taking, challenges, and opportunities. IAIA staff and faculty see the success of students as their primary purpose. Once students apply to IAIA, they begin their journey. Upon acceptance, students begin to receive materials about campus housing, financial aid, scholarship opportunities, and academic program information.

## IDENTIFICATION CARDS

### NEW/RETURNING STUDENT ID

Each new or returning student is issued one new IAIA student Identification card (ID) by the Office of Admissions and Recruitment at the time of registration, orientation, or by attending the IAIA New Freshmen Bridge Program. The student must be registered to receive a student ID card. A valid photo ID is required at the time students are issued their IAIA ID. Accepted identification validation are:

- State issued ID,
- Tribal Enrollment ID (must have image),
- Passport, or
- Driver's license

The IAIA identification card should be carried at all times and must be presented when requested by a member of the faculty, staff, administration, or security. ID cards are non-transferable and must not be loaned to another person for any reason. Disciplinary action will be taken against students providing false information on or misusing IAIA ID cards—which may be revoked at the discretion of the Dean of Students. The ID cards are used in the library, cafeteria, and to check out recreation equipment from housing and activities.

### FACULTY AND STAFF ID

Each new faculty or staff is issued one new IAIA faculty/staff identification card at the time of hire and is verified by Human Resources.

### ALUMNI ID

IAIA Alumni are each issued one new IAIA Alumni ID card, verified by the Alumni Coordinator.





## REPLACEMENT ID CARDS (LOST, STOLEN, DAMAGED OR NAME CHANGE)

If at any time an ID card is lost, stolen, damaged, or a student changes their name, there will be a \$20 fee to replace the ID card. This fee must be paid at Student Accounts and a receipt must be provided to the Office of Admissions and Recruitment at the time of replacement. The replacement fee can be charged to the student's financial account. The replacement fee applies to student/faculty/staff, no exceptions. The old card must be hole punched in the bar code area.

## EXPIRED ID CARDS

If an ID has expired, the student/faculty/staff is issued a new card with no required fees. The expired card must be provided in order to receive an updated card. The expired card must be hole punched in the bar code area.

## ID CARD IMAGES

- The background image must be the gray backdrop image. Exception is for dual credit students.
- Alum/Student/Faculty/Staff must remove hats, beanies, sunglasses, scarves, and/or any disguise. Prescription glasses are acceptable; transitional prescription glasses are acceptable with clear transition.
- Alum/Student/Faculty/Staff must be the only person in the image. No children or family members allowed in the image.
- Import of images outside of the Admissions Office are only accepted for online students and dual credit students. All other images must be taken by the camera in the Admissions Office.

## ID EXPIRATION

TYPE	DURATION FROM SEMESTER ENTERED
New Freshman—Bachelor Degree	5 Years
New Freshman—Associates Degree	3 Years
Transfer Student	3 Years
Graduate	2 Years
Certificate	1 Year
Non-Degree	1 Semester
Dual Credit	1 Semester
Alumni	3 years



# **COSTS AND FINANCIAL ASSISTANCE**





## TUITION AND FEES





# STUDENT FINANCIAL RESPONSIBILITY POLICY

It is the policy of IAIA to provide educational programs, room and board, and social opportunities for students at a cost compatible with its unique mission and high-quality standards. IAIA strives to make all charges and fees clear and well known. Each student is responsible for knowing and understanding these charges and fees and for meeting their financial responsibilities to IAIA on time. IAIA understands that most students receive financial assistance from third parties, including their tribes and the federal government; however, the ultimate responsibility for satisfying their financial obligations to IAIA is the student's.

A student's failure to meet their financial obligation has a negative impact on IAIA and the IAIA community. Accordingly, IAIA has adopted the following terms and conditions regarding payment of IAIA tuition, fees, and charges:

1. Payment of tuition, fees, and room and board charges are due and payable at the time of registration.
2. A student may be dropped from classes or removed from IAIA housing if a check issued to IAIA for payment is returned for nonpayment. The unpaid balance of tuition and fees, plus a \$35.00 returned check charge, will become due and payable immediately.
3. Any student finishing the semester without paying all amounts due to IAIA (within established semester allowance limit) will be prohibited from registering for any additional classes at IAIA, from obtaining, receiving, or sending transcripts, from receiving diplomas, and from receiving any other IAIA administrative services.
4. If a student's enrollment at IAIA is terminated for any reason, the unpaid balance of tuition and fees shall be due and payable immediately.
5. If a student has a schedule change (e.g., dropping or changing classes) that results in a refund being due, the refund will first be applied to any unpaid balance owed to IAIA, including but not limited to amounts owed on any promissory note(s) to IAIA.
6. Students scheduled to live in IAIA housing must have their accounts in good standing by the first day of the semester. "Good standing" means the student's room, board, tuition, and other fees are paid in full (or within established semester allowance limit). Students whose accounts are not in good standing by the first day of the semester are subject to having housing reservations voided and being placed on a waiting list for housing.
7. Students who fail to meet their financial obligations to IAIA, including but not limited to defaulting on payment of an IAIA promissory note or failing to pay tuition, fees, or charges, may be referred to a collection agency. IAIA may also pursue payment and its rights, including payment of interest and attorney's fees, pursuant to the Federal Debt Collection Procedures Act, 28 U.S.C. § 3001 et seq.

## PAYMENT OF EXPENSES

### STUDENT RESPONSIBILITY FOR FINANCIAL OBLIGATIONS

It is the responsibility of the student to understand their financial obligations to IAIA and to ensure that these are paid on a timely basis so as to permit the uninterrupted completion of their educational program. The student is responsible for the payment of all charges, including tuition, on-campus room and board, and all fees at the time of registration. A student will not receive transcripts, statements of matriculation, or a diploma until all financial obligations to IAIA are paid in full. A student will not be allowed to register for subsequent semesters until their outstanding account has been paid in full (see exemptions below). Acceptable forms of payment include: cash, check, money order, credit/debit cards. Payments can be made in person, by mail, by phone, and online.

### THIRD PARTY PAYMENT

- If parents, guardians, or tribal agencies wish to accept responsibility for payment of a student's charge, then the student must forward a copy of their statement to the responsible paying entity or make arrangements with Student Accounts unless current Authorization to Release Information is on-file.
- If a student is eligible for financial assistance from a tribe or other agency, and payment from the awarding agency has not been received at the time of registration, the student will be granted a deferment in that amount upon receipt of a signed award letter. A student's registration may be cancelled if all fees are not paid or a payment plan has not been approved by Student Accounts.



# ASSISTANCE FROM IAIA

## BALANCE ALLOWANCES

No student will be permitted to register for classes or to reserve on-campus accommodations with IAIA who has an unpaid balance on their account; however, when a student has a balance due to IAIA within an academic year, the following balance thresholds are allowed: From Spring to Summer \$750 threshold, From Spring to Fall \$200 threshold, From Fall to Spring \$750 threshold, and From Summer to Fall \$200 threshold.

Within these thresholds, students will be permitted to register for classes and reserve on-campus accommodations for that enrollment period.

## MONTHLY PAYMENT PLAN

A student whose financial obligation has not been met may be eligible for a payment plan. Payment plans are created on an individual basis by the Student Accounts Office. To be eligible for a payment plan, a student must have no prior outstanding financial obligation to IAIA and must sign a promissory note with Student Accounts Office. Pre-registered students must have a signed “payment plan” in place by the Last Day to ADD/DROP for each semester or the student’s registration will be dropped. If the student has been awarded financial aid and the financial aid amount is sufficient to cover the student bill, the Student Accounts Office will be notified by the Financial Aid Office and a payment plan will not be required. If a payment plan is approved, the student must pay their balance in full by the last day to register for the upcoming semester or if graduating, by the last day of the Month of the graduating semester. For those students who have pre-registered and still have an outstanding balance due, they must meet with the Student Accounts Office to arrange a payment plan.

## DELINQUENT ACCOUNTS

The student is responsible for the payment of all charges, including tuition, room and board, and fees at the time of registration. Pre-approved scholarships, grants, and financial aid will be considered as payment for the duration of the semester. If financial aid is not expected by the student, then it is the responsibility of the student to sign a promissory note and make monthly payment arrangements. This must be done within the first 30 days a student is registered. Any past due debts exceeding 120 days may be sent to a collection agency.



## 2024–2025 TUITION AND FEES (UNDERGRADUATE)

FULL-TIME STUDENT (FLAT RATE 12–18 CREDITS)	FALL	SPRING
United States Residents	\$2,660	\$2,660
Online Only*	\$1,995	\$1,995
Canadian First Nations	\$2,600	\$2,600
International	\$5,320	\$5,320
STUDENTS WHO LIVE ON CAMPUS	FALL	SPRING
Double Occupancy Room (Residence Center)	\$2,939	\$2,939
Single Occupancy Room (Residence Center)	\$3,689	\$3,689
Double Occupancy Room (Mixed-Use Facility)	(not available)	\$3,689
Family Housing (Mixed-Use Facility)	(not available)	\$6,351
Family Housing (Casitas)	\$5,163	\$5,163
Meal Plan (19 meals per week)	\$3,575	\$3,575
Meal Plan (14 meals per week)	\$2,635	\$2,635
REQUIRED FEES	SEMESTER	
Associated Student Government (ASG) Fee†	\$50 (per semester)	
Fitness Fee	\$50 (per semester)	
Technology Fee	\$45 (per semester)	
Studio Fee	\$70 (for each studio course)	
MISCELLANEOUS FEES	SEMESTER	
Admissions Application Fee	\$25	
Background Check	\$30 (one-time fee)	
Classroom, Library, and Textbooks	\$75 (refundable)	
Duplicate Diploma	\$40	
Family Housing	\$250	
Housing Deposit	\$250 (refundable)	
Replacement Key Card and Room Key	\$20	
Returned Check	\$35	
Registrar’s Office	\$30 (one-time fee)	
Student ID Replacement	\$20	
Undergraduate Graduation Fee	\$75	
Optional Laptop Purchase—PC	\$1600	
Optional Laptop Purchase—Mac	\$1800	

- All required textbooks are included with tuition. Please see Course Descriptions for additional course fees (if applicable). Summer term fees are based on Spring semester costs. The ASG Fee, Technology Fee, and Fitness Fee are not prorated for less than full-time enrollment.
- Students are charged per credit hour for less than full-time enrollment.
- \*There is a 25% tuition reduction for students who are taking all online courses for a semester.
- †Does not apply to summer term registration for online or off-site internship courses.
- Meal Plan: Presentation of student ID card is mandatory at each meal or debit or credit card will be required.
- The student should also consider indirect costs (not billed by IAIA) such as books and supplies, personal, and travel expenses, which will vary according to degree plan or by individual.
- For questions about tuition and fees, please contact the Student Accounts Office at (505) 424-5732.





## 2024–2025 TUITION AND FEES (MFA IN CREATIVE WRITING)

STUDENT	FALL	SPRING
United States Students	\$6,000	\$6,000
Canadian First Nations	\$6,000	\$6,000
International	\$6,000	\$6,000
RESIDENCY	FALL (JULY)	SPRING (JANUARY)
Single Room*	\$700	\$900
Meal Plan	\$225	\$225
REQUIRED FEES	SEMESTER	
Technology Fee (Full-Time)	\$300 (per semester)	
Technology Fee (Residency Only)	\$45 (per residency)	
Technology Fee (Thesis Extension)	\$45 (per thesis extension)	
MISCELLANEOUS FEES	SEMESTER	
Admissions Application Fee	\$25	
Duplicate Diploma	\$40	
Graduate Graduation Fee	\$100	
Housing	\$250 (refundable)	
Key Card and Room Key	\$20 (refundable)	
Returned Check	\$35	
Registrar's Office	\$30 (one-time fee)	
Student ID Replacement	\$20	
Tuition Deposit†	\$200	

- \*Students may make their own off-campus accommodation arrangements as they wish. An IAIA rate is available at Inn at Santa Fe, five miles from campus (888) 871-7138.
- Meal Plan: Presentation of student ID card is mandatory at each meal or debit/credit payment will be required.
- The student should also consider indirect costs (not billed by IAIA) such as books and supplies, personal, and travel expenses, which will vary according to degree plan or by individual.
- Please note, IAIA does not participate in the Federal Student Loan Program.
- †The \$200 Tuition Deposit will be deducted from the tuition fee. If a student decides not to enroll in the MFA program, then the deposit will be refunded.
- For questions about tuition and fees, please contact the Student Accounts Office at (505) 424-5732.



## 2024–2025 TUITION AND FEES (MFA IN CULTURAL ADMINISTRATION)

STUDENT	SUMMER	FALL	SPRING
United States Students	\$3,000	\$4,500	\$4,500
Canadian First Nations	\$3,000	\$4,500	\$4,500
International	\$3,000	\$4,500	\$4,500
RESIDENCY	FALL (JULY)		
Single Room*	\$700		
Meal Plan	\$225		
REQUIRED FEES	SEMESTER		
Technology Fee	\$300 (per semester)		
Technology Fee (Thesis Extension)	\$45 (per thesis extension)		
MISCELLANEOUS FEES	SEMESTER		
Admissions Application Fee	\$25		
Duplicate Diploma	\$40		
Graduate Graduation Fee	\$100		
Housing Deposit	\$250 (refundable)		
Key Card and Room Key	\$20 (refundable)		
Returned Check	\$35		
Registrar's Transcript	\$30 (one-time fee)		
Student ID Replacement	\$20		
Tuition Deposit†	\$200		

- \*Students may make their own off-campus accommodation arrangements as they wish. An IAIA rate is available at Inn at Santa Fe, five miles from campus. (888) 871-7138
- Meal Plan: Presentation of student ID card is mandatory at each meal or debit/credit payment will be required.
- The student should also consider indirect costs (not billed by IAIA) such as books and supplies, personal, and travel expenses, which will vary according to degree plan or by individual.
- Please note, IAIA does not participate in the Federal Student Loan Program.
- †The \$200 Tuition Deposit will be deducted from the tuition fee. If a student decides not to enroll in the MFA program, then the deposit will be refunded.
- For questions about tuition and fees, please contact the Student Accounts Office at (505) 424-5732.



## 2024–2025 TUITION AND FEES (MFA IN STUDIO ARTS)

STUDENT	FALL	SPRING
United States Students	\$7,500	\$7,500
Canadian First Nations	\$7,500	\$7,500
International	\$7,500	\$7,500
RESIDENCY	FALL (JULY)	SPRING (JANUARY)
Single Room*	\$700	\$900
Meal Plan	\$225	\$225
REQUIRED FEES	SEMESTER	
Technology Fee (Full-Time)	\$300 (per semester)	
Exhibition Service Fee	\$250 (per semester)	
MISCELLANEOUS FEES	SEMESTER	
Admissions Application Fee	\$25	
Duplicate Diploma	\$40	
Graduate Graduation Fee	\$100	
Residency Housing Deposit (on campus)	\$250 (refundable)	
Key Card and Room Key (on-campus housing)	\$20 (refundable)	
Returned Check	\$35	
Registrar's Office	\$30 (one-time fee)	
Student ID Replacement	\$20	
Tuition Deposit†	\$200	

- \*Students may make their own off-campus accommodation arrangements as they wish. An IAIA rate is available at Inn at Santa Fe, five miles from campus. (888) 871-7138
- Meal Plan: Presentation of student ID card is mandatory at each meal or debit/credit payment will be required.
- The student should also consider indirect costs (not billed by IAIA) such as books and supplies, personal, and travel expenses, which will vary according to degree plan or by individual.
- Please note, IAIA does not participate in the Federal Student Loan Program.
- †The \$200 Tuition Deposit will be deducted from the tuition fee. If a student decides not to enroll in the MFA program, then the deposit will be refunded.
- For questions about tuition and fees, please contact the Student Accounts Office at (505) 424-5732.





ACADEMIC EXCELLENCE

The Institute of American Indian Arts  
In Recognition of High Scholastic Achievement

**Daya Horsechief**

Has Been Named to the Spring 2020  
DEAN'S LIST

**IAIA**

September 13, 2020

FINANCIAL AID



The primary purpose of student financial aid is to provide financial resources to students who would otherwise be unable to pursue postsecondary education. At IAIA, every effort is made to provide assistance to all students in meeting their demonstrated financial need.

IAIA awards financial aid based on demonstrated financial need, except when funds are specified for recognition of special talents and performance. However, when aid is not need-based and represents a significant portion of institutional assistance, IAIA makes every effort to redirect funds to assist students with a demonstrated financial need. In addition, IAIA continually monitors need-based financial aid awards so that students do not exceed federal, state, and/or institutional eligibility requirements.

IAIA recognizes that the student and the student's family bear the primary responsibility for financing a student's postsecondary education. In accordance with Federal Regulation guidelines, financial assistance is meant to supplement the student's and/or the parents'/guardians' Student Aid Index (SAI).

IAIA provides assistance for students to look for, obtain, and make the best use of all available financial resources. In addition, IAIA protects the confidentiality of the economic circumstances of students and their families. Student records are confidential; information will only be released with written consent from the student. To qualify for financial aid from IAIA, a student must be enrolled as an eligible, degree-seeking student.

## STUDENT FINANCIAL AID RESPONSIBILITIES AND RIGHTS

Students are responsible for:

- Completing financial aid applications correctly and on time
- Reading and understanding all materials sent from the Financial Aid Office
- Understanding and complying with the rules governing the financial aid received
- Providing all documentation requested by the Financial Aid Office
- Maintaining Financial Aid Satisfactory Academic Progress (SAP)
- Notifying the Financial Aid Office of all internal/external resources
- Using financial aid only for expenses related to attending IAIA

Students have the right to:

- Be informed of the procedures to apply for aid, the cost of attendance, how financial need is determined for aid
- Be informed of the type and amount of aid, how much of the student's need has been met, and how and when (if applicable) excess funds will be disbursed
- View the contents of the student's own financial aid file in accordance with the Family Educational Rights and Privacy Act
- Understand the job description and pay rate for any work-study job which the student holds or for which the student may apply

## SOURCES OF FINANCIAL AID

At IAIA, a student's award and sources of available aid may include the following:

- Federal and State Grants (Pell, SEOG, and SSIG)
- Federal and State Work-Study
- IAIA (Institutional) Scholarships
- NM State Scholarships (Lottery, Opportunity)
- Outside (External) Scholarships
- Outside (External) Private Alternative Student Loans (credit-based)

IAIA does not participate in the Federal Student Loan Program. If students are interested in private/alternative education loans, they may contact outside lenders for guidelines and restrictions and application process—which are separate from IAIA.





## FEDERAL (TITLE IV) AND STATE FINANCIAL AID

Federal Student Aid is administered by the US Department of Education. Applying for Federal Financial Aid is free; the application is called the Free Application for Federal Student Aid (FAFSA) and is located online at [www.fafsa.gov](http://www.fafsa.gov).

## SATISFACTORY ACADEMIC PROGRESS (SAP) POLICY

Federal regulations require all federal financial aid recipients to comply with definitive academic standards to maintain eligibility for Financial Aid. The Financial Aid Office will review all financial aid recipients for Satisfactory Academic Progress (SAP) three times a year (end of Fall term, end of Spring term, and end of Summer term).

The review will measure both qualitative (GPA) and quantitative (completion rate) standards, as well as maximum timeframe review. When evaluating SAP, all terms of enrollment will be evaluated regardless of whether the student received Financial Aid during those terms or not. For transfer students, only those credits that are transferred to IAIA, and all credits attempted while attending IAIA, will be counted toward the time frame. All SAP standards for students applying for and receiving Federal Financial Aid, excluding academic suspensions, is established and monitored by the Financial Aid Office. Academic suspension standards are established and monitored by the IAIA Registrar.

## NOTES OF IMPORTANCE

- Federal Regulations do not allow rounding of Financial Aid SAP standards.
- The Financial Aid SAP standards may not be the same as IAIA's Academic Standards of Progress criteria.
- Grades of I, F, and W (incomplete, fail, and withdrawal) will be considered hours attempted but not completed.

There are three components to the regulated Financial Aid academic standards: Qualitative Progress, Completion Rate, and Maximum Timeframe. IAIA's standards for each component are detailed below:

1. **Qualitative Progress:** A student must maintain a cumulative grade point average (CGPA) of 2.0 ("C") or better. Grades for developmental courses are not computed in the CGPA. If a student retakes a course, the repeated course is included in the CGPA calculation.
2. **Completion Rate (Quantitative):** To ensure completion within the maximum timeframe (Pace of Progression), a student must pass and complete 67% of all hours attempted at IAIA. Courses with grades of audit (AU), withdrawal (W), and incomplete (I) are not considered completed coursework. An example of the completion rate is as follows: if a student registers for 12 credits, the student must complete eight (8) credits to complete 67% of their registered coursework. Students will be ineligible for Financial Aid until their completion rate is 67% or greater or an appeal for Financial Aid has been approved.
3. **Maximum Timeframe/Pace of Progression:** Students receiving Financial Aid must complete their program of study within a reasonable timeframe. The maximum timeframe is 150% of the published length of the academic program or certificate (to include all transfer credit hours). For example, if a student is enrolled in a 64-credit-hour program, the student's maximum time frame is 96 credit hours (64 hours x 150% = 96 hours). If a student is enrolled in a 125-credit-hour program, the maximum timeframe is 188 credit hours. A student who reaches the maximum timeframe without completing their degree requirements is not eligible to receive Federal Financial Aid.

Developmental coursework is not included in the calculation of the maximum timeframe. Repeated courses and transfer credits accepted by IAIA towards the student's degree are included in the maximum timeframe calculation. Credit for developmental coursework, up to 30 credits, may be deducted from the total number of credits attempted when calculating the timeframe since they do not count as credit toward a degree but may be required to be taken within an eligible program.

## 1. FINANCIAL AID WARNING

A student is automatically placed on a one-semester Financial Aid Warning after the first semester they fail to meet qualitative or completion rate requirements for satisfactory academic progress. A student can continue to receive aid during this period. A student





who has received a warning will be required to have a “Satisfactory Academic Progress Plan” established to help ensure a successful upcoming semester and will be required to have the plan in place before any aid is paid. The student may be required to meet with the Registrar to initiate an SAP Plan of action which identifies necessary GPA and course recommendations to return to Satisfactory Academic Progress.

## 2. FINANCIAL AID SUSPENSION

If, after being placed on Financial Aid warning status, a student fails to meet the SAP standards of a cumulative 2.0 GPA and 67% completion rate, they will be placed on Financial Aid Suspension and will immediately lose Financial Aid eligibility. A student on Financial Aid Suspension will not receive federal, state, or institutional financial aid. A student on Suspension status has the right to Appeal (see below).

To reinstate eligibility a student must meet the qualitative and completion rate standards outlined above.

## 3. FINANCIAL AID PROBATION

A student who fails to make SAP and who has successfully appealed and has had eligibility for Financial Aid reinstated with an academic plan.

### APPEAL PROCESS FOR STUDENTS ON FINANCIAL AID SUSPENSION

Students who fall below IAIA’s SAP requirements have the right to appeal their ineligibility for Federal Financial Aid. All appeals are reviewed for extenuating circumstances by the Financial Aid Office (FAO). Appeals must contain the following documentation:

1. The student must submit a Letter of Appeal, describing the extenuating circumstance(s) that prevented the student from meeting the Financial Aid Satisfactory Academic Progress requirements and describe all actions the student has taken to prevent a repeat occurrence. If the student’s academic transcript indicates that the student had more than one difficult semester, the student must address the circumstance(s) for each semester.
2. Students should attach any documentation that is relevant to their circumstance(s). For example, if the student had an illness that prevented them from attending classes, the student may provide a doctor’s note or medical billing statement as verification of illness.

The Financial Aid Office will review the appeal and may request additional verification paperwork from the student in order to document the appeal. The student also has the right to appeal the Financial Aid Office’s decision; in this instance, the student must again submit an appeal in writing and address it to the Appeals Committee. The student will be notified of the Committee’s decision within 10 days of the Committee’s receiving the appeal letter.

### ACADEMIC PLAN STATUS

Students who have had an appeal approved will be required to have an Academic Plan in place and should schedule an appointment to meet with the Registrar. No financial aid will be paid to the student account until the FAO receives a copy of the Academic Plan. The Academic Plan will be re-evaluated by the FAO at the end of each semester. Students may regain eligibility to receive Financial Aid for current and upcoming semester(s) of enrollment by either:

1. Completing the semester with grades that bring the student into compliance of Financial Aid, or
2. Completing the specific requirements of the Academic Plan.

If the student fails to meet the requirements of the Academic Plan at the end of the semester they will be placed on Financial Aid Suspension. For questions, please contact the Financial Aid Director.

### GRANTS

Grants are financial aid funds that do not have to be repaid. Federal Grants are based on need, cost of attendance, and enrollment status. There are two types of Federal grants and one State (NM) Grant:



- Federal Pell Grant: Awarded via the FAFSA process.
- Federal Supplemental Educational Opportunity Grant (FSEOG): Limited funds awarded to students with exceptional financial need in accordance with Federal guidelines.
- New Mexico Student Supplemental Incentive Grants: Limited funds targeted to New Mexico residents and are supplemental to other forms of financial aid.

## WORK-STUDY

The Work-study Program provides funds that are earned through part-time employment to assist degree-seeking students in financing the costs of postsecondary education. Federal Funds (as well as State of New Mexico funds) are allocated annually to institutions that are eligible to participate in the program. The program is administered in accordance with the laws and regulations of the US and State of NM Departments of Education to students who are enrolled or accepted for enrollment and who have unmet need as determined by official/final FAFSA results.

Federal Work-study (FWS) and New Mexico Works-study (NMWS) are designed to provide part-time employment for eligible students. Students who demonstrate financial need may be awarded on a first-come, first-served basis until funds are exhausted. If a student files the Free Application for Federal Student Aid (FAFSA) too late in the year, an award may not be issued due to lack of funding. This holds true regardless of whether the student received an FWS or an NMWS award in the past, has financial need, or has a specific FWS or NMWS job arranged.

- Students who are interested in work-study positions must indicate this on their FAFSA application.
- FWS Funds are restricted to students who are either citizens or permanent residents of the United States.
- NMWS Funds are restricted to students who are either citizens or permanent residents of the United States and who are also NM residents.
- Accepting the FWS or NMWS Award does not guarantee that a student has a job. It does give a student access to available job descriptions they may be interested in applying for.

## ELIGIBILITY

1. Must have a completed Financial Aid application on file and have unmet need
2. Must be registered in at least six (6) credit hours in an undergraduate program (preference given to students enrolled full-time due to limited funding)
3. Must be degree-seeking status
4. Must meet Satisfactory Academic Progress (SAP) 2.0 cumulative GPA (for new entering freshmen, there is no minimum high school GPA requirement)
5. Must have completed all necessary hiring paperwork

IAIA does also offer “Institutional Work-study” that is separate and not related to FAFSA submission. Please inquire with Internship and Career Office for any questions or clarification on types of work-study and application process.



## ELIGIBILITY FOR FEDERAL STUDENT AID

In order to receive Federal Student (Title IV) Aid, a student must:

- Have demonstrated financial need,
- Have proof on file with IAIA that the student has earned a high school diploma or General Education Development (GED) certificate, met standards approved by the US Department of Education, or completed high school education in a homeschool approved by the student's state,
- Be enrolled or accepted for enrollment as a regular degree-seeking student in an eligible program,
- Be a US citizen or eligible non-citizen, including students with at least 50% Native American blood who are born in Canada,
- Have a valid Social Security Number,
- Make Satisfactory Academic Progress (SAP) at the attending school (see Financial Aid SAP section),
- Certify that they will use Federal Student Aid only for educational purposes,
- Not have borrowed in excess of aggregate or annual Federal Student Loan (Title IV) limits,
- Not be in default on a Federal Student Loan (Title IV loan), and
- Not owe a repayment for a Federal Student Grant (Title IV grant).

Note: Students with previous baccalaureate degrees are not eligible for the Federal Pell Grant. However, they may be eligible to receive institutional work-study and/or institutional scholarships.

## FREE APPLICATION FOR FEDERAL STUDENT AID (FAFSA)

The form for applying for Federal Student Aid is the FAFSA (Free Application for Federal Student Aid) and is available online every October 1 for the upcoming aid year. Reapplication: A FAFSA application is good for only one academic year; each academic year a student must reapply. Complete the FAFSA online at [www.fafsa.gov](http://www.fafsa.gov).

## PRIORITY DEADLINES

For priority consideration, a student should submit a FAFSA by March 1 for the upcoming aid year.

## INSTITUTIONAL CODE

The FAFSA requires an institutional code. IAIA's institutional code is 014152.

## INDEPENDENT/DEPENDENT STUDENT STATUS

The FAFSA requires a student to apply as independent or dependent on parental support based on the US Federal Government's definition of independent status. A few examples of the Federal definition of an independent student is one who:

- is 24 years old or older (in most cases), or
- is a veteran of the US Armed Forces, or
- is an orphan or ward of the Court, or
- has legal dependents other than a spouse, or
- is married, or
- is a graduate or professional student

For help completing the FAFSA or any Financial Aid related questions and concerns, please feel free to contact the Financial Aid Office at (505) 424-5737 or (505) 424-5724.





**SCHOLARSHIPS**



# IAIA CIB/TRIBAL SCHOLARSHIP

IAIA CIB/ Tribal Scholarships are need-based scholarships (based on financial need according to final FAFSA results and compared to the overall cost of attendance). New, transfer, and current students are considered for these scholarships.

## ELIGIBILITY

- Be an enrolled member of a federal/state-recognized American Indian, Alaska Native Tribe, or Canadian First Nations
- Submit a copy of a Certificate of Degree of Indian Blood, Status Card, or other eligible documentation to the IAIA Admissions Office
- Submit a new FAFSA each year (and complete the process)
- Maintain a 2.0 minimum cumulative grade point average (CGPA). Note: The high school GPA is waived for new freshmen and GED recipients who have not yet attended college. Transfer students must have a 2.0 minimum cumulative transfer GPA from the most recent institution attended.
- Be a degree-seeking student enrolled in at least six credit hours

## AWARD AMOUNTS

- For full-time students, the award is (up to) \$500 maximum per semester (depending on official unmet need)
- For part-time students (6–11 credits), the award is (up to) \$200 maximum per semester (depending on official unmet need)
- Students who are enrolled in less than 6 credits do not qualify

## LIFETIME LIMIT

The certificate lifetime award limit is \$1,500 (three full-time semesters). The associate degree lifetime award limit is \$2,500 (five full-time semesters). The bachelor's degree lifetime award limit is \$5,000 (10 full-time semesters).

## TIME OF AWARD

The CIB/Tribal Scholarship is determined after a student is admitted. If a student qualifies, the award is placed on the student's Financial Aid account (via Empower). Note: There is no incoming GPA requirement for new entering freshmen. However, the student's Official Tribal Affiliation Document must be on file.

## CREDIT HOUR VERIFICATION

A scholarship recipient's credit hours are verified at midterms. If the student withdraws from any courses, the scholarship award may be pro-rated following midterm credit hour verification. Also, at midterms (and thereafter until the end of the award term), if the student no longer has an official unmet need (up to the student's cost of attendance) or if the unmet need is reduced due to other financial aid (internal/external), the student may no longer qualify for the scholarship in part or in entirety. The scholarship will be canceled (in entirety or in part) from the student's account, which might result in a bill.

## DISBURSEMENT

CIB/Tribal scholarships are disbursed the first Friday following the date midterm grades are due to the Registrar's Office. Under no circumstances are these awards disbursed before midterms.



# IAIA MERIT SCHOLARSHIP

## ELIGIBILITY

- **New Students:** For new students who have graduated from high school with no prior college experience, high school CGPA is used to determine eligibility. New students who have successfully earned their GED are also eligible to receive the merit scholarship award their incoming semester in the amount of \$500.
- **Transfer Students:** The CGPA from the student's most recent college transcript is used to determine eligibility. Transfer students whose CGPA is from colleges which are NOT accredited are not eligible to receive the merit scholarship their first semester at IAIA.
- **Continuing Students:** The CGPA from the student's most recent semester is used to determine eligibility. For example, if a student's CGPA is 3.25 following the completion of the fall semester, the student will be awarded \$500 for the subsequent full-time semester.

Award Amounts: The award amounts depend on the student's CGPA, according to the following table:

CGPA	AWARD
2.99 and below	\$0
3.00 to 3.49	\$500
3.50 to 3.89	\$750
3.9 to 4.00	\$1000

- **Notice of award and disbursement:** Following the review of the student's CGPA, the award will be posted on the student's Financial Aid account (via Empower). The scholarship is posted to the student's account and if eligible a disbursement check will be issued the first Friday following the last day to drop a course without the course appearing on the students' transcripts.
- For eligibility, candidates must be enrolled full-time in a degree-seeking program.

## AMERICAN INDIAN COLLEGE FUND (AICF) SCHOLARSHIP

IAIA is one of 38 tribal colleges that receive scholarship funds from AICF. In order to be eligible, a student must complete an AICF application. AICF scholarships are awarded through the IAIA Financial Aid Office. Awards are based on need, merit, and other requirements. Contact the Financial Aid Office for details.

## JOHNSON SCHOLARSHIP FOUNDATION AWARDS (BUSINESS AND ENTREPRENEURSHIP STUDENTS)

Through the generous support of the Johnson Scholarship Foundation, merit and need-based scholarships are available to qualified Native students (CIB must be on file with the IAIA Admissions Office) who are enrolled in IAIA's Business Certificate program. Applications are due at the beginning of each semester and awards are competitive. Please contact the Business and Entrepreneurship Coordinator for detailed information.

## NEW MEXICO LEGISLATIVE LOTTERY SCHOLARSHIP

The Lottery scholarship pays a percentage of your tuition. The percentage may change each year depending on New Mexico Lottery revenues and may be as much as 100%. The scholarship starts your second semester if you meet the requirements by the end of your first semester. Contact the financial aid office for more details.





# NEW MEXICO OPPORTUNITY SCHOLARSHIP

IAIA participates in the New Mexico Opportunity Scholarship Program. To be eligible, a student must:

- Be a New Mexico resident
- Be at least a part-time student
- Maintain a 2.5 GPA

Awards vary and depend on the amount of our allocation from the State of New Mexico. For more information on the NM Opportunity Scholarship and its requirements please visit [hed.nm.gov/financial-aid/scholarships/new-mexico-opportunity-scholarship](https://hed.nm.gov/financial-aid/scholarships/new-mexico-opportunity-scholarship).

## OTHER IAIA SCHOLARSHIPS (ENDOWED AND NAMED/CURRENT USE)

Endowed and Named/Current Use Scholarships are donated gifts to IAIA with varying criteria. The availability of these scholarships depends on the continuing commitment of donors as well as fluctuations in the stock market and the economy. The awards' amounts vary. These scholarships are only available to degree-seeking students. Please inquire at the Financial Aid Office or within your specific IAIA department about the availability, criteria, and application process for specific details.

## OTHER AID

### STUDENT BENEFIT FUND (EMERGENCY ASSISTANCE)

### TRIBAL HIGHER EDUCATION GRANTS AND SCHOLARSHIPS

Enrolled members of American Indian and Alaska Native Tribes are encouraged to apply for scholarships or grants through programs offered by their Tribes, as well as by the Bureau of Indian Affairs (BIA). Each Tribe has developed its own forms, procedures and deadlines; students should request information directly from their affiliated tribal agency. Most Tribal scholarships or grants require a Financial Needs Analysis (FNA), based on the student's FAFSA information, to be completed by a school's Financial Aid Office.

Note: It is imperative that a student submit the FAFSA early in order to determine eligibility for Tribal grants. It is the student's responsibility to apply for these grants or scholarships and submit FNA forms to the IAIA Financial Aid Office.

### VETERANS' ASSISTANCE

IAIA offers programs approved for compensation under the GI Bill®. Eligible veterans must complete the VA paperwork as well as all admission requirements for degree-seeking status and submit a copy of their DD214. Official transcripts from colleges previously attended must be on file at the time of application. Please contact the IAIA Financial Aid Office for further details.

*GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA). More information about education benefits offered by VA is available at the official U.S. government website at [www.benefits.va.gov/gibill](http://www.benefits.va.gov/gibill).*

### WORK-STUDY (INSTITUTIONAL BASED)

IAIA offers competitive/limited student work-study employment that is funded via various IAIA departments. This type of work-study is not based on official FAFSA results and is not financial need-based employment. Please inquire with the Financial Aid Office for any questions or clarification on types of work-study and application processes. Must have a minimum 2.0 cumulative GPA to be eligible. Note: For new entering freshmen, there is no minimum high school GPA requirement.



## OTHER FINANCIAL AID INFORMATION

### CONSORTIUM AGREEMENTS

Consortium agreements allow the student to be paid financial aid based on their combined enrollment at IAIA and another school. To be eligible, the student must be taking classes at the other school that will qualify to transfer to IAIA as part of their IAIA degree program. The student should ask the Financial Aid Office for the form and is responsible for getting it filled out by the other school and returning it to IAIA.

### DEFAULTED LOAN STATUS

Any student who has applied for Federal Aid (via official FAFSA results) and has been determined to be in Loan Default is not eligible to receive any Federal Aid (per Federal Regulation).

- The awarding/selection of State or Institutional (IAIA-based) Funding may reflect this Federal Regulation until the default is resolved/cleared. Until official documentation from the US Department of Education is received and is evidenced on the National Student Loan Database (NSLD) website, the student may not be considered for any State and/or IAIA-based funding. At such time, the default is resolved/cleared, the student may be reviewed for aid, and any potential awards will be dependent upon funding availability.
- Additionally, Tribal agencies will be notified of loan default status via the Tribal Financial Needs Analysis form, as the student has authorized the release of any/all financial data, which does include any loan default status. It will be up to the Tribe to determine if they wish to proceed with aid.

### DISBURSEMENT OF AWARDS

- All Financial Aid received on behalf of a student is credited directly to the student's account. When a credit balance exists, the student will receive a refund check. Annual awards are divided in half; half is applied to the fall semester and half to the spring semester. Disbursements are available on the first Friday following the last day to drop classes without appearing on transcripts.
- Work-study wages are paid directly to students on a biweekly basis through the Payroll office. Students are responsible for submitting their individual time sheets to their supervisors in a timely manner. Students who do not submit timesheets will not be paid in the current payment cycle and will be paid according to the payment cycle in which the timesheet reflects.

### FINANCIAL NEEDS ANALYSIS (FNA): DETERMINING ELIGIBILITY FOR FINANCIAL AID

A student's financial eligibility is defined as the total Cost of Attendance (COA) minus the student's Student Aid Index (SAI). The SAI is determined by a federal formula used for all students by the U.S. Department of Education (USDOE). COA includes the following elements: tuition and fees, housing and food, books and supplies, transportation, and reasonable personal expenses that are established/set on an annual basis by the IAIA Financial Aid Office (FAO) in accordance with Federal Regulation. For students with dependents, the student is required to notify the FAO so that the COA may be reviewed to include childcare expenses.

At IAIA, the Free Application for Federal Student Aid (FAFSA) is used to determine the official SAI. The EFC is primarily based on Adjusted Gross Income (AGI), family size, untaxed income, taxes paid and assets. Extraordinary circumstances may be reviewed/considered as presented to the FAO. The FAFSA must be completed to determine a student's need (if any) for FNA review. The student must file their FAFSA and submit any/all signed FNA documents to the FAO before a review can be conducted and submitted.



## OVER AWARDS

“An over award is created when a student’s aid package exceeds the student’s need.” (Please see the FSA Handbook for regulations from the US Department of Education, which is accessible online at <https://fsapartners.ed.gov/knowledge-center/fsa-handbook>.)

“If the school learns that a student received financial assistance that was not included in calculating the student’s eligibility for aid, and that assistance would result in the student’s total aid exceeding their financial need, (over award) the school must take steps to resolve the over award.” 34 CFR 673.5

Students who have exceeded the Cost of Attendance (COA) in scholarships or grants will have need-based aid returned to comply with mandated US Department of Education regulations. Returned aid will be reviewed/processed in the following manner:

- (Unearned) Work Study
- Campus-based need-based aid
- Institutional need-based aid

Please keep in mind that this applies only to students who receive need-based aid.

## PELL LIFETIME ELIGIBILITY USED

The amount of Federal Pell Grant funds a student may receive over their lifetime is limited by federal law to be the equivalent of six years of Pell Grant funding. Since the maximum amount of Pell Grant funding a full-time student can receive each year is equal to 100%, the six-year equivalent is 600%. The US Department of Education keeps track of each student’s LEU by adding together the percentages of Pell Grant scheduled awards that a student received for each award year.

## REPEATS AND AUDITS

If a student passes a class but repeats it for a higher grade, financial aid will not pay for the 2nd repeat of the class, nor does financial aid pay for 3rd or subsequent repeats of classes—whether the student failed or passed the 2nd time of enrollment.

If a student audits a class, the student is required to pay to attend the class but does not receive credit for the class. Financial aid cannot pay for audited classes.

## WITHDRAWAL AND REFUND POLICIES

A student who withdraws from the university must complete the official withdrawal process via the IAIA Registrar before leaving IAIA. It is the student’s responsibility to submit all required forms to the Registrar prior to departing IAIA. The date on the completed form (or the official last date of course attendance) is the official withdrawal date. Charges and financial aid will be pro-rated based on this form. Any money owed to IAIA must be paid or transcripts will be withheld. Refunds will not be made to students who are dismissed through disciplinary action.

## YEAR-ROUND FEDERAL PELL GRANT

The Federal Pell Grant Program now allows eligible students to receive up to 150% of their Federal Pell Grant Scheduled Award for an award year. For questions, please visit with the IAIA Financial Aid staff.





## ROOM AND BOARD REFUND

To receive a refund, a student who withdraws from IAIA must complete a withdrawal form. This form is available from the IAIA Registrar. The date on the completed form is the official withdrawal date. Any money owed to the Institute is payable on the day of withdrawal. Refunds will not be made to students who are dismissed for disciplinary reasons or who, for academic reasons, are not eligible for refunds to on-campus housing and the meal plan.

Subject to the above policy, any refund the student is due will be calculated as follows: If a student withdraws prior to moving into the on-campus housing and beginning a meal plan, they will be refunded 100%. Otherwise, on-campus housing and meal plan refunds will be pro-rated based on the number of weeks the student has stayed on-campus and used the meal plan. Any housing damage will be deducted from eligible refunds.

## TUITION REFUND POLICY–FALL/SPRING

First week of classes:	90% of tuition refunded
Second week of classes:	80% of tuition refunded
Third week of classes:	70% of tuition refunded
Fourth week of classes:	60% of tuition refunded

After the fourth week of classes, no tuition will be refunded.

## TUITION REFUND POLICY–SUMMER

After the second day of classes, no tuition will be refunded.



**INTERNSHIPS AND CAREERS**





Learning is an experiential process. Learning in Native American communities has often been based on the experiential model of direct engagement in an activity. The following steps characterize experiential learning: observation, initial participation, reflection on what has been learned through participation, increased awareness and closer observation, deeper reflection, and increased levels of participation as expertise develops leading to mastery of the activity.

IAIA includes this model of learning as essential to all its academic programs. To augment classroom lectures, reading, writing, speaking, and thinking, we at IAIA believe in doing and being as part of learning. Many studio courses already integrate this practice as a regular part of the educational process.

To provide additional opportunities for experiential education, IAIA includes Internships and Apprenticeships in its educational model. Students may enroll in these educational opportunities with the support of their academic advisors. Internships and apprenticeships may count for either elective or major credit to fulfill the requirements for graduation. They do not count toward general education. For Internships and Apprenticeships, contracts are written which specify the expectations for both the student and the supervisor or mentor. They list the total number of contact hours which will determine the amount of academic credit awarded (see Credit Hours below). Contracts will state the days, times, and places where the learning will occur. Contracts are signed by the student, the academic advisor or sponsoring faculty member, and the internship supervisor or apprenticeship mentor. Internships and apprenticeships are conducted on a pass/fail or credit/no credit system. Grades are not given for these experiences.

- INTERNSHIP I 290/390 (Prerequisite: 2nd year standing)
- INTERNSHIP II 490 (Prerequisite: 3rd year standing)

## INTERNSHIPS

Internships place students within existing organizations to learn directly from fellow employees, volunteers, clients, and others. Internships provide valuable hands-on, real-world opportunities for student learning to deepen and strengthen classroom instruction and prepare students for professional careers in their chosen fields. Students report to workplace supervisors and fulfill workplace expectations to receive academic credit.

All students keep a journal to document their learning. They will write a final reflective paper. Workplace supervisors will complete an evaluation form commenting on student's learning in the workplace.

Over their four years, students may enroll in two levels of internships for variable credit. Students may enroll in one to six credit internships.

### INTERNSHIPS ARE AVAILABLE IN THE FOLLOWING PROGRAMS

- MUSM390, MUSM490 for work in galleries or museums
- ARTS290, ARTS490 for work in arts organizations any of the following prefixes may be used: CERA, DIGA, JEWL, PRTM, SCUP, PHOT, PTNG
- IDST290, IDST490 Indigenous Studies-for work in tribal organizations and institutions serving Native peoples
- CINE290, CINE390, CINE490 Cinematic Arts and Technology
- CRWR290, CRWR490 Creative Writing, for work in publications, public relations, publishing, journalism, theater or performing arts organizations
- PERF280, Performing Arts
- BUSN290, Business Internship for projects supporting a new or existing business, in an area such as marketing, finance, management, and/or strategic planning





## APPRENTICESHIPS

Apprenticeships place students in a direct, one-on-one mentoring relationship with an elder, a master artist, or a cultural expert who is willing to share their expertise and experience with a student. The student will assist the mentor on a specific project or undertaking. In this way, through observation and direct involvement, students will become familiar with new artistic processes, cultural practices, and related approaches. All students keep a journal to document their learning. Each student will write a final reflective paper. Mentors will complete an evaluation commenting on student learning through this experience.

Over their four years, students may enroll in two levels of apprenticeships for variable credit. Students may enroll in one to six credit apprenticeships.

- APPRENTICESHIP I 295/395
- APPRENTICESHIP II 495

Apprenticeships are available in the following programs:

- MUSM395, MUSM495 Museum Studies for one-on-one learning with an independent curator or related project
- ARTS295, ARTS495 Studio Arts for one-on-one learning with a master artist or craftspersons. Any of the following prefixes may be used: CERA, DIGA, JEWL, PRTM, SCUP, PHOT, PTNG
- IDST295, IDST495 Indigenous Studies for one-on-one learning from a tribally-acknowledged expert
- CINE 295, CINE495 for one-on-one learning with an independent media artist
- CRWR295, CRWR495 Creative Writing for one-on-one learning with a writer
- PERF285, Performing Arts

## CAREERS

Choosing your major is the beginning of your university journey. Discovering where and what opportunities your major will create based upon your skills, passions and interests is a significant outcome of university. Students are encouraged to begin early. IAIA Internship and Career services located in the Student Success Center (SSC) provides individual and group career opportunities through a variety of resources for short-term and long-term career planning and exploration. All services are available to current students and alumni.

Strength-Based Services Offered:

- Work-Study
- One-on-one career planning
- Group career planning
- Career planning workshops
- Classroom visits
- Graduate School Day
- Career Fair
- Graduate school preparation
- Job Search (on campus/off campus)
- Cover Letter and Resume assistance
- Interviewing skills



**ACADEMICS**





**ACADEMIC CALENDARS**





## 2024–2025 ACADEMIC CALENDAR (UNDERGRADUATE)

The IAIA Academic Calendar contains a listing of academic-related dates. For a listing of community events, see the IAIA Community Calendar at [www.iaia.edu/calendar](http://www.iaia.edu/calendar), or contact [calendar@iaia.edu](mailto:calendar@iaia.edu) to receive an invite to view shared calendar.

MONTH	DATE	2024 FALL SEMESTER
AUGUST	08-11	Residence Hall opens for new students
	08-12–08-16	New student orientation, advising, and registration (mandatory)
	08-15	One-day orientation for transfer students
	08-18	Residence Hall opens for returning students
	08-19	Courses begin (last day to register)
	08-26	Last day to add/drop a course (will not appear on transcript)
	08-29	President’s Convocation
SEPTEMBER	09-02	Labor Day (university closed)
OCTOBER	10-07–10-11	Midterm examination week
	10-14	Indigenous Peoples Day/Experiential Learning Day (university closed)
	10-15	Midterm grades due to registrar by noon
	10-18	Midterm grades available via EMPOWER
NOVEMBER	11-04	Last day to withdraw from a course with approval (will appear on transcript)
	11-04–11-29	Course evaluations
	11-11	Veterans Day (university closed)
	11-14	Last day to petition to graduate for Spring 2025 (petitions will not be accepted after November 14, 2024)
	11-15	Spring 2025 pre-registration begins
	11-18	Last day to remove Incomplete grade from previous semester
	11-27	Study Day
	11-28–11-29	Thanksgiving Holiday observed (university closed)
DECEMBER	12-09–12-13	Final examination week
	12-13	End of Fall semester
	12-17	Final grades due to registrar by noon
	12-20	Final grades available via EMPOWER
	12-24–01-01	Winter break and New Year’s observed (university closed)
MONTH	DATE	2025 SPRING SEMESTER
JANUARY	01-12	Residence Hall opens for new students
	01-13–01-17	New student orientation, advising, and registration (mandatory)
	01-16	One-day orientation for transfer students
	01-19	Residence Hall opens for returning students
	01-20	Martin Luther King Jr. Day (university closed)
	01-21	Courses begin (last day to register)
	01-27	Last day to add/drop a course (will not appear on transcript)



MARCH	03-10–03-14	Midterm examination week
	03-17–03-21	Spring Break (no classes)
	03-18	Midterm grades due to registrar by noon
	03-21	Midterm grades available via EMPOWER
	03-24	Courses resume
APRIL	04-07	Last day to withdraw from a course with approval (will appear on transcript)
	04-07–05-01	Course evaluations
	04-10	Pre-registration for Summer 2025 and Fall 2025 begins
	04-16	Last day to petition to graduate for Fall 2025 semester (petitions will not be accepted after April 16, 2025)
	04-21	Last day to remove Incomplete grade(s) from previous semester
MAY	05-12–05-16	Final examination week
	05-16	End of Spring semester
	05-17	Graduation Commencement
	05-20	Final grades due to registrar by noon
	05-23	Final grades available via EMPOWER
	05-26	Memorial Day (university closed)
<b>MONTH</b>	<b>DATE</b>	<b>2025 SUMMER SEMESTER</b>
JUNE	06-02	Courses begin
	06-03	Last day to add/drop a course (will not appear on transcript)
	06-19	Juneteenth (university closed)
	06-23–06-27	Midterm examination week
JULY	07-01	Midterm grades due to registrar by noon
	07-03	Midterm grades available via EMPOWER
	07-04	Independence Day (university closed)
	07-07	Last day to withdraw from a course with approval (will appear on transcript)
	07-21–07-25	Final examination week
	07-25	End of summer semester
	07-29	Final grades due to registrar by noon
AUGUST	08-01	Final grades available via EMPOWER



# 2024–2025 ACADEMIC CALENDAR (GRADUATE)

The IAIA Academic Calendar contains a listing of academic-related dates. For a listing of community events, see the IAIA Community Calendar at [www.iaia.edu/calendar](http://www.iaia.edu/calendar), or contact [calendar@iaia.edu](mailto:calendar@iaia.edu) to receive an invite to view shared calendar.

MONTH	DATE	2024 SUMMER SEMESTER—MFA IN CULTURAL ADMINISTRATION (MFACA)
JUNE	06-03	MFA in Cultural Administration summer course begins
	06-03	Last day to add/drop course (will not appear on transcript)
	06-19	Juneteenth (university closed)
	06-24–06-28	Midterm examination week
JULY	07-02	Midterm grades due to registrar by noon
	07-04	Independence Day (university closed)
	07-05	Midterm grades available via EMPOWER
	07-08	Last day to withdraw from course with approval (will appear on transcript)
	07-22–07-26	Final examination week
	07-26	End of summer semester
	07-28	MFA in Cultural Administration residency begins
	07-28	Last day to add/drop residency (will appear on transcript; pro-rated refund)
	07-30	Summer course final grades due to registrar by noon
AUGUST	08-01	Summer course final grades available via EMPOWER
	08-02	End of residency
	08-06	Residency final grades due to registrar by noon
	08-08	Residency final grades available via EMPOWER
MONTH	DATE	2024 PRE-FALL SEMESTER—MFA IN CREATIVE WRITING (MFACW)
JULY	07-06	MFA in Creative Writing residency orientation
	07-07	MFA in Creative Writing residency begins
	07-07	Last day to add/drop residency (will appear on transcript; pro-rated refund)
	07-09	Last day to withdraw from residency with approval (will appear on transcript; no refund)
	07-14	End of residency
	07-16	Residency final grades due to registrar by noon
	07-18	Residency final grades available via EMPOWER
AUGUST	08-17	Eight-week Critical Writing course for first-year MFACW students begins
OCTOBER	10-12	End of Critical Writing course
	10-14	Indigenous Peoples Day (university closed)
	10-15	Critical Writing grades due to registrar by noon
	10-17	Critical Writing grades available via EMPOWER





MONTH	DATE	2024 PRE-FALL SEMESTER—MFA IN STUDIO ARTS (MFASA)
JUNE	06-08	MFA in Studio Arts residency orientation
	06-09	MFA in Studio Arts residency begins
	06-10	Last day to add/drop residency (will appear on transcript; pro-rated refund)
	06-11	Last day to withdraw from residency with approval (will appear on transcript; no refund)
	06-16	End of residency
	06-18	Residency grades due to registrar by noon
	06-19	Juneteenth (university closed)
	06-20	Residency grades available via EMPOWER
MONTH	DATE	2025 PRE-SPRING SEMESTER—MFAS IN CREATIVE WRITING AND STUDIO ARTS
JANUARY	01-04	MFA orientation
	01-05	MFA courses begin
	01-05	Last day to add/drop a course (will not appear on transcript; pro-rated refund)
	01-07	Last day to withdraw from a course with approval (will appear on transcript; no refund)
	01-12	End of MFA residencies
	01-15	Residency grades due to registrar by noon
	01-17	Residency grades available via EMPOWER





# ENROLLMENT AND REGISTRATION

## REGISTRATION

- Degree-seeking students and Certificate students are able to go online to register for courses beginning on the first day of pre-registration until the first day of classes. Students will be issued a PIN number by their Advisor. Registering with the PIN allows the registration to be “pending.”
- Student registrations are not official until the advisor has approved the registration through Empower. Students must press the “Submit Preferred Order and Notify” button on the registration screen to ensure the advisor receives an emailed request to approve the registration.
- First-semester freshmen will register with their advisor during the mandatory New Freshman Orientation the week before classes.
- Non-degree students may enroll for courses after degree-seeking students have pre-registered. Non-degree students are enrolled through the Admissions Office and with the permission of the Instructor and the Academic Dean.
- Pre-registered students must have a signed “payment plan” in place by the Last Day to Add/Drop for each semester or the student’s registration will be dropped. Students awarded financial aid in an amount that covers the cost of attendance are not required to submit a payment plan.

## REGISTERING FOR A COURSE THAT IS FULL

On the first day of classes, students should attend the class. If the instructor allows the student into the course, the student is to complete and sign the “Add/Drop” form, which can be found on the IAIA website at [www.iaia.edu/academics/registrar](http://www.iaia.edu/academics/registrar).

## HOLD POLICY

A “hold” may be placed on a student’s enrollment, transcript request, or diploma when a student has not met the conditions or obligations of IAIA as outlined in this catalog, the Student Handbook, or other official IAIA publications. For example, the Student Accounts Office may place a hold for an unpaid financial obligation to the Institute. The Dean of Students may place a hold on the enrollment of a student who has been suspended or expelled for disciplinary reasons. A hold may also be placed on the enrollment of a student who has been placed on Academic Suspension.

## ABSENCES

The Attendance Policy is in effect on the first day of classes and attendance is mandatory. Faculty members take roll and report absences through the Empower system beginning the first day of class. For a student who adds the course during the Add/Drop period, attendance begins on the first day of the student’s enrollment.

## COURSE SCHEDULES

The official course schedule is listed on the website each semester for the following semester.

## ENGLISH AND MATH PLACEMENT

IAIA provides placement tests to all incoming degree-seeking freshman students and degree-seeking transfer students. This testing helps ensure that a student is placed into the appropriate English and math courses.

In the event that an incoming freshman or transfer student has taken and passed equivalent college-level English Composition courses (ENGL101 and 102) with a grade of “C” (2.0) or better, that student is exempt from taking placement testing. Transfer students who have passed equivalent College Math and English Composition courses with a grade of “C” (2.0) or better are exempt from taking placement testing. Students may place into a higher-level English course if their scores on the testing warrant such a change. However, the student must discuss English and Math course options with their advisor before changing their pre-assigned placement.





Depending on the student's placement test score, the student may be given the opportunity to test out of English 101 by taking the College Board's College-Level Examination Program (CLEP) at their own expense at a certified College Testing Center.

## THE IAIA CLEP REQUIREMENTS ARE AS FOLLOWS

- College Composition is a multiple choice exam that requires two essays, graded by the Institute of American Indian Arts (IAIA), and is worth up to six credits to cover ENGL101 and ENGL102 if successfully passed.
- College Composition Modular is a multiple choice exam with one essay, to be graded by IAIA, and is worth up to three credits to cover ENGL101 if successfully passed.

Transfer students who have not successfully completed college-level math or English courses with a grade of "C" or better must complete the necessary placement tests at the Student Success Center before registration.

Students who are required to take Math 098 or 099 and/or English 098 or 099 courses must take these courses in their first year at IAIA. Grades and credits earned in 098 and 099 courses do not apply to a student's AA/AFA or BA/BFA degree and are not used in calculating grade point averages. Developmental courses taken at other institutions are not transferable to IAIA.

Regardless of their placement, students who have not already fulfilled their college-level English requirements, through transfer credits or CLEP, are required to take English composition courses beginning in their first semester at IAIA and to continue each semester until the sequence is completed.

Note: While 098 and 099 courses count toward dorm residence requirements and full-time status at IAIA, some funding agencies do not consider 098 and 099 courses part of a full-time load when determining eligibility for funds. Students who enroll for 098 and/or 099 course(s) may need to register for credits beyond the required 098 and/or 099 course(s). Contact the Financial Aid Office for clarification of course load requirements for financial aid.

## THE IAIA AP CREDIT POLICY

IAIA accepts AP credit for students who have taken the exam. The course itself does not qualify for college credit. The final score is reported on a 5-point scale as follows:

- 5 = extremely well qualified
- 4 = well qualified
- 3 = qualified
- 2 = possibly qualified
- 1 = no recommendation

"Qualified" means that the student has proven capable of doing the work of an introductory-level course in a particular subject at college. IAIA grants credit and placement for scores of 3, 4, or 5.

In order to be considered for credit or placement, students must send official AP scores to the IAIA Office of Admissions.

## PREREQUISITE POLICY

Prerequisite courses may be waived by permission of instructor. There are a number of academic majors that require students to take courses offered by another major. In these circumstances, any prerequisite course or courses may be waived. The prerequisite waiver form will need to be completed and signed by the instructor. The reason for the prerequisite waiver in these circumstances shall be listed as "non-major." The form is then given to the Registrar in order to successfully complete registration for this required course.

## ACADEMIC ADVISING

Students have the option to request a change of advisors. Please contact the Registrar at (505) 428-5954 for information on that process and the appropriate form to request the change. For all students, Academic Advisors are a central resource on campus for assistance with a



wide range of issues. Advisors will not always know all of the answers to your questions, but they will be able to help you find the right person to talk to. Advisors will remind you of critical deadlines, help you choose appropriate classes each semester to ensure that you progress toward your degree, and help you learn to navigate the university environment.

Academic Advising is an ongoing collaborative process between a student and an advisor focused on the development and pursuit of the student's academic and personal goals.

We believe that positive human connections empower personal growth and development. In an academic setting, one of the central relationships that students develop is with an Academic Advisor. We believe the advising relationship is built on mutual respect, trust, and accountability. We believe that advising—through the sharing of knowledge, wisdom, and experience—teaches a student to make meaningful and informed decisions.

## CHANGES IN ENROLLMENT

### ADD/DROP

Courses may be added, dropped, or changed throughout the first week of the fall/spring semesters and the first two days of the summer semester, what is known as the Add/Drop Period.

A student wishing to add, drop, or change their course schedule within the Add/Drop Period should meet with their academic advisor. Following the Add/Drop Period students may still withdraw from a class up to the end of the Withdrawal Period.

Please see the Current Academic Calendar for Add/Drop dates.

### WITHDRAWAL FROM A COURSE

Students may officially withdraw from a course with their advisor's permission before the last day to withdraw (see Academic Calendar). The student's advisor must sign the Course Withdrawal Form before it is filed in the Registrar's Office. The withdrawal will be recorded as a "W" on the student transcript. Withdrawing from a course impacts the student's completion rate and can impact both financial aid and academic standing. Please see the Financial Aid section on Satisfactory Academic Progress (SAP) for additional information regarding academic progress and completion rates.

### WITHDRAWAL FROM THE UNIVERSITY

Withdrawal from IAIA has both an academic and a financial impact on a student. A student who is planning to withdraw must complete a Withdrawal Form, which can be found on the IAIA website, in order to withdraw officially from IAIA. The student must also participate in an exit interview with the Retention Director prior to departure from campus. Withdrawing from a course impacts the student's completion rate. Please see the Financial Aid section on Satisfactory Academic Progress (SAP) for additional information regarding academic progress and completion rates. Students who register for courses and decide not to attend IAIA, but who fail to properly withdraw from the school before the last day to add/drop classes, will be charged tuition and may be given a grade of F.

See Tuition Refund and Financial Aid Refund policy. The Withdrawal Form can be picked up at the Registrar's Office.

### ADMINISTRATIVE WITHDRAWAL

The IAIA Deans and Provost reserve the right to withdraw a student from any class(es) and/or program(s) based on gross violations of the student handbook or catalog and/or when such a withdrawal is necessary for the health, safety, or well-being of the student or the IAIA Community.

### MEDICAL WITHDRAWAL FROM THE COLLEGE

If a student must leave IAIA due to a death in the family, a sudden illness, or any other valid reason, but plans to return to IAIA, the student should do the following:



- Complete a Medical Withdrawal/Check-out Form in order to withdraw officially from IAIA. Students who do not follow this procedure may receive failing grades for all registered courses which may adversely affect eligibility for re-admittance. The Medical Withdrawal/Check-out form can be found on the IAIA website.
- On-campus students: Notify the Housing Director and/or the Residence Assistant immediately before leaving the dorm. If neither is available, call the Office of the Dean of Student Life at (505) 424-2336 or (505) 424-2337 and leave a message regarding the emergency.
- Off-campus students: Call the Office of the Dean of Student Life at (505) 424-2336 or (505) 424-2337 and leave a message regarding the emergency. Upon returning to IAIA, the student will be required to show documentation of the emergency.

## WITHDRAWAL OF A STUDENT FROM A CLASS DUE TO BEHAVIOR

The Classroom and Studio Conduct Policy stipulates appropriate and inappropriate behavior in a classroom or studio context. This includes field trips, service learning experiences, internships, apprenticeships, and other faculty-led educational programs that students of IAIA participate in whether on or off campus. The faculty member is responsible for enforcing the policy.

The faculty member must speak to the student if a violation of the policy occurs. Speaking directly with the student is the required first step. It is suggested that this be a private conversation between the faculty and the student occurring in the hall outside of the classroom or in the faculty office—and should occur immediately following the behavior violation.

If the violation is severe enough, the faculty member may request the student to leave the class immediately, may request the student speak to them prior to returning to class, and/or may request the student leave immediately and contact either security and/or the Dean of Students.

If the faculty member is satisfied that after speaking with the student, the violation is understood and the student agrees not to repeat it, the student may return to the class.

If the behavior recurs either during the same class period or in a subsequent class period, the faculty member should then require that the student leave the class and report the violation to the Dean of Students using the INCIDENT REPORT FORM available via Campusnet in addition to calling the Dean of Students. If the student refuses to leave the class, security may be called to remove the student from the class.

If the behavior is not corrected after this second incident and has been reported to the Dean of Students, the faculty member should withdraw the student from the class due to behavior violations. The WITHDRAWAL OF A STUDENT DUE TO BEHAVIOR VIOLATION FORM should be completed. A copy should be sent to the Dean of Students, the Registrar, and the student. The faculty member should keep a copy for their records. A student may appeal a case, utilizing the appeal process established, for any behavior violation on campus. To appeal, the student should speak with the Dean of Students and receive instruction on the steps and process for a formal appeal.

## WITHDRAWAL POLICY

Faculty will initiate student withdrawal from a class for only the following reasons:

1. Lack of attendance according to the Attendance Policy.
2. Behavioral violation according to the Studio and Classroom Conduct Policy. The faculty member must follow the correct procedure and complete the appropriate form and submit it to the Registrar to withdraw a student.
3. Non-participation in fully online classes.

A faculty member cannot enter a “W” onto the midterm or final grade sheet. Only the Registrar can enter the “W” onto the grade sheet. A student may initiate a withdrawal from a course with their advisor’s permission before the last day to withdraw (see Academic Calendar). See “Changes in Enrollment” for current policies on student-initiated withdrawal.





## CHANGE OF MAJOR

Students who wish to change their major must meet with their Academic Advisor and file a completed Change of Major form in the Registrar's Office.

## DOUBLE MAJOR

A double major can be earned when both majors lead to the same degree name (BA or BFA). For example, if a student completes the requirements for the BFA degree in Studio Arts and the BFA degree in Museum Studies, they will earn a single BFA degree with a double major. A single degree with two majors leads to a single diploma; both majors are noted on the student's diploma and transcript.

## DOUBLE DEGREES

A double degree can be earned when both majors lead to different degrees (BA and BFA). For example, if a student completes the requirements for the BA degree in Indigenous Liberal Studies and the BFA degree in Creative Writing, they will earn two separate degrees. A double degree leads to two diplomas; both degrees are noted on the student's transcript.

## DOUBLE MAJOR AND DOUBLE DEGREE GUIDELINES

1. The applications are available on the IAIA website at [www.iaia.edu/academics/registrar](http://www.iaia.edu/academics/registrar).
2. Students must have registered and completed at least one semester at IAIA.
3. Students require a cumulative GPA of 3.0 or higher.
4. If applicable, it is highly recommended that the student map out the time required to complete both majors/degrees and meet with a Financial Aid staff member to determine if the student's federal financial aid will cover the number of semesters required to complete both majors/degrees.
5. Double Major and Double Degree seeking students may only double-count a maximum of 18 credits for the BA/BFA; six credits for AA/AFA/Certification/Minor in the major department requirements.
6. Double degrees are not applicable for graduate programs.

## DECLARATION OF A MINOR

A minor may be used by the student to strengthen a knowledge base different from or complementary to the required major program. Students may elect to take a minor in Art History, Cinematic Arts and Technology, Community Wellness, Creative Writing, Indigenous Liberal Studies, Interactive Arts and Game Design, Museum Studies, Performing Arts, and Studio Arts. Students wishing to declare a minor must meet with their advisor, complete a Minor Declaration form, and file in the Registrar's Office. Minor requirements must be completed concurrent with a student's major course requirements and may not be declared after completion of a Major.

## REGISTRATION AT SANTA FE COMMUNITY COLLEGE

Students of IAIA are eligible to enroll at Santa Fe Community College (SFCC) if the course required is not offered at IAIA. Students who enroll at SFCC are expected to pay SFCC tuition and any other fees at the time of registration. If the student wishes to count the hours taken at SFCC toward their full-time status, the student must complete a Consortium Agreement and gain approval from their Academic Advisor and the IAIA Registrar. The form is available online and at IAIA's Financial Aid Office. A copy of the registration from SFCC must also be submitted upon return of the Consortium Agreement indicating enrollment at SFCC. After completing the course at SFCC, it is the student's responsibility to request the official transcripts from SFCC be sent to the IAIA Registrar's Office.

## ACADEMIC HONESTY AND INTEGRITY

IAIA students are expected to be honest and present their work and themselves with integrity. Lying, plagiarism, copying, cheating, altering records, and representing one's work as something other than it is (belonging to someone else, or having been produced outside of the requirements of the assignment) are all considered violations of IAIA policy. Violations may be addressed using the plagiarism, honesty, and behavioral policies in accordance with the commensurate infraction.



## DIRECTORY INFORMATION

Directory Information is information that can be released to the public without permission from the student. Students who do not want any directory information released must see the Registrar.

- Name
- Campus address
- Campus email address
- Mobile telephone number, only for inclusion in the IAIA emergency notification system and not for any other purpose
- Tribal affiliation
- Major
- Class level
- Terms of attendance
- Degree earned
- Date degree earned
- Academic honors and awards
- Videotapes or photographs of students participating in IAIA activities

## STATEMENT OF SUPPORT FOR 2SLGBTQIA+ AND NONBINARY COMMUNITY MEMBERS

IAIA is deeply committed to fostering a welcoming, supportive space where ALL community members can truly be seen and valued in their entirety. This includes our faculty, staff, students, and alums who identify as 2SLGBTQIA+ and by any and all gender identities.

IAIA is dedicated to affirming respect, compassion, and acceptance for all, and we celebrate diversity of backgrounds and identities. IAIA will affirm your chosen names and correct pronouns.\* We also commit to being open to feedback and to delivering regular community training to ensure a welcoming and affirming experience which is cognizant of appropriate identity and pronoun usage.

\*Please note that as a state and federally funded institution, IAIA is required to use the current legal name and gender of all students and employees when conducting state and federal reporting.

## PRIVACY POLICY: FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT (FERPA)

In accordance with FERPA (P.L. 93-380) ([www.ed.gov/policy/gen/guid/fpco/ferpa/](http://www.ed.gov/policy/gen/guid/fpco/ferpa/)), university records are confidential. These records consist of the student's admission application, high school and/or college transcripts, records of grades and academic standing, and any notes, memos, or letters about the student's scholastic progress.

Students have the right to: inspect and review their educational records; seek to have the records amended; and have some control over the disclosure of information from their records. The only people who have access to a student's file are:

- University faculty and staff who are conducting university business
- Federal, state, and local officials who, by law, must receive information from the university
- Any party designated by judicial order or subpoena, provided the university notifies the student.
- Anyone who has the student's written consent.

The Family Educational Rights and Privacy Act protects a student's right to privacy by limiting information which can be released to the public in what is referred to as Directory Information. Directory Information is that part of an education record of a student which would not generally be considered harmful or an invasion of privacy if disclosed. Directory Information can NEVER include: student identification number, race, social security number, ethnicity, nationality, or gender.



## ACCESS TO RECORDS

The Family Educational Rights and Privacy Act of 1974 (FERPA) affords students certain rights with respect to their education records. These rights include:

1. The right to inspect and review the student's education records within 45 days of the day the university receives a request for access. Students should submit, to the Registrar's Office, a written request identifying the record(s) they wish to inspect. The Registrar will make arrangements for access and notify the student of the time and place where the records may be inspected.
2. The right to ask the university to amend an education record that the student believes is inaccurate or misleading. Students should write to the Registrar, clearly identifying the part of the record they want amended, and specify why it is inaccurate or misleading. If the university decides not to amend the record as requested, the Registrar will notify the student of the decision and advise the student of their right to a hearing through the Student Life Committee 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.
3. The right to consent to disclosures of personally identifiable information contained in the student's education records, except to the extent that FERPA authorizes disclosure without consent. One exception which permits disclosure without consent is disclosure to school officials with legitimate educational interests. A school official has a legitimate educational interest if the official needs to review an educational record in order to fulfill their professional responsibility. A list of who qualifies as a school official can be obtained from the university.
4. 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.

## PLAGIARISM OF WRITTEN SOURCE MATERIAL\*

Three different acts are considered plagiarism:

1. Failing to cite quotations and borrowed ideas,
2. Failing to enclose borrowed language in quotation marks, and
3. Failing to put summaries and paraphrasing in a student's own words.

Infringement of the IAIA Plagiarism Policy will result in the following actions:

1. First Offense:
  - a. Failing grade for individual assignments or a failing grade for the course (at the discretion of the instructor)
  - b. Academic probation including:
    - i. 12-credit maximum course load
    - ii. Agreement to an Academic Plan developed by the Academic Advisor and Retention Director—plan will include one or more of the following:
      1. Required Learning Lab sessions related to academic success strategies
      2. Tutor review of all written assignments in advance of submission
      3. Plagiarism ethics education
      4. Other activities as determined during meeting with the Retention Director and Academic Advisor
2. Subsequent offense(s) and/or noncompliance with First Offense Requirements:
  - a. Academic suspension and/or expulsion from IAIA
3. Students may appeal decisions regarding plagiarism to the Academic Dean.

\*IAIA does not arbitrate claims related to artistic plagiarism nor cultural appropriation. Claims of violations to artistic copyright or trademark should be referred to the appropriate local, state, tribal, or federal legal entities.





# ACADEMIC STANDING

Academic Standing is based on the most recent semester GPA. Please note that Developmental Education courses apply toward full-time status and toward minimum number of credits successfully completed, but do not accumulate toward completion of a degree. Also note that, for purposes of financial aid, the maximum time frame to complete a baccalaureate degree is six years.

**Class Standing Definition:** Class standing is determined by the number of credit hours completed.

- Freshman: 1–30 credit hours
- Sophomore: 31–61 credit hours
- Junior: 62–92 credit hours
- Senior: 93 or more credit hours

## GOOD STANDING

A student is in academic good standing if their most recent semester GPA is 2.0 or higher.

## ACADEMIC PROGRESS

The charts below illustrate two examples of potential academic progression for a full-time student.

If a full-time student took the minimum of 12 credits per semester, excluding Developmental courses, it would take five years to complete a 4-year degree:

YEAR	SPRING	FALL	ANNUAL TOTAL
FIRST	12	12	24
SECOND	12	12	48
THIRD	12	12	72
FOURTH	12	12	96
FIFTH	12	12	120

Recommended number of successfully completed credits, excluding Developmental courses, to graduate in 4 years (for Baccalaureate):

YEAR/STANDING	SPRING	FALL	ANNUAL TOTAL
FIRST/FRESHMAN	15	15	30
SECOND/SOPHOMORE	15	15	60
THIRD/JUNIOR	15	15	90
FOURTH/SENIOR	15	15	120



## MIDTERM ACADEMIC ALERT

The Midterm Academic Alert informs students that the present quality of their academic work is below an acceptable level and that lack of improvement during the remainder of the semester will result in Academic Warning for the following semester. After midterm grades are entered, students will be notified by the Registrar if:

- Their grade point average (GPA) for the semester is below a 2.00,
- They have fallen below 12 credits,
- They are not passing any course in which they are enrolled. See page 58 for a list of courses that require a C or better.

Copies of the Midterm Academic Alert will be placed in their file in the Registrar's Office and given to their Academic Advisor. Students who receive a Midterm Academic Alert must see their Academic Advisor to discuss strategies for improvement.

## ACADEMIC WARNING

If a student is out of Good Standing at the end of a semester, they will be placed on Academic Warning. They will receive an official notice of Academic Warning from the Registrar's Office via email and a copy will be provided to their Academic Advisor. Students whose Academic Warning is linked to Incompletes will be removed from Academic Warning when they receive grades for those courses that return them to Good Standing. No permanent record of Academic Warning is placed on the student's transcript.

Academic Warning status requires specific action by the student to return to Good Standing, including:

1. Register for a maximum of 12 credits
  - a. If the student has preregistered for more than 12 credits, they must meet with their advisor to revise their class schedule.
2. Meet with their advisor within the first week of classes to develop a plan for a return to academic Good Standing
3. Participate in one or more of the following activities:
  - a. Learning Lab sessions related to academic success strategies
  - b. Regular Academic Advisor meetings
  - c. Group Mentoring Program
  - d. Other activities as determined during their meeting with their advisor
4. Return to Good Standing by the end of their semester of Academic Warning

Academic Warning may impact on a student's eligibility for Financial Aid. Students placed on Academic Warning should contact the IAIA Financial Aid Office immediately.

## ACADEMIC PROBATION

Students placed on Academic Warning in the previous semester will be placed on Academic Probation if they remain out of Good Standing in the follow semester. They will receive an official notice of Academic Probation from the Registrar's Office via email and a copy will be provided to their Academic Advisor. Students whose Academic Probation is linked to Incompletes will be removed from Academic Probation when they receive grades for those courses that return them to Good Standing. No permanent record of Academic Probation is placed on the student's transcript.

Academic Probation status requires specific action by the student to return to Good Standing, including:

1. Register for a maximum of 12 credits
  - a. If the student has preregistered for more than 12 credits, they must meet with their advisor to revise their class schedule.
2. Meet with the Retention Director within the first week of classes
3. Agree to an Academic Success Plan developed by the student and the Retention Director, including:
  - a. Required Learning Lab sessions related to academic success strategies
  - b. Regular Academic Advisor meetings
  - c. Other activities as determined during their meeting with the Retention Director



## ACADEMIC SUSPENSION

Students placed on Academic Probation in the previous semester will be placed on Academic Suspension if they remain out of Good Standing in the following semester. They will receive an official notice of Academic Suspension from the Registrar's Office via email and a copy will be provided to their Academic Advisor. Students who are in the process of completing incompletes when they receive Academic Suspension may be allowed to complete their incomplete in accordance with a previously agreed upon incomplete plan. A student who receives Academic Suspension will not be allowed to enroll in IAIA courses for a period of one regular semester (fall or spring). No permanent record of Academic Suspension is placed on the student's transcript.

Academic Suspension status requires specific action by the student to return to IAIA, including:

1. The student must apply for re-admission.
  - a. Re-admission essay should explicitly address how their academic preparedness has changed and what new strategies they intend to employ to support their success.
  - b. Students are encouraged to take at least one transferable course at another institution during their suspension to demonstrate a commitment to their academic rehabilitation.
2. Students who are granted re-admission must meet with their assigned advisor within the first two weeks of classes to review their academic progress and develop a new academic success plan.

Academic Suspension may impact a student's eligibility for Financial Aid. Students placed on Academic Suspension should contact the IAIA Financial Aid Office immediately.

## REPEATING A COURSE

To meet graduation requirements, a student may need to repeat a course which they have not passed with a minimum allowed grade. Course repetition is limited to 2 (two) attempts. If a student is unable to achieve a minimum allowed grade after 2 (two) attempts, the student should meet with their advisor to determine other approaches/solutions to meeting the program requirement.

A student may voluntarily decide to repeat a course, so as long as they have not attained the minimum allowed grade to move to the next level of coursework. The higher grade will prevail in the grade point average calculation. If the course equivalent is "repeated" at another institution with a grade of "C" or higher, the course will transfer and fulfill the requirement at IAIA; however, the grade will not replace the grade at IAIA or recalculate the GPA at IAIA.

A student may voluntarily retake a course to receive a better grade after graduating, but the new grade will not replace the original grade in the cumulative GPA.

Satisfying work pursuant to the completion of an incomplete does not constitute a course repeat.

Repeating a course may impact a student's eligibility for Financial Aid. Before repeating a course, the student should contact the IAIA Financial Aid Office immediately.

## VARIABLE CREDIT COURSES

When a course may be taken for variable credit, the exact number of credits to be taken must be listed at the time of registration and cannot be changed during the semester.

## CREDIT AND AUDIT STATUS

Non-degree seeking and Audit students are full- or part-time students who wish to take a course or courses during the semester without earning credit toward a degree. If they later wish to apply to a degree program, they must submit all of the required items for admission to that degree program.

## NON-DEGREE SEEKING AND AUDIT STUDENTS





- Pay regular tuition and fees and are subject to the IAIA's rules and regulations.
- Must live off-campus.
- Register for classes after degree-seeking students have registered.
- May not request credit status for a class after the last day to add a course according to the Academic Calendar.
- Are not eligible for financial aid from IAIA.
- Must follow IAIA policies and procedures as well as those of the Department under which the class is offered.

## CREDIT, NON-DEGREE, OR AUDIT

Non-degree seeking students may enroll in a course for credit or for audit if they have met the prerequisite(s) for that course. Students who enroll for audit attend classes but are not required to complete and turn in assignments and receive neither a grade nor credit. Courses that are audited cannot be used to satisfy a prerequisite or co-requisite. Courses offered for non-degree seeking or audit are on a space-available basis with the approvals of both the course instructor and the Academic Dean. Non-degree or audit students must gain approval of the Department Chair and the Academic Dean to enroll for courses with limited space and materials. No change to the credit/audit status will be made after the drop/add period (see Academic Calendar for dates).

## LIMITATIONS

- Audited courses may not be repeated for credit.
- Courses are offered on a space-available basis.
- Non-degree or audit students may not enroll in Independent Studies, Seminar, limited enrollment courses, or courses above the 400 level.
- Non-degree and audit students may not enroll in courses with limited space and materials. Prior approval from the Academic Dean and Department Chair is required.
- Students who have been suspended are not permitted to audit.
- Students with an Academic or Financial hold are not permitted to audit.



# ATTENDANCE POLICY

Attendance is mandatory and applies to all courses taught at IAIA. Students in all courses are expected to attend classes regularly and comply with class requirements to the satisfaction of the instructor. Excessive absenteeism will result in the student being dropped/withdrawn from a course.

## INSTRUCTOR'S RESPONSIBILITY

All instructors take attendance for all class sessions beginning with the first scheduled class meeting. All attendance must be reported in the Empower Attendance Tracking module. Attendance tracking begins on the first day of class, and attendance is mandatory. If the student misses the first day of class, they will be dropped from the course.

## ABSENTEEISM

Unless otherwise stated in the course syllabus, the following attendance policy will apply:

- After two unexcused absences, a warning will be sent to the student and their advisor via email indicating that one more absence will result in a withdrawal from the course.
- After three absences, the student will be withdrawn from the course by the instructor. If the third absence occurs prior to the withdrawal deadline, the student will receive a "W" grade if the instructor or student initiates withdrawal from the course.

It is strongly recommended that students miss class only for bona fide instances of illness or real emergency.

## TARDINESS

Three instances of tardiness—defined as five minutes late—is the same as one absence and will be treated as such. A tardy of fifteen minutes or more is considered an absence.

## MISSED WORK

If a student is absent for any reason, they are required to make up all missed work. It is the student's responsibility to check on all assignments with the instructor.

## PRE-ARRANGED ABSENCES

Students may request permission from their instructors to miss class sessions for appropriate reasons by using the Pre-Arranged Absences Form. Absences approved by the instructor will be considered "excused absences." Suitable reasons include student's documented illness, death in student's immediate family, tribal ceremony, and participation in Institute-approved activities.

Absences not considered excused include: pow-wows, vacations, work, absences before and after holiday periods or Spring Break, and similar activities. Pre-arranged excused absences must be obtained beforehand using the appropriate form with signatures. Please note that an instructor may deny a student's request for a pre-arranged absence. For Pre-Arranged Absences forms, please see the Retention Director in the Student Success Center.



## LACK OF PREPARATION

The instructor may ask a student who is not prepared for class (not having required books, materials, or supplies), or who has not completed the readings or other assignments, to leave the class and go to the Library or to another room to work on the assignment and return to class when the work is completed. The student's subsequent absence from class will be counted as an absence or tardy.

## LATE ASSIGNMENT POLICY

Each academic department's late assignment policy will be specified on the course syllabus.

## ONLINE ATTENDANCE

To stay in compliance with state and federal regulations, IAIA is required to maintain accurate attendance records in all courses. Online courses are no different from classroom courses in this regard; however, participation must be defined in a different manner. Student "attendance" in online courses will be defined as active participation in the course as described in each course syllabus.

Online courses will, at a minimum, have weekly mechanisms for student participation, which can be documented by any or all of the following methods: student tracking in the learning management system (Performance Dashboard, Course Statistics, Grade Center), submission/completion of assignments, and communication with the instructor. The learning management system used to facilitate online courses has a sophisticated tracking and reporting system that is available to your instructor. Your online activity will be monitored.

Unless otherwise specified in your course syllabus, you are required to log in to each online course by midnight Monday, Mountain Time, during the week in which the course officially begins and to complete the initial introductory discussion postings required in the course. You must log in at least two additional days during the first week of the course and complete all assigned online assignments and assessments. You must log in a minimum of three separate days each subsequent week of the course to meet attendance requirements and complete all assigned coursework. If you fail to meet these attendance requirements in one week of the course, you will be given an absence for that week. You are allowed one absence per course. If possible, contact the instructor in advance and make arrangements to complete the required assignments. Acceptance of late work is at the discretion of the instructor. If you fail to meet the attendance requirements for a second week in the course, you will be withdrawn from the course.

If you fail to meet these attendance requirements in one week of the course, you will be given an absence for that week. You are allowed one absence per course. If possible, contact the instructor in advance and make arrangements to complete the required assignments. Acceptance of late work is at the discretion of the instructor. If you fail to meet the attendance requirements for a second week in the course, you may be withdrawn from the course.

Students who do not log in to the course within the drop/add period for the semester will be dropped from the course. (Drop/add and withdrawal dates are listed in the published Academic Calendar and the course syllabus).

Students who fail to maintain active participation in an online course as defined in the course syllabus will be processed in accordance with the university's current attendance policy.

## COURSE LOAD: FULL-TIME/PART-TIME STATUS

Students should plan to maintain an average of 15–18 credits each semester to complete the Associate's degree in 4 semesters or Bachelor's degree in 8 semesters.

- A full-time student is one who is registered for 12 or more credits
- A part-time student is one who is registered for 1-11 credits. Students wishing to take more than 18 credit hours must have a GPA of 3.0 and obtain written permission from the Academic Dean. The form is available in the Registrar's Office.





## GRADING AND GRADE POINT AVERAGE

In addition to the traditional A-B-C-D-F grades, instructors at IAIA have the option of assigning “+” and “-” grades as well.

### GRADE QUALITY POINTS

A	4.00
A-	3.67
B+	3.33
B	3.00
B-	2.67
C+	2.33
C	2.00
C-	1.67
D+	1.33
D	1.00
D-	0.67
F	0.00

### CALCULATING YOUR GPA

Your GPA is calculated by dividing the total number of Quality Points you earned by the number of Quality Hours you attempted in courses in which grades of A through F are assigned. Example of calculating your GPA:

SUBJECT HOURS	CREDIT EARNED	GRADE POINTS	QUALITY
ENGL101	3.00	B+ (3.33)	9.99
FUND101	3.00	A (3.67)	11.01
FUND212	3.00	C+ (2.33)	6.99
SCIE101	4.00	B- (2.67)	10.68
MATH102	3.00	A (4.00)	12.00

- Add the Credit Hours:  $3 + 3 + 3 + 4 + 3 = 16.00$  hours
- Determine your total Quality Points: For each course, multiply the number of Credit Hours for that course times the number of Quality Points indicated on the grading scale above. Example: ENGL101 is a 3.00 credit hour course. Multiply 3.00 credit hours x 3.33 (the Quality Points for a B+); the product will be 9.99 Quality Points earned for ENGL101.
- Add the Quality Points for all courses:  $9.99 + 11.01 + 6.99 + 10.68 + 12.00 = 50.67$  Quality Points.
- Divide the total Quality Points by the total Credit Hours to determine your GPA:  $50.67 / 16 = 3.1668 = 3.16$  (GPA is carried to two decimal places, with no rounding).
- Developmental courses are excluded from the GPA.
- The higher grade attempts of courses that have been repeated are included and the lower grade of the repeated course is excluded from the cumulative GPA. You will only earn credit one time for a repeated course.

Students must receive a C (2.0) or better in the following courses in order to advance to the next level:

ARTS101	FUND100	MATH098
ARTS451	FUND101	MATH099
ARTS452	FUND102	MATH102
CRWR250	FUND103	MATH104
CRWR450	FUND104	MATH106
ENGL098	FUND105	MUSM480
ENGL099	FUND111	MUSM485
ENGL101	FUND212	
ENGL102	FUND221	



## INCOMPLETE

An incomplete grade is given for a student in otherwise good standing who may fail a course due to an impairing circumstance outside of the student's control in the final two weeks of the semester. The student must initiate the process for an incomplete grade with the instructor. An Incomplete Form must be completed by the instructor, submitted to the Department Chair, forwarded to the Academic Dean for signature, and submitted to the Registrar. Reasons for an Incomplete are usually limited to documented medical, family, or personal emergencies. The following rules apply to an incomplete:

- Incompletes for non-graduating students must be completed during the first semester following the semester in which the incomplete was issued. An exception will be made for incompletes issued in spring semesters, which must be completed in the fall semester, rather than the summer semester, following the spring semester in which the incomplete was issued. The instructor may specify a shorter time in which the student must complete the work.
- Incompletes for potential graduating candidates must be completed within four (4) weeks of the last day of the semester or by the day before the first day of the following semester, whichever comes first. The instructor may specify a shorter time in which the student must complete the work.
- An incomplete will be changed to a letter grade when the student completes the work in a manner acceptable to the instructor. A signed Assignment of Grade form must be submitted to the Registrar in order to change an incomplete to a letter grade.
- An incomplete which is not changed within the specified period of time automatically becomes an "F," is recorded on the student's record, and is calculated into both the student's semester and cumulative grade point averages.
- A student may petition the Academic Dean for an extension of time in which to complete the work, no later than the Friday of midterm week the semester immediately following the incomplete. Extensions will only be granted in extreme circumstances.
- Students are responsible for making arrangements with the instructor for the removal of the incomplete. A student should not register for the incomplete course again unless the time to complete the work has expired, and the student has received an "F."
- In no case may an incomplete be used to avoid the assignment of "D" or "F" grades for marginal or failing work.

## NOTE

Faculty may not give an I (Incomplete) or a W (Withdrawal) at midterm. Midterm grades must be A through F or P for Pass/Fail courses.

## GRADE DISPUTES

All grades are final unless a student believes an instructor has miscalculated the grade according to the requirements set up in the syllabus for the course. If a student believes this to be the case, they must take the following steps:

1. Student must provide written explanation of a dispute, with evidence of disputed grades, to the instructor of the course within the first month of the immediately following semester. The only exception to this is summer semester in which all faculty may not be available. In that case, the dispute process may begin in the fall semester. Within five working days, the instructor will provide the student with a written response to the dispute. If the instructor was an adjunct faculty member who is no longer available, the student may begin with the Chair of the Department (see Step 2) instead of the instructor.
2. If the student is still unsatisfied, within five working days of the instructor's response, the student may take the written dispute, with the instructor's response, to the Chair or Program Director of the department in which the disputed grade took place. Within five working days the Chair will provide the student with a written response to the dispute. Additionally, if the instructor of the course is also the Chair of the Department, the student can skip this step and move to Step 3.
3. If the student is still unsatisfied, within five working days of the Chair or Program Director's written response, the student may take the written dispute with all responses to the Academic Dean. The Academic Dean will consider the materials and make a final decision concerning the matter. The Academic Dean will provide the student with a written response that indicates the final decision.

## NOTE

Grade disputes based on discrimination or sexual harassment should be handled through the Student Appeals Committee established in the Student Handbook.



## HONORS BASED ON GRADE POINT AVERAGE

IAIA recognizes students who excel academically each semester. Students may qualify for one or more of the honors listed below if they meet the requirements. Honor lists are published at the end of each semester.

### PRESIDENT’S HONOR LIST

Students who enroll in 12 or more credits (ENGL098/099 and/or MATH098/099 do not apply) in their degree requirements each semester and achieve a 4.00 grade point average at the end of the semester will be placed on the President’s Honor List.

### DEAN’S HONOR LIST

Students who enroll in 12 or more credits (ENGL098/099 and/or MATH098/099 do not apply) in their degree requirements each semester and achieve a grade point average between 3.50 and 3.99 at the end of the semester will be placed on the Dean’s Honor List.

### GRADUATION HONORS

Students whose cumulative grade point average falls within a certain range will graduate with honors. There is one ceremony for each academic year, and students are only eligible to participate in that ceremony in the year in which the degree completion is documented.

- Highest Honors            4.00
- High Honors                3.75 to 3.99
- Honors                        3.50 to 3.74

## GRADUATION

Students graduate in the semester in which they complete all degree program requirements. There is one ceremony for each academic year and students are only eligible to participate in that ceremony in the year in which the degree completion is documented. There are academic, financial, and administrative requirements that must be fulfilled in order to graduate:

### GRADUATION REQUIREMENTS

1. A Petition to Graduate form, degree plan, along with a \$75 graduation fee must be submitted to the Registrar according to the following schedule:

<b>TO GRADUATE IN</b>	<b>PETITION DUE TO REGISTRAR</b>
SPRING	NOVEMBER 14
FALL	APRIL 16

2. GPA Requirements: The student must attain a cumulative grade point average of 2.0 or better in all required coursework.
3. The student must complete all major requirements as outlined in department program.
4. Creative Writing, Studio Arts, and Cinematic Arts and Technology BFA degree students must participate in the annual graduating student exhibition in the spring of the academic year in which they graduate.
5. The student’s final two semesters of course work must be completed at IAIA.
6. All debts to IAIA must be paid in full. A student’s diploma and transcript will be withheld until all debts to IAIA are paid.

## COMMENCEMENT

As there is only one annual commencement ceremony, fall/summer graduates are encouraged to join the university in the spring graduation ceremony held each year in May.





## POSTHUMOUS DEGREE/CERTIFICATE OF RECOGNITION POLICY

Enrolled students whose untimely death prevents degree completion may be awarded a posthumous degree. Posthumous degrees may be awarded to deceased undergraduate students who are registered in the last year (thirty credit hours) of their degree plan and meet all university and department GPA requirements. Posthumous degrees must be requested by the deceased student's family, recommended by the faculty of the major department and the Academic Dean and approved by the President. In cases where it is determined that an undergraduate student did not meet the above requirements for a degree, a "posthumous certificate of recognition" may be awarded, if appropriate, by the Registrar's Office. The certificate recognizes a student's progress toward the attainment of a degree. The certificate will be noted on the student's transcript.

## HONORARY DEGREES

The honorary degree granted is the Doctor of Humanities, which is an award that recognizes distinguished accomplishments and scholarship in the arts, humanities, sciences, the professions, and public life, as well as outstanding service to society.

## ELIGIBILITY

Anyone who is not currently an IAIA administrator, faculty, staff, or member of the Board of Trustees is eligible to be nominated for an honorary Doctor of Humanities degree. Nominees shall be:

- individuals who have made outstanding contributions in scholarly or creative areas;
- individuals who have acquired a national or international reputation for excellence in a specific field or endeavor; or
- individuals with a recognized record of distinguished community or public service.

## NOMINATIONS

Any member of the IAIA community (alumni, administrators, faculty members, staff, and students), department, or program may nominate someone for the honorary Doctorate of Humanities degree through submission of the appropriate materials to the President. Nominations must include a cover letter that includes the following:

- name of the person nominated;
- biographical sketch and CV of the nominee; and
- description of the exceptional accomplishments and contribution(s) of the nominee.

## HONORARY DEGREE COMMITTEE MEMBERSHIP AND REVIEW PROCEDURES

Each year, or as required by receipt of a nomination, the President of IAIA will establish an ad hoc Honorary Degree Committee consisting of the following:

- Academic Dean
- Two Faculty members
- Associated Student Government Representative
- President
- Chairperson, Board of Trustees who will chair the committee
- Board of Trustees member

The committee will review nominations and the records of individuals to be considered for the honorary doctorate degree. The committee shall determine its meeting schedule and the process it will use for review and decision-making. If necessary, the committee could request more detailed information and other supporting materials from the nominator.



If the committee makes a positive determination, it shall submit a recommendation to the Board of Trustees. The recommendation will include the following information:

- name and biographical sketch of the proposed award recipient(s);
- justification for awarding the degree; and
- a proposed date and place of award.
- The award must be accepted by the nominee and awarded within two years of receiving a favorable response from the Honorary Degree Committee and the Board of Trustees.

## CREDIT HOUR DEFINITION

IAIA defines a credit hour as an established equivalency or standard that approximates not less than one hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class work each week. The national standard for semester length is 15 weeks. However, IAIA holds two 16 week semesters in fall and spring. Summer sessions are shorter and contact time is more intensive. However, the credit hour definition remains the same regardless of the length of the semester. IAIA courses may be classified as fully online, hybrid, studio, or lecture/discussion format.

Experiential courses, such as internships and apprenticeships, or lab classes will have increased contact hours so that one credit hour is awarded for every three hours of contact time over the 16 week semester.

For Internships, Apprenticeships, and Labs, students will meet for three hours per week for each credit awarded for 16 weeks. A three credit Internship or Apprenticeship will meet for 120 hours, or eight hours per week, with 15 hours of reflection, or one hour per week, for a total of 135 hours of student work. Reflection can include keeping a journal, meeting with the faculty supervisor for an hour each week, or other strategies.

For three credit Studio classes, students will meet for 5 hours per week, typically in two periods of two-and-a-half hours each, with four hours each week to complete out-of-class assignments, for a total of 80 hours of instruction with 64 hours of out-of-class time to complete assignments for a total of 144 hours of student work.

For three credit Lecture/Discussion classes, students will meet for three hours per week, typically in two periods of one-and-a-half hours each, with six hours each week for reading, writing, research, small group projects, field trips, etc. for a total of 48 hours of instruction with 96 hours of out-of-class assignments for a total of 144 hours of student work.

For three credit online classes, students will be required to engage in actual online interaction as required by each course. Direct contact with the online instructor can range from 48-80 hours per semester or three to five hours per week. Time to complete required assignments can range from four to six hours each week for a semester total of 144 hours of student work.

For each credit of independent study, the faculty must oversee a total of 48 hours of student work. Faculty must meet with students for face-to-face reviews of student progress toward agreed-upon learning outcomes for a minimum of one hour per week for each credit of independent study.

## STUDIO CLASSES

Three credit Studio classes generally meet twice per week for a total of five hours of contact or 300 minutes. In addition, students are expected to complete four hours per week of work outside of class.

### 3 CREDIT ADVANCED STUDIO CLASSES MEET IN THE MORNING

9:30 am–noon

### 3 CREDIT INTRO STUDIO CLASSES MEET IN THE AFTERNOON

MW 1:00 pm–3:30 pm or TR 2:30 pm–5:00 pm



### 3 CREDIT INTRO AND ADVANCED MAY MEET IN THE EVENING

MW or TR 6:00 pm–8:30 pm

### LECTURE CLASSES

#### 100 AND 200 THREE-CREDIT LECTURE CLASSES

- meet twice weekly for 80 minutes each class.
- 160 minutes of contact time spread over two classes meeting either on MW or TR or WF.
- Six-and-a-half hours required outside of class weekly.

#### 100 AND 200 LEVEL LECTURE CLASS TIME SLOTS

MW or TR or WF  
9:00 am–10:20 am  
10:30 am–11:50 am  
1:00 pm–2:20 pm  
2:30 pm–3:50 pm  
6:00 pm–7:20 pm

#### 300 AND 400 THREE-CREDIT LECTURE CLASSES

- may meet according to the 100 and 200 lecture classes as detailed above
- or alternately may meet once per week for 150 minutes with seven-and-a-half hours per week required outside of class.

#### 300 AND 400 THREE-CREDIT LECTURE CLASS TIME SLOTS

These classes may meet once per week using the following times:

M, T, W, R, or F  
9:00 am–11:30 am  
1:00 pm–3:30 pm  
6:00 pm–8:30 pm

### GENERAL EDUCATION AND CRITICAL SKILLS

- Creative and Critical Inquiry meets for one hour and twenty minutes from 9-10:20 AM on M/W or T/R.
- English 098 and 099 will not conflict with Math 098 and 099.
- Multiple sections of college Math, college English, TECH101 and IDST 101 will be scheduled so as to avoid undue conflicts across departments to allow maximum access to freshman.

### HEALTH AND WELLNESS CLASSES

One-credit physical activity classes generally meet twice per week for one hour. Additionally course syllabi will specify for each course what students are expected to do for one hour per week outside of class time. Twice per week time slots for HEAL classes:

8:20 am–9:20 am  
MW, TR, WF  
6:00 pm–7:00 pm  
MW, TR

Alternatively, one-credit physical activity classes may meet once per week for two hours. Additionally, course syllabi will specify for each course what students are expected to do for one hour per week outside of class time.





## ONCE PER WEEK TIME SLOTS FOR HEAL CLASSES

6:00 pm–8:00 pm

M, T, W, R

9:00 am–11:00 am or 1:00 pm–3:00 pm

Friday

## SCIENCE LABS

One-credit SCIENCE labs focus on hands-on learning including field trips. These labs are directly linked to SCIENCE lecture classes. They meet for 2 ½ hour blocks.

## LAB TIME SLOTS

W or F 1:00 pm–3:00 pm

## CREATIVE WRITING WORKSHOPS

### 100 LEVEL THREE-CREDIT CREATIVE WRITING WORKSHOPS

- meet twice weekly for 80 minutes each class.
- 160 minutes of contact time spread over two classes meeting either on MW or TR or WF.
- Six-and-a-half hours required outside of class weekly.

### 100 LEVEL CREATIVE WRITING WORKSHOP CLASS TIME SLOTS

MW or TR or WF

9:00 am–10:20 am

10:30 am–11:50 am

1:00 pm–2:20 pm

2:30 pm–3:50 pm

6:00 pm–7:20 pm

### 200, 300, AND 400 LEVEL THREE-CREDIT CREATIVE WRITING WORKSHOP CLASS TIME SLOTS

- may meet according to the 100 and 200 lecture classes as detailed above.
- or alternately may meet once per week for 150 minutes with seven-and-a-half hours per week required outside of class.

### 200, 300, AND 400 THREE-CREDIT CREATIVE WRITING WORKSHOP CLASS TIME SLOTS

These classes may meet once per week using the following times:

M, T, W, R, or F

9:00 am–11:30 am

1:00 pm–3:30 pm

6:00 pm–8:30 pm



## ALCOHOL AND SUBSTANCE ABUSE POLICY

IAIA is a drug-and-alcohol-free campus. IAIA holds a two-strike policy in respect to drug and alcohol abuse. See Student Handbook for details regarding consequences which will include behavioral probation. Repeated or severe violations will result in total program suspension. Individuals in possession of or using drugs or alcohol on campus will be in violation of the two-strike policy. IAIA will take disciplinary action against students, faculty, or staff who use, distribute or possess illicit drugs or alcohol on campus or during any student sponsored activities (on or off campus) or who violate state, federal, or IAIA alcohol and substance abuse laws and regulations.

## LOST, STOLEN, OR CONFISCATED ITEMS

IAIA is not liable for items that have been lost, stolen, or confiscated from any location(s) on campus including but not limited to studios, classrooms, offices, residential locations, and vehicles. Valuable, personal, and culturally sensitive items should be closely monitored and/or secured when not in the owner's direct possession.

IAIA also reserves the right to confiscate any items which violate or may be reasonably interpreted to violate any IAIA policy regarding unacceptable or inappropriate items on campus, including but not limited to prohibited weapons, drug/alcohol paraphernalia, and any/all items which may represent a violation of federal and/or state law. The confiscation of such items may result in additional consequences pursuant to the rules and regulations of IAIA.

## PARKING POLICY

In order to park vehicles on-campus, students must register their vehicles, including motorcycles and scooters. Parking permits are obtained from the Student Life Office by presenting a valid license and providing requested vehicle information.

## CLASSROOM AND STUDIO CONDUCT POLICY

All students are expected to conduct themselves in a manner that contributes to a positive learning environment. Students are expected:

- to show respect for the instructor, guests, and their fellow classmates
- to be open to new ideas
- to demonstrate a positive attitude
- to be willing to learn and change
- to be prepared for class
- to respect other student's property, projects, art work, etc.
- to maintain an orderly work space (in studios or labs)
- to comply with health and safety guidelines

Discourteous, destructive, or disruptive behavior is never acceptable in the studio or classroom. The following behaviors are considered unacceptable and are subject to disciplinary action:

- coming to class unprepared (lacking required books, supplies, or materials after the second week of class)
- bringing children or pets into studios, labs or other workplaces
- exhibiting disrespect toward the instructor, guests, or classmates
- exhibiting anger inappropriately in any form (speech, body language, gestures, rough handling of equipment)
- defacing the artwork of another student
- non-participation (refusal to do assignments, indifference, sleeping in class)
- engaging in cross-talk (carrying on a private conversation)
- talking or texting on cell phones (cell phones must be turned off during class)
- listening to iPods or other digital media
- using the computer for personal use (checking email, listening to music, surfing the web, chatting, using social media, accessing



- pornographic or other inappropriate sites) during class time
- eating or drinking beverages (unless approved or part of class instruction)
- the destruction or improper use of equipment
- behaving in a dangerous or unsafe manner
- failure to clean up workspace and return equipment to proper location
- being under the influence of drugs or alcohol (See Alcohol and Drug Abuse Policy above)
- misuse of social media to intimidate or disrespect fellow students, staff, or faculty

## STUDIO ARTS ACCESS POLICY

### FINE ARTS BUILDING ACCESS POLICY

- Open Studio Hours for each studio are only available to students currently registered in a studio course with that studio.
- Upper-level students whose names have been provided in the Studio Access list for a studio can use designated studios during the normal IAIA school day, 8:00 am–11:50 pm Monday–Sunday, as long as their work does not interfere with other classes.
- Students whose names have been provided in the Studio Access list for a studio can work after hours in the studio from 8:30–12:00 am\* on weekends and some holidays using the Buddy System. The Buddy System requires that a minimum of two students must be working in a studio at a time.

### SCULPTURE BUILDING ACCESS POLICY

- Only students who are currently registered in a Sculpture course, or have badging clearances, can use the studio during normal open studio hours.
- Students whose names have been provided in the Studio Access list for the Sculpture Building can work after hours in the studio until 12:00 am\* on weekends and some holidays using the Open Studio. Hours for each studio are only available to students currently registered in a studio course with that studio.
- Students whose names have been provided in the Studio Access list for the Sculpture Building can work after hours in the studio until 12:00 am\* on weekends and some holidays using the Open Studio Hours for each studio are only available to students currently registered in a studio course with that studio.
- Students can never work alone in any studios in the Sculpture Building.

*\*Exceptions to the 12 am limit on work in these buildings may be extended during special projects, midterms, and finals by permission of the Studio Arts Department Chair.*

## PERFORMING ARTS AND FITNESS CENTER (PAFC) BUILDING POLICY

### STUDENT RESPONSIBILITIES

Students are required to pick up after themselves and participate in regular cleaning of all workspaces. Students are required to abide by rules, regulations, and safety practices and immediately report any broken equipment or health and safety issues to the overseeing faculty member or student worker. Students are also responsible for alerting Faculty that they are requesting the use of a space.

### ACCESS

Only registered IAIA students, faculty, staff, alumni, and guests with an IAIA student ID number are allowed access during operating hours. No unaccompanied minors allowed. No one is allowed to use the facility when the PAFC is closed.

Performing Arts PAFC spaces—the Black Box Theater and classrooms—are only open for classroom use and during monitored hours unless they have received prior faculty approval. Students can never work alone in any studio in the PAFC. Please see the “Classroom and Studio Conduct Policy” in the IAIA University Catalog for more information regarding appropriate use.



## WEIGHT ROOM AND GYM ATTIRE

Clothing appropriate for the activity should be worn. Clothing must cover the entire torso. No dirty, black-soled, or marking shoes are allowed.

## FOOD/BEVERAGES

Food and non-water beverages are not allowed in the PAFC except during IAIA-authorized events. Water is permitted in all PAFC spaces, provided it is in a closed-lid container.

## INTERNET/CELLULAR PHONES

Students are not allowed to use data-driven devices during classes. Headphones are recommended for use during workouts. Internet use should adhere to the IAIA University Catalog's "Internet Use Policy."

## LOCKER ROOM

Please be respectful of your fellow student's privacy. No glass bottles allowed. IAIA is not responsible for lost or stolen items. Locks must be removed at close of business daily. Unclaimed locks will be removed by staff and contents of locker placed in lost and found at close of business daily. Use of cell phones are prohibited in the locker room.

## WEIGHT ROOM

Use caution exercising. Ask for assistance with unfamiliar equipment. Clothing must cover entire torso. Wear clean, closed toe, lace up shoes. Return all weights to racks after using. Wipe down equipment after use. When others are waiting, please limit time on cardiovascular machines to 20 minutes.

## GYMNASIUM

Athletic clothing and sport shoes must be worn on gym floor. Clothing must cover entire torso. No dirty, black soled, or marking shoes allowed on gymnasium floor. Beverages must have a closed top on gymnasium floor. Limit games to 30 minutes when others are waiting for a court.

## DANCE HALL AND REHEARSAL HALL 1 AND 2

When classes are in session, clothing appropriate for the activity must be worn and must cover the entire torso.

No dirty, black-soled, hard-heeled, or marking shoes allowed. Proper canvas, ballet, jazz slippers, or stocking feet are allowed. Only water is allowed in these areas, and it must have a closed lid.


## IAIA FITNESS CENTER EMERGENCY PROCEDURES

### LIFE-THREATENING MEDICAL EMERGENCY

Signs and symptoms of life threatening medical emergency include but are not limited to: loss of consciousness, a feeling of impending doom, unable to speak or walk, conscious but unable to relate to responder. When in doubt, act as though there is a medical emergency.

1. Check the immediate area for signs of danger. If the area is dangerous, remove the casualty—if safe to do so—to avoid further risk to the casualty and the responder.
2. Do not move a casualty unless they are exposed to a life-threatening situation.
3. Call 911. From an IAIA Landline Phone, DIAL 8-911
4. Call Campus Security: 8-505-577-1660 (if no answer call 8-505-428-5800)
5. Remain with the casualty and administer first aid (if trained to do so) until assistance or a first responder arrives. Ask for and use an





AED (Automated External Defibrillator) if necessary.

6. Send people to the curb in front of building and direct the ambulance on arrival.

7. Complete Incident/Accident Report and submit to Campus Security.

## NON LIFE-THREATENING MEDICAL EMERGENCY

"Non-life-threatening" medical emergencies include, but are not limited to, cuts, scrapes, bruises, strains, and sprains. Non-life threatening emergencies can become life threatening without treatment, e.g. a person having difficulty breathing or someone with low blood sugar.

1. Attend to the victim. Wear gloves. If the problem needs more attention, i.e. person still having trouble breathing follow procedures under "Life-threatening Emergencies."
2. Complete Incident/Accident Report.
3. Call Campus Security.

## CAMPUS EMERGENCIES

Follow published IAIA emergency procedures. Stay calm and assist anyone needing help. Be alert. Campus Security (505-577-1660) is available 24/7 and ready to assist at all times.

*Remember to wear gloves when handling anything that may be a blood-borne pathogen and to wear gloves when handling any cleaning agent.*

## LIBRARY USE POLICY

Food is not allowed in the library. Beverages are allowed only in cups with screw-on lids.

Noise from conversation or cell phones must be kept at a low level so as not to disturb other patrons. Any prolonged conversation should take place in the corner area beyond the computer bar or in one of the study rooms. Library patrons who are disruptive will be asked to leave.

The three study rooms are primarily for student use/group study use. They may be reserved in advance by contacting library staff, or they may be used when not occupied during normal library hours.

The IAIA Library provides an unsupervised, adult environment for the purpose of academic research and support of the university's curriculum. Children will not be monitored or supervised by the staff; therefore, the safety of unattended children cannot be guaranteed. Consequently children under the age of 15 who are not IAIA students must be accompanied and supervised by a parent or adult guardian at all times. Children who are disruptive will be asked to leave the library.

Unattended belongings are not the responsibility of the library, and staff cannot guarantee the security of these items. Items left at closing time will be put in the Library Lost and Found and may be identified for return the following day. Security will not open the library after closing for students to retrieve their belongings.

## IAIA RESEARCH CENTER FOR CONTEMPORARY NATIVE ARTS (RCCNA)

The Institute of American Indian Arts established the IAIA Research Center for Contemporary Native Arts (RCCNA) to support IAIA's dedication to advancing scholarship, discourse, and interpretation of contemporary Native art for regional, national, and international audiences.

The RCCNA streamlines access to the IAIA Museum of Contemporary Native Arts (MoCNA) permanent collection and the IAIA archives by providing a "one-stop-shop" to students, artists, scholars, and community members.



RCCNA patrons now have simultaneous online access to MoCNA's 9,500+ Contemporary Indigenous artworks and the IAIA Archival holdings that document the activities of significant Native American artists and arts advocates.

RCCNA provides reference, research support, workshops, internships, fellowships, artist residencies, exhibitions, curriculum development, and has an active acquisition program for art and archival materials.

For more information, please visit the RCCNA website at [www.iaia.edu/research-center](http://www.iaia.edu/research-center).

## IAIA ARCHIVES AND ACCESS POLICY

The IAIA Archives is a part of the IAIA Research Center for Contemporary Native Arts (RCCNA). The purpose of the Archives is to collect, preserve, interpret, and provide access to the documentary history of IAIA, the contemporary Native art movement, and American Indian education.

The Archives preserves university, museum, and personal materials that document the operation and changes of IAIA and serves as an educational resource for the study of the contemporary Native arts movement. The Archives is open by appointment and encourages scholarly research in its collections by faculty, staff, students, and the public. The Archives also serves as an educational and training center for IAIA students interested in pursuing archival careers. Restrictions to certain materials may apply. For the full access policy, please see the website or contact the IAIA Archivist at [rflahive@iaia.edu](mailto:rflahive@iaia.edu).

### ART COLLECTION

Located on the IAIA Campus in the Barbara and Robert Ells Science and Technology Building, the IAIA Museum of Contemporary Native Arts (MoCNA) art collection is available for research to students, faculty, and staff of IAIA. This unique collection documents the art movements of the Institute of American Indian Arts and contemporary works by Native American artists. There are over 9,500 works in the collection, which is comprised of paintings, works on paper, sculpture, installation works, ceramics, jewelry, textiles, contemporary apparel, and cultural arts. Researchers will be given reasonable access to the art collection and assistance with their research. Please refer to the IAIA website to submit a request for research and to learn more about the collection's access policy.

## DIGITAL DOME USE POLICY

The Digital Dome at the Institute of American Indian Arts offers a variety of innovative space ideal for research, immersive interactivity, fulldome production, special events, fund-raising events, and events that support our mission of combining science, art, and technology.

### INTERNAL RENTALS

#### STUDENT USE

- **Course Related Work:** Students will have access to the digital dome for the use of creating content for the digital dome through specified courses. Students may arrange independent study with the Digital Dome Manager.
- **Non-Course Related Work:** Students may arrange events that support the philosophy of the digital dome to include science, technology, art, and Native culture.
- **Student Groups:** One ASG sponsored event will be permissible in the dome each semester. Dome use will be at the discretion of the Dome Manager. ASG will be responsible for the following: clean up, hiring one security guard, and building access.

#### FACULTY AND STAFF

**Course-Related Work:** faculty may arrange with the Dome Manager to hold classes in the Digital Dome and work with the Manager to integrate dome content into the classroom.



**Non-Course-Related Work:** Staff and faculty may arrange events that support the philosophy of the digital dome to include science, technology, art, and Native culture.

## EXTERNAL RENTALS

### PARTNERSHIP

IAIA encourages partnership agreements through grant-funded projects, private for-profit projects, and education-based projects. Partnership projects must include student involvement through at least one of the following: paid student interns, classroom integration, hands-on mentoring, etc.

### NON-PARTNERSHIP

Dome rentals for non-partnership agreements will be reviewed on an individual basis for approval. The digital dome and/or black box space is available for rental based on IAIA's digital dome mission.

### AVAILABILITY

We strongly suggest that reservations be made at least two months in advance, and the date must be secured with a deposit with the Academic Technology Director. Last-minute requests are subject to date and staffing availability.

### PARKING

Parking is available for 55 vehicles in the Science and Technology parking lot located at the south end of the building. Additional parking is available in adjacent parking lots.

### CLEAN UP

The rental customer is responsible for taking all measures necessary to return the rental studio and areas back to the condition it was found at the start of the rental. In addition, all props, sets, furniture, and the like must be removed. All trash must be placed in the dumpster on the northwest side of the building. No food or open beverages can be left in the building except for the kitchen area where it must be sealed.

### NON-PERMISSIBLE ITEMS

The following items will not be allowed in the digital dome room: fog machines, anything creating added-moisture, or confetti. Any other additional, unusual items must be approved by the Digital Dome Manager.

## DISCIPLINE POLICY

The President of The Institute of American Indian Arts has the authority to suspend a student for violations of student conduct pending a hearing for said student. Hearings will be scheduled as promptly as possible without prejudicing the rights of the accused.

Violations of Institute regulations or other forms of student misconduct will be investigated by appropriate personnel. The following disciplinary actions may be taken: warning, disciplinary probation, suspension, or restitution. The President may take immediate action if the misconduct warrants such action.

## SOCIAL MEDIA GUIDELINES

The rapid growth of social media technologies, combined with their ease of use and pervasiveness, make them attractive channels of communication. However, these tools also hold the possibility of a host of unintended consequences. To help the



IAIA community identify and avoid potential issues these guidelines have been compiled. These guidelines are examples of best practices from various institutions and are intended to develop an understanding from a wide range of perspectives, the implications of participation in social media. The IAIA Communications division oversees all official IAIA social media accounts. For questions or to discuss official IAIA social media accounts, contact [communications@iaia.edu](mailto:communications@iaia.edu).

## THINGS TO CONSIDER WHEN BEGINNING TO USE SOCIAL MEDIA

Any Applications that allow you to interact with others online (e.g. Facebook, Twitter, Instagram, etc.) require careful consideration to assess the implications of “friending,” “linking,” “following,” or accepting such a request from another person. For example, there is the potential for misinterpretation of the relationship or the potential of sharing protected information. Relationships such as faculty-student and staff-student merit close consideration of the implications and the nature of the social interaction.

Sharing IAIA news, events or promoting faculty and student work through social media tools is an excellent, low-cost way to engage the community and build our brand. Employees can repost and share publicly with their family and friends. The best way to share IAIA news is to link to the original source. When sharing information that is not a matter of public record, please follow the guidelines below.

## MAINTAIN CONFIDENTIALITY

Do not post confidential or proprietary information about IAIA, its students, and alumni. Use good ethical judgment and follow IAIA policies and federal requirements, such as the Health Insurance Portability and Accountability Act (HIPAA) of 1996 and the Family Educational Rights and Privacy Act (FERPA). ([www.hhs.gov/ocr/privacy](http://www.hhs.gov/ocr/privacy) and [www2.ed.gov/policy/gen/guid/fpco/ferpa/index.html](http://www2.ed.gov/policy/gen/guid/fpco/ferpa/index.html))

## MAINTAIN PRIVACY

Do not discuss a situation involving named or pictured individuals on a social media site without their permission. As a guideline, do not post anything that you would not present in any public forum.

## RESPECT IAIA TIME AND PROPERTY

It is appropriate to post during work and classroom hours if your comments are directly related to accomplishing work goals, such as seeking sources for information, or working with others to resolve a problem. Participation in personal social media conversations should take place on your own time.

## DO NO HARM

Students and employees should not let Internet social networking do any harm to the IAIA community or to themselves.

## UNDERSTAND YOUR PERSONAL RESPONSIBILITY

Members of the IAIA community are personally responsible for the content they publish on blogs, wikis or any other form of user-generated content. Be mindful that what you publish will remain public for a long time—protect your privacy.

## BE AWARE OF LIABILITY

You are responsible for what you post on your own site and on the sites of others. Individual users of social media have been held liable for commentary deemed to be defamatory, proprietary, libelous, or obscene (as defined by the courts).

## MAINTAIN TRANSPARENCY

The line between professional and personal business is sometimes blurred: Be mindful about your posts’ contents and potential audiences. Be honest about your identity. In personal posts, you may identify yourself as an IAIA community member. However, please understand that you are sharing your views as an individual, not as a representative of IAIA.





## CORRECT MISTAKES

If you make a mistake, admit it. Be upfront and be quick with your correction. If you're posting to a blog, you may choose to modify an earlier post—just make it clear that you have done so.

## THINK BEFORE YOU POST

There's no such thing as a "private" social media site. Search engines can turn up posts and pictures years after the publication date. Comments can be forwarded or copied. Archival systems save information even if you delete a post. Post only pictures that you would be comfortable sharing with the general public.

# EMAIL ACCEPTABLE USE POLICY

## 1. GENERAL

Email is a critical tool for communications at the Institute of American Indian Arts (hereinafter: IAIA). Use of IAIA's electronic mail systems and services is a privilege, not a right, and therefore must be used with respect and in accordance with the rules, regulations, and policies of IAIA.

The objectives of this policy are to outline appropriate and inappropriate use of IAIA's email systems and services in order to minimize disruptions to services and activities, as well as to comply with applicable policies and laws.

### 1.1 SCOPE

This policy applies to all email systems and services owned or operated by IAIA, all email account users/holders at IAIA (both temporary and permanent), and all Institute email records.

### 1.2 ACCOUNT ACTIVATION/TERMINATION

Email access at IAIA is controlled through individual accounts and passwords. It is the responsibility of each user to protect the confidentiality of their account and password information. IAIA holds the right to make substantial changes to this policy.

## USE POLICY

All staff, faculty, adjunct faculty, and students at IAIA will receive an email account. Email accounts will be granted to third party non-employees on a case-by-case basis. Possible non-employees who may be eligible for access include:

- IAIA Board members
- Contractors
- Vendors
- Remote users (e.g., distance learning students and course developers).

Applications for these temporary accounts must be submitted to the person responsible for operating the IAIA email systems by sending an email to [itsupport@iaia.edu](mailto:itsupport@iaia.edu). All terms, conditions, and restrictions governing email use are implied. IAIA is under no obligation to store or forward the contents of an individual's email account after the account holder's association with IAIA has ceased. Please see details below.

**Graduated Students:** Graduated students' email accounts will be disabled and deleted three months after graduation, unless the graduate requests their email to be converted to an alum email account through the IAIA Institutional Advancement Office.

**Inactivity and Non-student Accounts:** Students who have an IAIA email account but never registered for classes will have email accounts deleted after one month of email creation.



Suspension or Withdrawal: Email account will be deleted immediately.

## 2. RIGHTS AND RESPONSIBILITIES

The Institute often delivers official communications via email. As a result, staff, faculty, adjunct faculty, and students at IAIA with email accounts are expected to check their email in a consistent and timely manner so that they are aware of important Institute announcements and updates, as well as for fulfilling business and role-oriented tasks.

### 2.1 DISCLAIMER

IAIA assumes no liability for direct and/or indirect damages arising from the user's use of IAIA's email system and services. Users are solely responsible for the content they disseminate. IAIA is not responsible for any third-party claim, demand, or damage arising out of use the IAIA's email systems or services.

### 2.2 USER RESPONSIBILITIES

Email users are responsible for mailbox management, including organization and cleaning. If a user subscribes to a mailing list, they must be aware of how to unsubscribe from the list and are responsible for doing so in the event that their current email address changes.

Email users are expected to remember that email sent from IAIA's email accounts reflects on IAIA. Please comply with normal standards of professional and personal courtesy and conduct.

Individuals at IAIA are encouraged to use email to further the goals and objectives of IAIA.

### ACCEPTABLE USE OF IAIA EMAIL SYSTEMS INCLUDES


- communication with fellow employees, business partners of IAIA, and students within the context of an individual's assigned responsibilities;
- acquisition or sharing of only the information necessary or related to the performance of an individual's assigned responsibilities;
- participation in educational or professional development activities.

### INAPPROPRIATE USE

IAIA's email systems and services are not to be used for purposes that could be reasonably expected to strain storage or bandwidth (e.g., emailing large attachments instead of pointing to a location on a shared drive). Individual email use shall not interfere with others' use and enjoyment of IAIA's email system and services. Email use at IAIA shall comply with all applicable laws, all IAIA policies, and all IAIA contracts.

The following activities are deemed inappropriate uses of IAIA email systems and services and are prohibited. It is **not acceptable** to:

- use email for illegal or unlawful purposes, including copyright infringement, obscenity, libel, slander, fraud, defamation, plagiarism, harassment, intimidation, forgery, impersonation, soliciting for illegal pyramid schemes, and computer tampering (e.g., spreading of computer viruses);
- use email in any way that violates IAIA's policies, rules, or administrative orders, including, but not limited to, the IAIA Acceptable Use Policy and the IAIA Distribution List Policy;
- view, copy, alter, or delete email accounts or files belonging to IAIA or another individual without authorization;
- send unreasonably large email attachments: The total size of an individual email message sent should be 3 MB or less;
- open email attachments from unknown or unsigned sources. Attachments are the primary source of computer viruses and should be treated with utmost caution;
- share email account passwords with another person, or attempt to obtain another person's email account password. Email accounts are only to be used by the registered user;
- make excessive personal use of IAIA email resources. IAIA allows limited personal use for communication with family and friends, independent learning, and public service so long as it does not interfere with productivity, pre-empt any business activity, or



consume more than a trivial amount of resources. IAIA prohibits personal use of its email systems and services for unsolicited mass mailings, non-IAIA commercial activity, political campaigning, dissemination of chain letters, and use by non-employees.

## 2.3 REPORTING MISUSE

Any allegations of misuse should be promptly reported to the person responsible for operating the IAIA email systems by sending an email to: [itsupport@iaia.edu](mailto:itsupport@iaia.edu). If you receive an offensive email, do not forward, delete, or reply to the message. Instead, report it directly to the individual named above.

## 3. MONITORING AND CONFIDENTIALITY

The email systems and services used at IAIA are owned by the Institute, and are therefore its property. This gives IAIA the right to monitor any and all email traffic passing through its email system. This monitoring may include, but is not limited to, inadvertent reading by IT staff during the normal course of managing the email system, review by the legal team during the email discovery phase of litigation, and observation by management in cases of suspected abuse or to monitor employee efficiency.

### 3.1 EMAIL RETENTION

In addition, archival and backup copies of email messages may exist, despite end-user deletion, in compliance with IAIA's various records retention policies. The goals of these backup and archiving procedures are to ensure system reliability, prevent business data loss, meet regulatory and litigation needs, and to provide business intelligence. Backup copies exist primarily to restore service in case of failure. Archival copies are designed for quick and accurate access by Institute delegates for a variety of management and legal needs. Both backups and archives are governed by the Institute's document retention policies. These policies indicate that in some cases email must be kept for up to seven years.

### 3.2 EMAIL RETRIEVAL

If IAIA discovers or has good reason to suspect activities that do not comply with applicable laws or this policy, email records may be retrieved and used to document the activity in accordance with due process. All reasonable efforts will be made to notify an email account holder if their email records are to be reviewed. Notification may not be possible, however, if the account holder cannot be contacted, as in the case of employee absence due to vacation.

### 3.3 CONTENT SENSITIVITY AND DISCLOSURE

Use extreme caution when communicating confidential or sensitive information via email. Keep in mind that all email messages sent outside of IAIA become the property of the receiver. A good rule is to not communicate anything that you wouldn't feel comfortable being made public. Demonstrate particular care when using the "Reply" command during email correspondence to ensure the resulting message is not delivered to unintended recipients.

## 4. FAILURE TO COMPLY

Violations of this policy will be treated like other allegations of wrongdoing at IAIA. Allegations of misconduct will be adjudicated according to established procedures.

### 4.1 SANCTIONS

Sanctions for inappropriate use on IAIA's email systems and services may include, but are not limited to, one or more of the following:

1. temporary or permanent revocation of email access;
2. disciplinary action according to applicable IAIA policies;
3. termination of employment; and/or
4. legal action according to applicable laws and contractual agreements



## LAPTOP CHECKOUT POLICY

The laptop checkout program offers a way for degree-seeking students, enrolled full time at IAIA, to obtain a laptop for temporary educational use. Faculty and staff of the Institute needing laptops for work use should use department-owned laptops or discuss the need for one with their supervisor. Laptop computers in the check-out program belong to the IAIA student community, and each individual should treat these items respectfully.

Please see the Information Technology (IT) Department for the Laptop Checkout Policy.

## LOST OR DAMAGED EQUIPMENT POLICY

Students will be assessed a replacement fee to cover the costs of equipment or tools lost or damaged while in their possession or use or not returned. The student's registration, diploma, and/or transcripts will be held until the student settles the charges with Student Accounts.

## NETWORK, COMPUTER, AND COMMUNICATION DEVICE ACCEPTABLE USE POLICY

### 1. GENERAL

The Institute of American Indian Arts (hereinafter: IAIA) provides communication and computing services to IAIA faculty, staff, and students (hereinafter: User and Users). Additionally, authorized third parties may be granted temporary access to IAIA communication and computing resources and when using those resources will be considered Users. IAIA communication and computing resources are used to support the educational, research, and public service missions of the Institute. Activities involving these resources must be in accord with the Institute's honor codes, Policies and Procedures Manual, student handbooks, and relevant local, state, federal, and international laws and regulations. The use of IAIA computing services is a privilege. Users who have been granted this privilege must use the services in an appropriate, ethical, and lawful manner. Unauthorized access is prohibited and may be monitored and reported to the proper authorities.

### 1.1 SCOPE

For the purposes of this policy, the term "communication and computing services" includes all IAIA information and systems using hardware, software, and network services including computer resources entrusted to IAIA by other organizations. Computing services explicitly includes the use of network services by personally owned computer systems (hereinafter: personal systems) which have been granted access to IAIA-provided network services for authorized Users.

### 1.2 DEFINITIONS

As used herein:

1. "Access" means the ability to read, change or enter data using a computer or an information system.
2. "Information technology resources (IT resources)" means all computer hardware, software, databases, electronic messaging systems, communication equipment, computer networks, telecommunications circuits, and any information that is used by IAIA to support programs or operations that are generated by, transmitted within, or stored on any electronic media.
3. "Mobile data storage media;" includes all forms of computer data storage and transport, including, but not limited to, computer floppy disks, writable CDs and DVDs, solid state storage cards, mobile computer storage and playback devices: including, but not limited to MP3 players, USB and Firewire drives, mobile phones or smart phones and personal digital assistants (PDAs).
4. "Restricted personal data" means data containing confidential personal information including addresses, medical information, and financial data as defined by federal or state statute or board policy.





5. “Security mechanism” means a firewall, proxy, internet address-screening or filtering program, or other system installed to prevent the disruption or denial of services or the unauthorized use, damage, destruction, or modification of data and software.
6. “User” and “Users” means all persons who are granted access to IAIA’s information technology resources.

## 2. RIGHTS AND RESPONSIBILITIES

Under this policy, all Users are required to act ethically and legally, to protect the integrity and security of the resources and to comply with all applicable laws, contractual obligations and regulations. Users must also abide by all the prevailing policies, rules, guidelines and standards applicable to the use IAIA Information Technology (IT) facilities and services, as announced by the IT department or as promulgated on the IAIA website from time to time.

### 2.1 DISCLAIMER

IAIA does not provide a warranty, either expressly or implied, for the computing services provided. IAIA reserves the right to limit a computer User’s session if there are insufficient resources, and to cancel, restart, or hold a job, process, or program to protect or improve system performance if necessary.

### 2.2 USER RESPONSIBILITIES

Users are responsible for all their activities using computing services and shall respect the intended use of such services. IAIA has specific rules and regulations that govern the use of equipment at each site and Users shall comply with the rules and regulations governing the use of such computing facilities and equipment. Users must understand and keep up-to-date with this policy and other applicable IAIA policies and procedures. Users shall respect all copyrights including software copyrights. Users shall not reproduce copyrighted work without the owner’s permission. In accordance with copyright laws, including the Digital Millennium Copyright Act, the IAIA Information Technology Department, upon receipt of official notice from a copyright owner, may authorize blocking access to information alleged to be in violation of another’s copyright. If after an investigation, information is determined by IAIA to be in violation of another’s copyright, such information will be deleted from IAIA computing systems.

### ACCEPTABLE USE OF RESOURCES REQUIRES THAT USERS

- use resources only for authorized purposes;
- protect their user id and systems from unauthorized use. Each User is responsible for all activities on their user id or that originate from their systems;
- access only information that is their own, that is publicly available, or to which the User has been given authorized access;
- use only legal versions of copyrighted software in compliance with vendor license requirements;
- protect all IAIA-owned information assets, i.e. all the IAIA-related data you use in all of your IAIA-related work, by adhering to the IAIA Information Backup Policy which requires the periodic backup of IAIA-owned information to a central location;
- be considerate in your use of shared resources. Users must refrain from monopolizing systems, overloading networks with excessive data, degrading services, or wasting computer time, connect time, disk space, printer paper, manuals, or other resources;
- immediately report the loss (or any other potential compromise) of any IAIA resource, to the IAIA Information Technology Department; [Loss or compromise includes actual loss, damage that requires repair, compromise of data, and any other circumstance which might expose IAIA information assets to any unauthorized person.]

### IT IS NOT ACCEPTABLE TO

- use another User’s system, files, or data without permission;
- use computer programs to decode passwords or access control information;
- attempt to circumvent or subvert system management or security mechanism;
- engage in any activity that might be purposefully harmful to systems or to any information stored thereon, such as creating or propagating viruses, disrupting services, or damaging files or making unauthorized modifications to IAIA data;
- use IAIA systems for commercial or partisan political purposes, such as using electronic mail to circulate advertising for products or for political candidates;
- make or use illegal copies of copyrighted materials or software, store such copies on IAIA systems, or transmit them over IAIA



networks;

- to violate the IAIA Acceptable Email Use Policy by using mail or messaging services to harass or intimidate another person, for example, by broadcasting unsolicited messages, by repeatedly sending unwanted mail, or by using another User's name or user id;
- use IAIA's systems or networks for personal gain; for example, selling access to your user id or to IAIA systems or networks, or performing work for profit with IAIA resources in a manner not authorized by the Institute;
- use programs that degrade the available bandwidth, including but not limited to music/radio programs, videos, peer-to-peer sharing services, and game playing from Internet sites, unless these programs are incorporated into instruction;
- transfer any restricted personal data and/or student record data under the purview of the Family Educational Rights and Privacy Act (FERPA) to any non-IAIA personal mobile data storage media or any non-IAIA owned computers;
- install or use any encryption software on any of IAIA's computers or mobile data storage media without first obtaining written permission from their supervisor. Even with such permission, encryption keys and passwords must be made available to the supervisor;
- undertake any form of activity deemed to be malicious by the IT Department concerning IAIA computing or network resources. 2.3 Misuse of Computing Services

IAIA reserves the right to sanction a User pursuant to Section 4. herein if it is determined, after an investigation by the appropriate office, that the User violated federal or state law or IAIA policy by misusing IAIA computing services. In addition to other standards listed in this policy, examples of misuse include, but are not limited to:

- attempting to defeat or circumvent any security measures, controls, accounts, or record-keeping systems;
- using systems for unauthorized access;
- intentionally altering, misappropriating, dismantling, disfiguring, disabling, or destroying any computing information and/or services;
- using computing services for workplace violence of any kind as defined in the IAIA Policy and Procedures Manual, sections 2.4, 2.7, and 2.8;
- using computing services for unlawful purposes including fraudulent, threatening, defamatory, harassing, or obscene communications;
- invading the privacy rights of anyone;
- disclosing or using non-public information for unauthorized purposes,
- disclosing student records in violation of the Family Educational Rights and Privacy Act of 1974 (FERPA); or
- violating copyright laws.

## 2.4 INCIDENTAL PERSONAL USE

IAIA allows incidental personal use of computing services. Such use must not interfere with a User fulfilling their job or student responsibilities, interfere with other Users' access to resources, or be excessive as determined by the IT Department.

## 3. MONITORING AND PRIVACY

Users, including managers, supervisors, and systems administrators shall respect the privacy of other Users. Users must be aware, however, that computing systems can never be totally secure and the IAIA cannot guarantee privacy. Users expressly waive any right of privacy in anything they create, store, send, or receive on the computer or through the Internet or any other computer network. Users consent to allowing authorized persons to access and review all materials users create, store, send, or receive on the computer or through the Internet or any other computer network.

### 3.1 ACTIVITY RETENTION

While IAIA does not routinely monitor individual usage of its computing resources, the normal operation and maintenance of IAIA's computing resources require the backup and storage of data and communications, the logging of activity, the monitoring of general usage patterns, and other such activities that are necessary for the rendering of services.

### 3.2 ACTIVITY AND DATA RETRIEVAL



IAIA may also specifically access and examine the account of an individual User if necessary to comply with federal or state law or if there is reasonable suspicion that a law or IAIA policy has been violated and examination of the account is needed to investigate the apparent violation. Requests for access based on reasonable suspicion must be approved in writing, in advance, by the appropriate Director or Administrator.

Each request must specify the purpose of access and such access will be limited to information related to the purpose for which access was granted. If such access is being requested by a senior executive, access must be approved by the President. If such access is being requested by the President, access must be approved by the two other senior executives.

Accessing a faculty member's computer files for work-related, non-investigatory purposes—e.g., to retrieve a file or document needed while the faculty member who maintains the file or document is away from the office—is permitted and does not require authorization by a Director or Administrator as long as access is limited to the work-related need. When a faculty member separates from IAIA, work-related files remain the property of IAIA.

Communications and other documents made by means of IAIA computing resources are generally subject to disclosure to the same extent as they would be if made on paper. Information stored electronically may also be made available in administrative or judicial proceedings; therefore, all faculty members are urged to use the same discretion and good judgment in creating electronic documents as they would use in creating written paper documents. IAIA will disclose illegal or unauthorized activities to appropriate IAIA personnel and/or law enforcement agencies.

## 4. FAILURE TO COMPLY

Violations of this policy will be treated like other allegations of wrongdoing at IAIA. Allegations of misconduct will be adjudicated according to established procedures.

### 4.1 SANCTIONS

Use of IAIA computing services in violation of applicable laws or IAIA policy may result in sanctions, which may include, but are not limited to, one or more of the following:

1. temporary or permanent withdrawal of use privilege;
2. disciplinary action according to applicable IAIA policies, up to and including, expulsion from IAIA or discharge from a position; and/or
3. legal prosecution under applicable federal and/or state law.

## TEXTBOOK DISCLOSURE POLICY

IAIA complies with the federal regulation requiring textbook disclosure. The student database system, EMPOWER, provides easy access to course registration information. Each course offered includes a paragraph description of the course followed by information on required books and materials and approximate costs for these books and materials.

With the eCampus – AllAccess Textbook Rental Program, textbooks are integrated into the student's tuition, and the books are available for pick-up by the student before or on the first day of classes. Students are expected to return materials at the end of the semester. If the student wants to keep any of their textbooks, a buyout price equal to half the rental price of the book will be charged to the student's account.



## USE OF PHOTOGRAPHIC REPRODUCTIONS OF STUDENT ART WORK

IAIA requests that students consider allowing IAIA to use photographic reproductions of their artwork for educational and/or promotional purposes when no direct revenues are generated. Such purposes include, but are not limited to, use by faculty or staff in class presentations, the creation of image databases for library collections, assessment of student progress, graphics used on the IAIA website, production of the IAIA catalog, brochures, posters, and promotional materials distributed by IAIA.

If IAIA produces a product that includes photographic reproductions of student artwork and generates revenue, a fee will be paid to the student. Such products may include, but are not limited to, posters, calendars, books, and CD-ROM products. Students will be asked to sign a release, giving approval to IAIA to use photographic reproductions for various non-revenue generating purposes. The release will list several categories for consideration.





ONLINE LEARNING



IAIA started offering online courses and programs in 2011. We believe distance education can serve the educational needs of Native American and other communities. Our courses feature state-of-the-art platforms and education practices. We provide online learners highly accessible and immediate academic and technical support. The Online Learning Department also supports the use of technology in our in-person and hybrid courses.

In these pages you'll learn about the global features of our online learning programs. These are approaches to online teaching and remote student support throughout IAIA.

## HYBRID FLEXIBLE (HYFLEX) COURSE OFFERINGS

Hybrid Flexible courses allow enrollment of both in-person and online students. This allows students from all over the nation—and all over the world—to participate in the same course. IAIA offers a growing number of courses with HyFlex enrollment.

## ONLINE PROGRAMS

IAIA offers several online programs for certificates, continuing education, and graduate degree programs. Below you will find information on each program.

### ONLINE CERTIFICATE PROGRAMS

IAIA currently offers the following certificate programs:

- Broadcast Journalism
- Business and Entrepreneurship
- Native American Art History
- Museum Studies

### LOW-RESIDENCY MASTER'S PROGRAMS

The following low-residency programs are currently offered. These programs usually feature a one–two-week residency of in-person courses, lectures, and workshops at the start of the term, followed by a semester of remote coursework.

- MFA in Creative Writing
- MFA in Studio Arts
- MFA in Cultural Administration

## ONLINE STUDENT BILL OF RIGHTS

IAIA is committed to the success of all our students. This Bill of Rights states what you can count on from your instructors in all IAIA online programs.

Many online students have low expectations of their instructor's responsiveness. Some institutions offer online courses that appear to be operated by remote control. At IAIA we offer online courses that are personal, with faculty who are readily accessible throughout the week and throughout the term.



## COMMUNICATIONS

Your instructor will:

- Log in to the course at least five days a week
- Provide contact procedures for reaching them, including email address
- Respond to inquiries within 24 hours, or within 48 hours on weekends and holidays with the following exceptions:
  - Breaks and holidays—during Spring Break and holidays, timely responses will pause until the resumption of the normal class schedule.
  - Instructor travel—your instructor will notify you via announcements when travel or other circumstances might prevent timely responses to inquiries.
- Provide methods for you to schedule appointments, during which you can have an online video conference or phone call, in place of office hours

## COURSEWORK

Your instructor will:

- Provide timely feedback on your coursework at least once a week, or within one week of receiving an assignment
- Submit midterm and final grades on time as defined by the academic calendar

## FIRST WEEK ACTIVITIES

During the first week of class, your instructor will:

- Send you an email message with details on accessing the course
- Provide an overview of the course, including:
  - Getting started information
  - Syllabus
  - Initial readings
- Provide links to required software or other necessary learning resources
- Identify student support resources available to you

## ONLINE COURSE FUNCTIONALITY

Your instructor will:

- Make course content easy to find and navigate
- Verify that internal and external course links are in good working order
- Respond promptly when a course component isn't working properly
- Ensure the course content matches the syllabus on record
- Periodically test the proper function of course components

# SUPPORT FOR REMOTE STUDENTS

IAIA provides rich support for its online students. Whether you need library services, tutoring, technical assistance, or wellness support, IAIA faculty and staff are readily accessible online.

## ONLINE LEARNER COURSE

Incoming students are enrolled in an asynchronous course that helps build skills for successful online learning. The course familiarizes students with our Canvas learning system and Zoom. The course prepares online students for success with attention to time



management and setting up their learning space. The IAIA Admissions staff will send students an invitation to this course upon admission.

## LEARNING LAB WRITING AND MATH SPECIALISTS

Learning Specialists are available to assist students online with a variety of subjects and projects. They are particularly familiar with the curriculum and assignments in our English and Math courses. They assist students with any and all IAIA courses.

## TECHNOLOGY TUTORS

Our technology tutors are tech-savvy fellow students. They offer extended one-on-one attention for learning a variety of technology skills.

## IAIA LIBRARY

The IAIA Library has extensive resources to support online learners. These include collections of eBooks, online chat with librarians, and an extensive collection of research resources tailored to specific courses.

Our library staff sponsor a Personal Librarian Program. Each first-semester undergraduate student is assigned a personal librarian. This staff member can answer questions about research, citations, and library resources in general.

- IAIA Library
- Personal Librarians

## WELLNESS AND COUNSELING SUPPORT

Students are encouraged to take advantage of additional support during this time of unusual challenges. The Wellness and Counseling team hosts weekly Expressive Arts Reclaim Your Medicine sessions and provides confidential, remote support, as well as extensive resources to help students with self care.

## ONLINE HELP FOR IAIA STUDENTS

A wide-ranging, frequently updated library of “how to” guidance is available to IAIA students online.

## MEDIA CHECKOUT SERVICES

IAIA has video, audio, and other equipment remote learners may need for their course of study. For example, IAIA loans audio recorders to students enrolled in our oral history course. Cinematic Arts and Technology students can make reservations for video cameras, tripods, light kits, and other gear needed for video shoots. Some types of equipment can be shipped to your location.

## TECHNICAL REQUIREMENTS

IAIA online programs require a basic level of computer hardware and connection speed (bandwidth). If you have questions about the specifications below, feel free to contact IAIA staff for individual explanations and confirmation that you meet our requirements.

## INTERNET CONNECTION AND BANDWIDTH REQUIREMENTS

In order to participate effectively in most online courses, you will need a broadband Internet connection. This allows you to see thumbnails of your teachers and classmates and permits your teachers to share their screen during class sessions.

- Minimum download speed is 150Kbps. This speed allows you to check email, access online courses, browse the web, and use online apps. You may have to participate in online class sessions using a land line.





- Recommended download speed is 1.5Mbps (or higher, if available). This speed allows you to get reliably clear audio and video in Zoom class sessions.

Test your speed:

Use the link below to test your Internet speed. Your speed may vary depending on the time of day, others in your household using online services at the same time, and the Internet service provider's network hardware. See the online references linked below for additional details. Since technology changes so fast, these pages are updated regularly.

- Internet Speed Test (recommended) > [Run a Speed Test](#)
- More about connection and bandwidth (in plain English) > [Learn More](#)

## COMPUTER REQUIREMENTS

To complete an online degree program or take courses completely from your home computer, your computer system will need to meet some basic minimum requirements.

- A computer less than four (4) years old
- At least 8 GB of RAM
- Operating System such be Windows 10, or Mac OS X Mojave or higher
- Loaner laptops are available for students to check out for an entire term
- A tablet (iPad, iPad Pro, Surface Laptop Go) may not be sufficient to take some IAIA online courses. Tablets cannot necessarily run specialized apps that may be needed for your program. If you use a tablet, make sure it has a good keyboard. We also recommend a mouse you can use with it.
- Not sure what these numbers mean? > [Learn more](#)

## COMPUTER REQUIREMENT DETAILS

Below are some plain-English explanations of our requirements.

### COMPUTER AGE

Our staff can help you determine how old your computer is. If you purchased a highly capable computer, it should meet your coursework needs, even if it is more than four years old. For assistance, please contact our IT department at [itsupport@iaia.edu](mailto:itsupport@iaia.edu).

### RAM

This is your computer's "workspace." If you work with large files or want to use several applications at the same time, your computer's RAM makes a difference in the real-world speed you see. Most newer computers have at least 8 GB (gigabytes) of RAM. If your computer has just 4 GB, check with us. Depending on your academic program, 4 GB may be enough.

### OPERATING SYSTEM

This is the basic software your computer uses to function. IAIA staff provide technical support for Macintosh and Windows computers. We can assist you with your personal computer or with an IAIA loaner computer (see below).

If you use a Chromebook, please check with our Online Learning Department at [olsupport@iaia.edu](mailto:olsupport@iaia.edu). Depending on your academic program, you may not be able to accomplish all of your coursework on a Chromebook.

## LOANER COMPUTERS

IAIA loans out Windows and MacBook laptops to students who need them. If you live off campus and attend all your courses online a laptop can be shipped to you. To make a semester-long reservation, please contact our IT department at [itsupport@iaia.edu](mailto:itsupport@iaia.edu).



## SOFTWARE REQUIREMENTS

Basic software needed to complete assignments is provided as part of your student account.

- Free Office 365 account provided to each student (with 1TB of cloud storage)
- Word Processing Software that can save to Word .docx file format
- Free Adobe Creative Cloud account provided to students in several degree programs (with the ability to install apps such as Photoshop, Lightroom, etc.)
- Recommended web browser is Google Chrome



**CERTIFICATE AND UNDERGRADUATE PROGRAMS**

CLASS of 2023



# UNDERGRADUATE PROGRAMS

## ASSOCIATE DEGREES

Two-year degree programs and require the completion of a minimum of 60 credit hours. IAIA offers the following Associate's Degrees:

- Associate of Fine Arts (AFA): Creative Writing, Cinematic Arts and Technology, Museum Studies, Performing Arts, and Studio Arts
- Associate of Arts (AA): Native American Studies

## BACHELOR DEGREES

Four-year degree programs requiring admission to the Bachelor's program and the completion of a minimum of 120 credit hours. IAIA offers the following Bachelor's Degrees:

- Bachelor of Fine Arts (BFA): Creative Writing, Cinematic Arts and Technology, Museum Studies, Performing Arts, and Studio Arts
- Bachelor of Arts (BA): Indigenous Liberal Studies

## CERTIFICATE PROGRAMS

Certificate Programs require one year of study for 24–30 credits. Typically, students enrolled in a Certificate Program will have already completed a bachelor's or master's degree. IAIA offers four certificates:

- Certificate in Broadcast Journalism
- Certificate in Business and Entrepreneurship
- Certificate in Museum Studies
- Certificate in Native American Art History

## MINORS

Minors require one year of study in addition to the requirements of the major degree program and must be completed simultaneously with the completion of the major degree. While certificate programs stand alone, minors are an addition to the major degree. IAIA offers nine minors:

- Minor in Art History
- Minor in Cinematic Arts and Technology
- Minor in Community Wellness
- Minor in Creative Writing
- Minor in Indigenous Liberal Studies
- Minor in Interactive Arts and Game Design
- Minor in Museum Studies
- Minor in Performing Arts
- Minor in Studio Arts





## VISION STATEMENT OF THE ACADEMIC PROGRAM AT IAIA

The IAIA academic programs provide a strong educational foundation for future leaders who will be prepared to utilize the power of art and culture to enrich communities.

## VALUES OF THE ACADEMIC PROGRAM

- Creative expression
- Respect for diverse cultures
- Ethical behavior
- Critical thinking
- Effective communication
- Community engagement
- Excellence in creating and maintaining a positive environment for teaching and learning
- Honoring the power of place as a foundation for cultural and creative strength

## PRINCIPLES OF PRACTICE FOR EXCELLENCE IN TEACHING AT IAIA DEFINITION

We define excellence in teaching at IAIA as the ability to create a stimulating learning environment for Native American and other students to thrive; take creative risks; and learn from each other, their teachers, and the materials and experiences presented in the class.

## PHILOSOPHY

There is no such thing as an acultural environment, situation, person, or position. Each one of us is the result of and a contributor to cultural influences. It is this acceptance of culture as a pervasive and profound shaper of human experience that underlies our educational philosophy at IAIA. We do not teach culture here, as we are a multicultural, multiracial institution. However, our educational model seeks to reinforce existing cultural foundations primarily through the study of the arts and Indigenous knowledge and literature. We recognize that we may be knowledgeable about our own cultures, but we are not experts of each other's cultures. Therefore, every student and teacher at IAIA is open to learning about culture and actively supports respect for, and appreciation of, our cultural diversity.

## PRINCIPLES OF PRACTICE FOR IAIA TEACHERS

An IAIA education supports students to have an awareness of the importance of the Native American story as a counter-narrative to the dominant narrative. We support this principle by actively engaging with our students to understand and analyze the underlying assumptions that are communicated through art, culture, and story.

An IAIA education supports active self-reflection as part of developing a deeper awareness of and appreciation for cultural differences. We support this principle by being self-reflective learners aware of our own cultural influences.

The IAIA classroom promotes an environment in which multiple voices and viewpoints are encouraged; and students are safe to share their experiences, perceptions and creativity. We support this principle through actively engaging with our students in critical and creative dialogues about art and art-making.

In an IAIA education, collaboration is valued over competition. We support this principle through facilitating collaborative learning.

In an IAIA education, attention is given to those whose culture and whose voice is privileged. We support this principle through an engaged examination of texts, speakers, knowledge systems, institutions, and experiences.



## ART AND TECHNOLOGY AT IAIA

IAIA is committed to exploring the intersection of arts and technologies as a vital crossroads for creative expression. Strategies to utilize these tools for cultural preservation and service to Native communities are being explored.

Together the Digital Dome, Motion Capture System, Broadcast Studio, Sculpture/Foundry Center, Museum Conservation Classroom, Digital Classrooms, and Fabrication Laboratory (Fab Lab) provide new opportunities for research and experimentation. They expand the possibilities for artistic expression for our students and faculty.

IAIA is moving forward and serving our students' unique needs with innovation and dedication. We are expanding our campus resources in order to provide amazing facilities for our students. These new facilities allow us to move forward with our commitment to excellence in teaching and learning.

## ACADEMIC PROGRAM ASSESSMENT

Assessment is a key ongoing activity of the academic programs at IAIA. Each of the seven academic programs has identified its student learning outcomes in relationship to the core competencies for every IAIA graduate. Learning Outcomes are stated in the University Catalog and in each course syllabus. Each major has completed a curriculum map linking every course to specific learning outcomes. Course assignments provide ample opportunity for students to demonstrate their learning. Each year, every academic program chooses an assessment project, collects relevant student demonstrations of learning called "artifacts," and engages in meaningful reflection on how to improve the design and delivery of the academic programs. IAIA is committed to continuous improvement. Faculty and invited external experts engage in assessment activity as part of our commitment to excellence. We work together to improve teaching and learning across the campus. To document student learning, multiple strategies are used.

## STUDENT SUCCESS SUMMIT

Each year the entire university community gathers for a Student Success Summit. We review our own retention data, hold small group facilitated discussions on how to improve the delivery of our academic programs and student support systems, and complete an online survey designed by IAIA for its own cycle of continuous improvement.

## EVALUATION OF INSTRUCTION

In every academic institution, a wide variety of teaching styles are incorporated by the faculty. IAIA is no different. Additionally, IAIA values Indigenous ways of knowing and being. We strive for excellence in our teaching and learning environment and recognize that all teachers are also learning. In order to include input from our students about the instruction they are receiving, each semester students are asked to respond to the teaching they received in every course. This is a formal survey conducted near the end of every semester.

The Academic Dean and the Department Chairs review each student evaluation of instruction as part of our commitment to Excellence in the Teaching and Learning environment. Professional development opportunities are made available to faculty to improve their skills and abilities as teachers and academic program leaders. Student feedback is a valuable part of this process.



**GENERAL EDUCATION**





## IAIA CORE COMPETENCIES

- Generate self-identity and appreciation for diverse knowledges.
- Apply critical and creative thinking to learning processes and course assignments.
- Acquire and employ academic skills necessary for student success.

## WHAT IS GENERAL EDUCATION?

General Education is the core of your IAIA academic experience. The General Education curriculum provides students with skills essential to both university and lifelong learning. General Education courses provide diverse perspectives and skills that help you in your academic writing, quantitative reasoning, scientific discovery, health, and wellness. These courses are designed to enhance your ability to create and express new ideas and serve as the foundation for your education by addressing IAIA's core competencies and the values embedded in our academic programs. Indigenous Liberal Studies, Health and Wellness, Academic Technology, and Studio Arts all contribute to the delivery of General Education courses.

## WHY ARE YOU REQUIRED TO TAKE GENERAL EDUCATION COURSES?

IAIA requires all degree-seeking students to take General Education courses out of a strong belief that empowering creativity and leadership in Indigenous arts and cultures through higher education, lifelong learning, and outreach can be attained by mastering a wide range of skills and knowledge. Whatever your area of specialty or career plans, General Education provides you with skills to think critically, communicate effectively, engage in communities, and understand ethical practice. As future leaders in Indigenous Arts, you need to understand the power of place and articulate the value of diverse cultural perspectives through your original work.

REQUIREMENT	ASSOCIATE DEGREE GENERAL EDUCATION COURSES	CREDITS
First Semester Seminar	LIBS103 The IAIA Experience	3
Mathematics	MATH102 Discovering the Art of Mathematics <u>or</u> MATH104 Numbers and Society <u>or</u> MATH106 Mathematics of Social Choice and Politics	3
Composition	ENGL101 English Composition I <u>and</u> ENGL102 English Composition II	3
Technology	TECH101 Technology Basics for College	3
Capstone	Required department capstone <u>or</u> IDST150 Indigenous Communications and Leadership	3
Indigenous Studies*	IDST101 Introduction to Indigenous Studies <u>or</u> TRDA101 Traditional Arts and Ecology <u>or</u> ANTH160 Indigenous Cultural Anthropology of North America <u>or</u> HIST101 Survey of Native American History Prior to 1865 <u>or</u> HIST102 Survey of Native American History 1865–1970	3
Elective	ARTS101 Introduction to Visual Arts <u>or</u> BUSN101 Money, Wealth, and Personal Finance <u>or</u> LIBS111 Global Climate Justice: An Indigenous Perspective <u>or</u> MUSM190 Art and Exhibition Preparation <u>or</u> PERF142 Indigenous Influences in Music and Culture of the U.S.	3
<b>TOTAL</b>		<b>24</b>





REQUIREMENT	BACHELOR DEGREE GENERAL EDUCATION COURSES	CREDITS
First Semester Seminar	LIBS103 The IAIA Experience	3
Mathematics	MATH102 Discovering the Art of Mathematics <u>or</u> MATH104 Numbers and Society <u>or</u> MATH106 Mathematics of Social Change and Politics	3
Composition	ENGL101 English Composition I <u>and</u> ENGL102 English Composition II	3
Science with Lab	SCIE100–100L Indigenous Food and Wellness w/Lab <u>or</u> SCIE101–101L Ethnobotany of Southwest w/Lab <u>or</u> SCIE103–103L Desert Ecology w/Lab	4
Technology	TECH101 Technology Basics for College	3
Capstone	Required department capstone <u>or</u> IDST150 Indigenous Communications and Leadership	3
Indigenous Studies*	IDST101 Introduction to Indigenous Studies <u>or</u> TRDA101 Traditional Arts and Ecology <u>or</u> ANTH160 Indigenous Cultural Anthropology of North America <u>or</u> HIST101 Survey of Native American History I <u>or</u> HIST102 Survey of Native American History II	3
Health and Wellness	Any 2 HEAL prefixed courses	2
Elective	ARTS101 Introduction to Visual Arts <u>or</u> BUSN101 Money, Wealth, and Personal Finance <u>or</u> LIBS111 Global Climate Justice: An Indigenous Perspective <u>or</u> MUSM190 Art and Exhibition Preparation <u>or</u> PERF142 Indigenous Influences in Music and Culture of the U.S.	3
<b>TOTAL</b>		<b>30</b>

\*Indigenous Liberal Studies major must take MATH102 and IDST101 to satisfy their General Education Requirements

### GENERAL EDUCATION REQUIRED COURSES

There are 24 credits for the Associate Degree program and 30 credits in the Bachelor Degree program required to fulfill the General Education course requirements. These courses are the focus of the first year. However, most students will continue to take General Education courses through their sophomore year. For more details, refer to block schedules under each degree program or ask your academic advisor.



**BROADCAST JOURNALISM**



## GUIDING STATEMENT

IAIA's Certificate in Broadcast Journalism is designed to give students a fundamental understanding of storytelling, journalism, and broadcast video production. With a mix of courses from the Cinematic Arts and Technology Department and the Creative Writing Department, this 24-credit program will support the interests of students seeking opportunities in broadcast news and related fields. Indeed, for many graduates of the Cinematic Arts and Technology program, their first job prospects will be found at their local TV stations. The knowledge gained from these classes will help prepare students for such opportunities.

## PHILOSOPHY

We believe it is important for Native people to tell their own stories, whether it's in film, theater, literature, or in this case, journalism. For too long, the stories of Indigenous people have been told by others. But now there are opportunities to empower Native storytellers to share the issues and concerns of their unique communities to create a greater understanding among all cultures.

The goal of the program is to provide students with a foundation of skills to be effective storytellers as journalists and competent producers of broadcast video, and to encourage them to shine a light on the challenges and triumphs of diverse, underrepresented communities.

## LEARNING OUTCOMES

- To demonstrate competency in the journalistic crafts of reporting, research, and storytelling
- To show technical proficiency in broadcast video production
- To practice ethical behavior in broadcast journalism

# CERTIFICATE

## BROADCAST JOURNALISM (24 CREDITS)

### COURSE AND REQUIREMENT INFORMATION

#### CHOOSE TWO OF THE FOLLOWING

	<b>CREDITS</b>
CRWR101 Creative Nonfiction	<b>6</b>
CINE105 What is a Story	3
PERF180 Story-telling	3

#### REQUIRED

CINE110 Moving Images I	<b>18</b>
CINE330 Documentary Theory and Production	3
CINE 335 Broadcast Technology	3
CINE390 Internship	3
ENGL340 Indigenous Journalism I	3
ENGL440 Indigenous Journalism II	3









The IAIA Business and Entrepreneurship Certificate program prepares students for financial and business success by providing the relevant courses in the operations and practices of art related businesses. Our courses are geared towards artists and other creative people who want the independence of managing their art and the art of others as the foundation for a successful career.

We teach practical information to be applied right away. All professors have both business and teaching experience, and we strive to make courses engaging, exciting, and, most of all, relevant to students' needs as future and current art professionals. The program is 24 credits and can be completed in two semesters.

This program covers a variety of art business related topics including: personal finance, marketing, business communication, accounting basics, small business management and entrepreneurship, the business of art, online marketing, and sustainability in business.

## GUIDING STATEMENT

The IAIA Business and Entrepreneurship Program is tailored to address the specific needs of art professionals by instilling confidence, fostering personal growth, and enhancing leadership skills in the arts. Business and Entrepreneurship Program graduates gain skills that enable them to make a greater economic contribution, enriching and benefitting not only their own families and Tribes but also the larger art world.

## PHILOSOPHY

IAIA's Business and Entrepreneurship Program provides education about money, business, and entrepreneurship. Our overall goal is to help instill confidence, foster personal growth, and enhance leadership skills in business that are critical for building the next generation of sustainable art business leaders. We empower this philosophy by:

- Providing a foundation for success in business and self-employment
- Promoting financial and business literacy and economic empowerment
- Building knowledge and experience in business skills for creating and running art businesses
- Supporting and encouraging leadership, initiative, professionalism, and presentation skills
- Increasing entrepreneurship in Indigenous Communities

## LEARNING OUTCOMES

At the end of the Business Certificate students will have the skills and knowledge to:

- Develop organizational strategies for art related businesses
- Identify target audiences
- Conduct market research and implement a marketing plan
- Execute sound financial planning and budgeting
- Provide written and oral business presentations



# CERTIFICATE

## BUSINESS AND ENTREPRENEURSHIP (24 CREDITS)

### COURSE AND REQUIREMENT INFORMATION

### CREDITS

#### CERTIFICATE REQUIREMENTS

**18**

BUSN101 Money, Wealth, and Personal Finance

3

BUSN120 Business Communication

3

BUSN140 Introduction to Business and Entrepreneurship

3

BUSN210 Introduction to Financial Accounting

3

BUSN220 Marketing

3

BUSN240 Advanced Entrepreneurship

3

#### CHOOSE TWO OF THE FOLLOWING

**3**

BUSN225 Introduction to Online Marketing

3

BUSN235 Sustainability, Innovation, and Entrepreneurship

3

BUSN255 The Business of Art

3

BUSN290 Business Internship

3

CINE370 Business of Movies

3



**CINEMATIC ARTS AND TECHNOLOGY**



IAIA's Cinematic Arts and Technology Department provides its students with access to cutting-edge digital technology and state-of-the-art facilities. This includes a new 1,200 sq. ft. film production studio/classroom, two digital classrooms equipped with large monitors and computer editing stations, a fully articulating digital dome for immersive storytelling, a sound studio, a green screen, a motion capture system, and the latest visual effects and animation software. The department is also equipped with high-definition digital cinema cameras, including the high-end, motion picture industry standard RED camera for upper-level students (see RED camera policy below) and Blackmagic Cinema cameras. Additional equipment includes audio gear, light kits, tripods, dolly, and a full range of support services to empower future cinematic storytellers.

At the end of the spring semester, a showcase of recent student work receives a public screening at a local theater or in the IAIA LTC Auditorium. Students are encouraged to submit their work to film festivals, and many have had their films screened at festivals all over the country and internationally. Furthermore, IAIA's film students have received award recognition from the Rocky Mountain Student Emmys, the New Mexico Film Foundation Student Filmmaker's Showcase, the New Mexico Women in Film Fiesta, the Phoenix Film Festival, the Taos Shortz Film Festival, and the AIHEC student film festival.

In addition to the BFA, AFA, and minor programs in Cinematic Arts and Technology, IAIA offers a minor in Interactive Arts and Game Design, which can serve as a complement to a BFA in Cinematic Arts. Computer programming and software development are increasingly becoming a necessary skill within the fields of digital art and communication. Many jobs now require programming knowledge in addition to video production, graphic design, and 3D modeling. IAIA also offers a Certificate in Broadcast Journalism to support students seeking opportunities in journalism and broadcast news.

## GUIDING STATEMENT

The Department of Cinematic Arts and Technology is dedicated to providing a safe, supportive environment for future Native screenwriters, directors, producers, actors, documentarians, cinematographers, editors, animators, and visual effects artists to explore their creativity and passion for their art. Our goal is to empower Native filmmakers with the creative and technical abilities necessary to craft cinematic experiences that have the power to connect with the widest audiences possible. A student graduating with a BFA in Cinematic Arts and Technology will possess the minimum skills necessary to function in an entry-level position in the professional workforce, whether their path leads them to Hollywood or back to work for their own communities.

## PHILOSOPHY

We believe it is important and essential for Native people to share their experiences, dreams, and core cultural values through the ever-evolving and expanding medium of cinematic arts and technology. For far too long, the depiction of American Indians in film and television has been filtered through the interpretive lens of non-Native filmmakers. By encouraging the new generation of Native filmmakers to take advantage of the increasing availability of technology and distribution, we feel they are in ideal position to take ownership of their stories and elevate them to the next level of accessibility in the mainstream marketplace. However, while it's important to reach for the sky, it's also essential not to forget one's roots. We also believe that Native filmmakers should leverage their skills to give back to their communities, whether it's capturing the old stories in a cultural preservation video, or reporting new ones on a tribal TV or radio station. Our program seeks to develop well-rounded and well-grounded filmmakers.

## GOALS

- To inspire students to tell stories about which they are passionate, stories in which they have a personal stake, or stories that reflect the concerns or history of their community
- To instill students with the work ethic, mutual respect and discipline necessary to succeed in a professional setting
- To develop the technical skills of students by providing hands-on training with industry-level digital cinema equipment and post-production computer software
- To develop the team-building skills necessary for students to function as role players in a collaborative, creative and technical environment
- To expand students' knowledge and appreciation of cinematic history, theory and techniques
- To provide students with a basic understanding of the film industry as a business, especially as it relates to preparing for their future careers, and supporting themselves as cinematic artists and technicians
- To encourage students to use the power of cinema to create positive change in underserved or misrepresented communities





## LEARNING OUTCOMES

- Create Meaningful Stories
- Show Technical Proficiency
- Practice Ethical Behavior
- Recognize Cinematic Concepts and History

In creating meaningful stories, students will use the tools and techniques of effective storytelling to share meaningful personal or community-based stories which have the power to connect with a wider audience.

In showing technical proficiency, students will demonstrate a fundamental competency in the usage of cinematic technology in a production environment to facilitate a smooth transition into the professional world.

In practicing ethical behavior, students will employ the protocol, etiquette, roles and responsibilities of working collaboratively in creative and technical settings, while also showing an awareness of a production's environmental and community impact.

In recognizing cinematic history and concepts, students will express knowledge of cinematic history and theory, from a larger, world scale to specific Indigenous communities.

## DEPARTMENT POLICIES

Being able to work and succeed in the film and television industry requires a tremendous amount of discipline, responsibility, and accountability. Being late, difficult, and unreliable can doom one's career from the outset. The Department of Cinematic Arts and Technology feels it is vital to emphasize discipline, responsibility, and accountability early in our students' academic careers as the foundation of all the core competencies of the program. As such, IAIA's existing academic policy of dropping a student after three unexcused absences will not only be enforced, but also two excused absences will now count as one unexcused absence (unless it's because of a family or medical emergency). IAIA's existing tardiness policy will also be enforced and expanded upon for Cinematic Arts and Technology to include a "closed set" policy, meaning classrooms will be locked to students who are late more than 15 minutes. We will also enforce IAIA's cell phone policy, prohibiting the use or operation of cell phones in class unless an instructor makes an exception for a class-related activity.

## SAFETY

IAIA's Department of Cinematic Arts and Technology aims to maintain and train its students to strive for the highest standards of safety. Instructors in production classes not only teach safety but also issue a safety manual to each student as a guide and reference for their student film projects.

## CINEMATIC ARTS EQUIPMENT POLICIES

- Equipment is only available to students for a course's project-based assignment, as stated in the syllabus or assigned by the instructor. Equipment may not be checked out during the semester for any other reason, or without the specific consent of the department chair.
- Students always accept full responsibility for the care and proper usage of department equipment while it is in the student's possession. Students are responsible for replacement or repair costs of any item(s) not returned or returned damaged.
- Students are expected to return equipment at the date and time explicitly stated on the Equipment Checkout Form. Failure to do so may result in a late charge and will be reflected in grading per assignment/project.
- Students who habitually or egregiously fail to care for equipment or abide by these policies will risk being banned from future equipment access or equipment use.

## RED CAMERA POLICY

IAIA's Department of Cinematic Arts and Technology is fortunate to possess two RED cameras. RED cameras are advanced, professional-level, digital cinema cameras used by Hollywood film productions such as *Mission Impossible: Fallout* and *Deadpool*.



Most college film programs do not have such assets. IAIA provides valuable opportunities for Cinematic Arts students to get hands-on training with these industry cameras in its upper level production courses.

Because the cameras are so expensive, special rules and requirements must apply to the RED cameras and their accessories in order to protect IAIA's investment and ensure future Cinematic Arts and Technology students have equal opportunities to train with these cameras.

It is important to emphasize that just because a student at IAIA is a Cinematic Arts and Technology major, does not guarantee the right to use the RED camera on student films. Usage of the RED camera is a privilege, not a right. And that privilege must be earned. Student directors and cinematographers wishing to use the RED camera on their short film projects must meet the eligibility requirements.

#### Eligibility Requirements:

- Student must be in their junior or senior year to use the RED Scarlet.
- Student must be in their senior year to use the RED Helium.
- Students using the RED Helium must have a CINE department-approved faculty or staff member present to supervise the shoot, or student must purchase their own insurance coverage. Faculty or staff member may not have training with the RED and therefore should not be expected to provide technical support or bear any liability for the RED camera and accessories.
- Student must have demonstrated technical proficiency with RED camera operation and care.
- Student must receive approval from an instructor in a 300+ level production course.
- Student must be in academic good standing with a 3.0 GPA or above.
- Student must have demonstrated good ethical behavior (class participation, attendance, on-set conduct, and good past history with prior equipment checkout).
- Student must agree to accept financial responsibility for any loss, damage, or theft of RED camera and accessories—which is standard policy for all of IAIA's cameras and equipment.
- Both the director and cinematographer of each student film project must meet the eligibility requirements. The only exception is for a director who chooses to work with a cinematographer outside of IAIA (such as a semi-professional or film school graduate), in which case, the non-IAIA cinematographer must have demonstrated significant prior experience with the RED camera and must be approved by the instructor.

Students may have their access and privileges to the RED camera revoked for a minimum of one semester, up to a permanent ban, under any of the following circumstances:

- Failure to comply with any of the above listed eligibility requirements,
- Failure to comply with IAIA's standard equipment checkout policies and procedures,
- Transport of the RED camera and accessories out of the state without prior CINE departmental approval,
- Misuse or mishandling of RED camera and accessories,
- Usage of the RED camera for personal or professional projects, paid or unpaid, outside of IAIA's Cinematic Arts curriculum (RED cameras are designated for course-related student film projects only. Faculty professional development is an exception.),
- Any dishonesty or misrepresentation of the usage of the RED camera and accessories involving individuals not certified to use the RED camera or in connection with individuals outside of IAIA.

## CINEMATIC ARTS DEPARTMENTAL LAB POLICIES

### ACCESS

Access to the Cinematic Arts and Technology—Olive room, Orange Room, Mac Lab 1, Sound Studio, Edit Bay 1, Edit Bay 2—labs/studios is granted due to the following conditions:

- Student is enrolled in a class in a lab/studio and will need access outside of class time to complete course work.
- Student is enrolled in Senior Project I or II and has requested access to the lab(s)/studio(s).
- Student has previously taken a course in a studio and has requested use of that studio from the Faculty overseeing that space.



- Student has been given access to a studio by a Fulltime Faculty member and/or the Cinematic Arts Department Chair.
- Student is a Student Worker (Lab/Studio Monitor). Student will leave curtains open to Edit Bays after hours (8.30-12 am).
- Access to Digital Dome/VR Studio: student will need permission from Dome Manager.

## STUDENT RESPONSIBILITIES

Students are required to pick up after themselves and participate in regular cleaning of the lab/studio spaces they work in. Students are required to abide by lab/studio rules, regulations, safety practices, and immediately report any broken equipment or health and safety issues to the overseeing faculty member or student worker. Students are also responsible for alerting Faculty that they are requesting the use of a lab/studio space within the first four weeks of classes (excluding students that are enrolled in a class in a lab/studio space).

## FACULTY RESPONSIBILITIES

Faculty oversee the health and safety of the lab/studio spaces with the help of the EH&S Committee, the Department Chair, outside consultants, and the student body. Health and Safety is everyone's responsibility. Faculty are responsible for the supervision of student workers, reporting any basic repair and upgrades to Cinematic Arts Chair, and general lab/studio supervision. Faculty are also responsible for sending an up to date list of students that have access to the studio they oversee to IAIA security and posting the work hours, contact info, and photo of the studio/lab monitor outside of the lab/studio.

Access to the Cinematic Arts labs/studios can be suspended or lost due to the following:

- Misuse of lab/studio equipment
- Use of alcohol or drugs in a lab/studio space
- Working intoxicated in a lab/studio space
- Use of a lab/studio without permission
- Theft of personal or IAIA property/tools/supplies
- Endangering yourself and/or others through the improper use of tools and equipment in a lab/studio space
- Smoking tobacco or electronic cigarettes in a lab/studio space
- Repeated failure to follow lab/studio rules, regulations, and safety practices
- Granting individuals outside of IAIA access to a lab/studio space without permission from faculty

## LAB/STUDIO MONITOR POLICY

Studio and Lab Monitor positions (student-worker positions) are granted to students who have proven themselves to be responsible and interested in the running and operation of a lab/studio space. They are responsible for helping students (within reason) with class projects and the proper use of equipment, light maintenance and cleaning, being present for their work hours, overall supervision of the lab/studio space (including reminding students of studio or lab rules), and other duties specific to the studio or lab they work in. They are not responsible for picking up after other students, difficult or irregular maintenance, or maintaining hours outside of their posted work hours. Studio monitors may, if other duties have been completed, work on their own projects during their work hours. However, a studio monitor position is not paid lab/studio time.

## LAB/STUDIO MONITOR RESPONSIBILITIES

- Provide light cleaning and maintenance of the lab/studio space and equipment.
- Assist students with class projects and proper use of equipment.
- Be on time for all shifts, stay for the duration of shifts, and attend to lab/studio needs before spare time is used for homework or personal projects.
- Adhere to absence policies similar to those in-class: Three absences are grounds for reevaluation.
- Attend a minimum of four hours training by the second week of the semester.
- Log all work hours accurately within IAIA's TLO system.



## ABANDONED ARTWORK POLICY

ABANDONED ARTWORK (video and audio files on computers) or EQUIPMENT LEFT IN THE LAB/STUDIO.

- Student artwork and equipment should be removed from the lab/studio classroom at the end of each semester. Only with the instructor's permission can artwork or equipment be left in the studio (i.e., during winter break or over summer break) providing it is properly stored in the lab/studio.
- Any artwork or equipment left in the lab/studio without permission at the end of the fall or spring semester will be considered abandoned and recycled for future student projects or thrown away.
- IAIA will not be liable for any artwork or equipment abandoned in the lab/studios.

## ASSOCIATE OF FINE ARTS

CINEMATIC ARTS AND TECHNOLOGY (60 CREDITS)

### COURSE AND REQUIREMENT INFORMATION

### CREDITS

#### GENERAL EDUCATION REQUIREMENTS

24

#### DEPARTMENTAL REQUIREMENTS

18

CINE101 Introduction to Cinematic Arts

3

CINE105 What is a Story

3

CINE110 Moving Images I

3

CINE120 Sound for Film I

3

CINE210 Moving Images II

3

CINE240 Animation I

3

#### SUPPORTIVE ARTS REQUIREMENT

12

PHOT121 Introduction to Photography

3

FUND111 Drawing I

3

CINE205 Screenwriting I

3

Any Supportive Arts Related Course

3

#### ART HISTORY/THEORY REQUIREMENTS

6

ARTH220 World Cinema I

3

ARTH260 American Indians in Cinema

3





# BACHELOR OF FINE ARTS

CINEMATIC ARTS AND TECHNOLOGY (120 CREDITS)

## COURSE AND REQUIREMENT INFORMATION

CREDITS

### GENERAL EDUCATION REQUIREMENTS

30

### DEPARTMENTAL REQUIREMENTS

42

CINE101 Introduction to Cinematic Arts

3

CINE105 What is a Story?

3

CINE110 Moving Images I

3

CINE120 Sound for Film I

3

CINE210 Moving Images II

3

CINE240 Animation I

3

CINE245 Visual Effects

3

CINE310 Moving Images III

3

CINE330 Documentary Theory and Production

3

CINE360 Spherical Film Production I

3

CINE380 Advanced Production Tutorial

3

CINE470 Senior Project I

6

CINE480 Senior Project II

3

### SUPPORTIVE ARTS REQUIREMENTS

27

PHOT121 Introduction to Photography

3

FUND111 Drawing I

3

CINE205 Screenwriting I

3

CINE305 Screenwriting II

3

CINE370 Business of Movies

3

CINE390 Internship

3

Any Two Supportive Arts Related Courses

6

### DEPARTMENTAL ELECTIVES (CHOOSE THREE)

9

CINE220 Sound for Film II

3

CINE250 Acting or

3

PERF105 Acting I

3

CINE320 Sound for Film III

3

CINE340 Animation II

3

CINE350 Directing

3

CINE392 (A-Z) Any Special Topics Colloquia

3

CINE405 Screenwriting III

3

CINE440 Animation III

3

CINE460 Spherical Film Production II

3

### ART HISTORY/THEORY REQUIREMENTS

12

ARTH220 World Cinema I

3

ARTH230 World Cinema II

3

ARTH260 American Indians in Cinema

3

Any Art History Course

3



# MINOR

## CINEMATIC ARTS AND TECHNOLOGY (24 CREDITS)

### COURSE AND REQUIREMENT INFORMATION

### CREDITS

#### DEPARTMENTAL REQUIREMENTS

24

CINE101 Introduction to Cinematic Arts and Technology

3

CINE105 What is a Story?

3

CINE110 Moving Images I

3

CINE120 Sound for Film I

3

CINE205 Screenwriting I

3

CINE240 Animation I

3

ARTH260 American Indians in Cinema

3

PHOT121 Introduction to Photography or

FUND 111 Drawing I

3

# INTERACTIVE ARTS AND GAME DESIGN MINOR

## CINEMATIC ARTS AND TECHNOLOGY (21 CREDITS)

### COURSE AND REQUIREMENT INFORMATION

### CREDITS

#### DEPARTMENTAL REQUIREMENTS

21

GAME101 Introduction to Computer Art

3

GAME201 Programming for Gaming and the Interactive Arts (Indigenous Perspective—Technology Arts)

3

GAME202 Interactive Art and Cinema

3

GAME220 World History of Animation

3

GAME301 3D Graphics and Simulation

3

GAME302 Computer Programming for Gaming and Interactive Arts

3

#### CHOOSE ONE OF THE FOLLOWING COURSES

GAME401 Game Design and Development

3

GAME403 Immersive and Interactive VR

3



# BLOCK SCHEDULE FOR BFA

## CINEMATIC ARTS AND TECHNOLOGY (120 CREDITS)

### FIRST SEMESTER

LIBS103 The IAIA Experience	3
ENGL101 (098/099)	3*
MATH102, 104, <u>or</u> 106 (098/099)	3*
TECH101 Technology Basics for College	3
CINE101 Introduction to Cinematic Arts and Technology	3
<b>TOTAL</b>	<b>15</b>

### SECOND SEMESTER

ENGL102 (099/101)	3*
MATH102, 104, <u>or</u> 106 (099)(if not complete)	3*
ARTS101, LIBS111 <u>or</u> PERF142	3
CINE105 What is a Story?	3
FUND111 Drawing I	3
PHOT121 Introduction to Photography	3
<b>TOTAL</b>	<b>15</b>

### THIRD SEMESTER

ENGL102 (if not already complete)	3
IDST101, TRDA101, ANTH160, HIST101, <u>or</u> HIST102I	3
CINE110 Moving Images I	3
CINE120 Sound for Film I	3
CINE205 Screenwriting I	3
ART220 World Cinema I	3
<b>TOTAL</b>	<b>15</b>

### FOURTH SEMESTER

IDST150 Indigenous Communication and Leadership	3
CINE210 Moving Images II	3
CINE240 Animation I	3
ARTH260 American Indians in Cinema	3
Any Supportive Arts Related Course	3
<b>TOTAL</b>	<b>15</b>

### FIFTH SEMESTER

CINE305 Screenwriting II	3
CINE310 Moving Images III	3
CINE370 Business of Movies	3
CINE335 Broadcast Technology	3
ARTH230 World Cinema II	3
<b>TOTAL</b>	<b>15</b>

### SIXTH SEMESTER

CINE245 Visual Effects and Compositing	3
CINE330 Documentary Theory and Production	3
CINE360 Spherical Film Production I	3
CINE390 Internship	3
CINE Department Elective	3
HEAL Health/Wellness Elective	1
<b>TOTAL</b>	<b>16</b>

### SEVENTH SEMESTER

CINE380 Advanced Production Tutorial	3
CINE470 Senior Project I	6
CINE Departmental Elective	3
Any Science with Lab	4
<b>TOTAL</b>	<b>16</b>

### EIGHTH SEMESTER

CCINE480 Senior Project II	3
CINE Departmental Elective	3
Any Supportive Arts Related Course	3
HEAL Health/Wellness Elective	1
Any Art History Course	3
<b>TOTAL</b>	<b>13</b>







## FACILITY

The Creative Writing faculty offices are in the Academic Building. Creative Writing majors share the Arthur Sze Creative Writing Classroom and Lounge and adjacent Creative Writing Lab, located in the Library and Technology Center (LTC). Public readings and installations are held throughout the campus.

## GUIDING STATEMENT

The Creative Writing Department (CRWR) is guided by the core values of respect, integrity, creativity, and excellence, and holds these values as essential to professional growth and building strong leaders who make a difference. We foster creative risk-taking through a curriculum that allows students to explore creative expression in poetry, fiction, creative nonfiction, playwriting, graphic narratives, and journalism. We provide writers with a background in multiethnic and world literatures, maintaining a strong base in IAIA's commitment to Indigenous knowledge. Our goal is to graduate strong writers with a choice of career paths, whether that be continuing in graduate studies, working in a chosen field, or using their talents and strengths for the betterment of their communities.

## PHILOSOPHY

Inspired by the words of our elders and those in our literary lineages, we create worlds from words as we pursue excellence in the genres of poetry, fiction, creative nonfiction, journalism, and dramatic writing (both stage and screen). Although students choose one or two primary areas of focus, we support exploration of the overlaps and cross-pollination between genres.

All members of our Creative Writing faculty are writers themselves. Our interests include poetry, environmental literature, hybrid forms, text and image, ecopoetry, creative writing informed by history and research, linguistics, language preservation, creative nonfiction and memoir, speculative fiction, graphic novels, and more.

This program is designed to offer students a strong foundation in craft, creativity, and criticism, as well as a solid understanding of Native and world literature.

Throughout the program, students have many opportunities to read publicly and develop their own voices. Students work with a faculty member to design, edit, and publish an annual anthology of creative writing and art. With our small class sizes, we offer individualized attention and feedback. Creative Writing students also can work with a broad array of visiting writers. The Creative Writing program offers many opportunities for scholarships, recognition, and fellowships to national writing conferences.

## LEARNING OUTCOMES BFA

- Students will demonstrate mastery of craft in their chosen genre.
- Students will demonstrate an ability to critique their own work and the works of others as well as incorporate critiques in revision.
- Students will demonstrate an ability to critically interpret literary works using outside sources.

## SPECIAL PROGRAMS AND OPPORTUNITIES FOR CREATIVE WRITING STUDENTS

- Annual Creative Writing Anthology
- IAIA Chronicle Student Newspaper
- Idyllwild Arts Summer Program
- Napa Valley Writers' Conference
- Naropa Summer Writing Program
- Lannan Readings and Conversations Series
- N. Scott Momaday Scholarship
- Truman Capote Scholarship
- Creative Writing Department Mentors Program



# ASSOCIATE OF FINE ARTS

## CREATIVE WRITING (60 CREDITS)

### COURSE AND REQUIREMENT INFORMATION

#### GENERAL EDUCATION REQUIREMENTS

CREDITS

24

#### DEPARTMENT REQUIREMENTS

12

ENGL210 Survey of Contemporary North American Poetry

3

ENGL220 Survey of Contemporary North American Plays

3

ENGL230 Survey of Contemporary North American Fiction

3

ENGL260 Introduction to Native American Literature

3

#### MAJOR REQUIREMENTS

21

CRWR101 Creative Nonfiction I

3

CRWR111 Poetry Writing I

3

CRWR121 Playwriting I or

3

CRWR160 Special Topics in Creative Writing

CRWR131 Fiction Writing I

3

CRWR261 Tools for Top Writers

3

ENGL200 Introduction to Critical Theory

3

#### CHOOSE ONE OF THE FOLLOWING

3

CRWR151 Graphic Narratives I

3

CRWR201 Creative Nonfiction II

3

CRWR211 Poetry Writing II

3

CRWR221 Playwriting II

3

CRWR231 Fiction Writing II

3

#### ELECTIVE

3

# BACHELOR OF FINE ARTS

## CREATIVE WRITING (120 CREDITS)

### COURSE AND REQUIREMENT INFORMATION

#### GENERAL EDUCATION REQUIREMENTS

CREDITS

30

#### DEPARTMENT REQUIREMENTS

27

ENGL210 Survey of Contemporary North American Poetry

3

ENGL220 Survey of Contemporary North American Plays

3

ENGL230 Survey of Contemporary North American Fiction

3

ENGL260 Introduction to Native American Literature

3

ENGL200 Introduction to Critical Theory

3

ENGL300 Critical Application

3

ENGL340 Journalism I

3

#### CHOOSE TWO OF THE FOLLOWING

6

ENGL310 Survey of World Poetry

3

ENGL320 Survey of World Plays

3

ENGL330 Survey of World Fiction

3

#### MAJOR REQUIREMENTS

42

CRWR101 Creative Nonfiction I

3



CRWR111 Poetry Writing I	3
CRWR121 Playwriting I <u>or</u>	3
CRWR160 Special Topics in Creative Writing <u>or</u>	
CRWR151 Graphic Narratives I	
CRWR131 Fiction Writing I	3
CRWR261 Tools for Top Writers	3
CRWR351 Student Anthology	3

**CHOOSE ONE OF THE FOLLOWING** **3**

CRWR201 Creative Nonfiction II	
CRWR211 Poetry Writing II	
CRWR221 Playwriting II	
CRWR231 Fiction Writing II	
CRWR251 Graphic Narratives II	
CRWR260 Special Topics in Creative Writing I	

**CHOOSE ONE OF THE FOLLOWING** **3**

CRWR301 Creative Nonfiction III	
CRWR311 Poetry Writing III	
CRWR321 Playwriting III	
CRWR331 Fiction Writing III	
CRWR360 Special Topics in Creative Writing II	

**CHOOSE SIX OF THE FOLLOWING** **18**

ENGL310 Survey of World Poetry	
ENGL320 Survey of World Plays	
ENGL330 Survey of World Fiction	
ENGL360 Special Topics in Literature	
ENGL370 Multicultural American Literature	
ENGL380 Environmental Literature	
ENGL440 Journalism II	
ENGL460 Special Topics in Literature	
CRWR141 Screenwriting I	
CRWR151 Graphic Narratives I	
CRWR201 Creative Nonfiction II	
CRWR211 Poetry Writing II	
CRWR221 Playwriting II	
CRWR231 Fiction Writing II	
CRWR241 Screenwriting II	
CRWR251 Graphic Narratives II	
CRWR290 Internship I (1-6 credits)	
CRWR295 Apprenticeship I (1-6 credits)	
CRWR298 Independent Study in Creative Writing	
CRWR301 Creative Nonfiction III	
CRWR311 Poetry Writing III	
CRWR321 Playwriting III	
CRWR331 Fiction Writing III	
CRWR398 Independent Study in Creative Writing	
CRWR401 Creative Nonfiction IV	
CRWR411 Poetry Writing IV	
CRWR421 Playwriting IV	
CRWR431 Fiction Writing IV	
CRWR451 Advanced Student Anthology	
CRWR460 Special Topics in Creative Writing	
CRWR470 Text and Image Collaboration	
CRWR490 Internship II (1-6 credits)	
CRWR495 Apprenticeship II (1-6 credits)	



CRWR498 Independent Study in Creative Writing

<b>SENIOR SEMINAR/THESIS</b>	<b>10</b>
ENGL360 Seminar in Native American Literature	3
CRWR450 Thesis II	4

<b>PLUS ONE OF THE FOLLOWING</b>	<b>3</b>
CRWR401 Creative Nonfiction IV	
CRWR411 Poetry Writing IV	
CRWR421 Playwriting IV	
CRWR460 Special Topics	
CRWR431 Fiction Writing IV	

<b>ELECTIVES (11 CREDITS)</b>	<b>11</b>
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## MINOR

### CREATIVE WRITING (21 CREDITS)

<b>COURSE AND REQUIREMENT INFORMATION</b>	<b>CREDITS</b>
<b>DEPARTMENTAL REQUIREMENTS</b>	<b>24</b>
CRWR101 Creative Nonfiction I	3
CRWR111 Poetry Writing I	3
CRWR121 Playwriting I <u>or</u>	3
CRWR160 Special Topics <u>or</u>	
CRWR151 Graphic Narratives I	
CRWR131 Fiction Writing I	3
CRWR250 Thesis I	3
ENGL260 Introduction to Native American Literature	3
<b>ADDITIONAL REQUIREMENTS</b>	<b>3</b>
CRWR261 Tools for Top Writers	3





# BLOCK SCHEDULE FOR BFA

## CREATIVE WRITING (120 CREDITS)

A block schedule helps students stay on track toward successful completion of their degree by indicating clearly which courses they would ideally enroll in each semester. By following the block schedule for each semester's course enrollment, students are assured of taking their requirements in sequence and completing their degree in a timely manner.

### FIRST SEMESTER

LIBS103 The IAIA Experience	3
ENGL101 (098/099) English Comp I	3
CRWR111 Poetry Writing I	3
TECH101 Technology Basics for College	3
MATH (098/099) 102 or higher	3
<b>TOTAL</b>	<b>15</b>

### SECOND SEMESTER

ENGL102 (099/101) English Comp II	3
CRWR121 Playwriting I <u>or</u>	3
CRWR160 Special Topics <u>or</u>	
CRWR151 Graphic Narratives I	
CRWR101 Creative Nonfiction I	3
Indigenous Studies course (choose one)	3
IDST101, TRDA101, ANTH160, HIST101, <u>or</u>	
HIST102	
General Education Elective (choose one)	3
ARTS101, BUSN101, LIBS111, MUSM190, <u>or</u>	
PERF142	
<b>TOTAL</b>	<b>15</b>

### THIRD SEMESTER

MATH102, 104, or 106	3
CRWR261 Tools for Top Writers	3
ENGL230 Survey of Contemporary	3
North American Fiction	
CRWR131 Fiction Writing I	3
IDST150 Indigenous Communications	3
and Leadership	
<b>TOTAL</b>	<b>15</b>

### FOURTH SEMESTER

ENGL210 Survey of Contemporary	3
North American Poetry	
ENGL220 Survey of Contemporary	3
North American Plays/World Cinema/ Special Topics: Literature Survey	
CRWR250 Thesis I	3
Level II Workshop	3
ENGL200 Intro to Critical Theory	3
<b>TOTAL</b>	<b>15</b>

### FIFTH SEMESTER

Science with Lab	4
300-level World Literature Course	3
ENGL300 Critical Application	3
ENGL340 Journalism I	3
Elective	3
<b>TOTAL</b>	<b>16</b>

### SIXTH SEMESTER

CRWR351 Student Anthology	3
Level III Workshop	3
300-level World Literature Course	3
CRWR/ENGL Department Elective	3
HEAL Health/Wellness Elective	1
Elective	2
<b>TOTAL</b>	<b>15</b>

### SEVENTH SEMESTER

Level IV Workshop	3
CRWR/ENGL Department Elective	3
CRWR/ENGL Department Elective	3
CRWR/ENGL Department Elective	3
HEAL Health/Wellness Elective	1
Elective	3
<b>TOTAL</b>	<b>16</b>

### EIGHTH SEMESTER

CRWR450 Thesis II	4
ENGL360 Seminar in Native American Literature	3
CRWR/ENGL Department Elective	3
CRWR/ENGL Department Elective	3
<b>TOTAL</b>	<b>13</b>





At the Institute of American Indian Arts, the Indigenous Liberal Studies Department provides students with a unique educational experience that includes academic course work, opportunities for meaningful experiential education, and preparation for leadership and continued scholarship.

## GUIDING STATEMENT

The Indigenous Liberal Studies Department is guided by the term “Indigenous Ways of Knowing.” This means that our focus, as much as possible, is on the exploration and development of Indigenous knowledge for leadership and scholarship. Our classes use Native writers, theorists, and commentators as we study a variety of disciplines including history, education, anthropology, philosophy, and political science.

## PHILOSOPHY

The philosophy of the Indigenous Liberal Studies Department is based in the idea that leaders are created through the study of a variety of disciplines that provide the insight to see the “big picture.” The department also understands that learning is based in doing, so in addition to academic course work, the ILS Department requires an internship for experiential learning and a self-directed research project.

## GOALS

The goals of the Indigenous Liberal Studies Department are:

- To develop a strong sense of cultural identity and desire for community service in our students.
- To encourage the knowledge and appreciation of and respect for worldwide Indigenous arts, cultures and ways of life.
- To promote intellectual curiosity, creative thinking and personal expression.
- To demonstrate and encourage personal and professional growth among students and faculty.
- To provide an interdisciplinary learning experience that can be applied to life situations.

## LEARNING OUTCOMES

The Indigenous Liberal Studies Department provides two degree plans for IAIA students: one for the Associate of Arts degree and one for the Bachelor of Arts degree. The learning outcomes for both the ILS degree plans are based in our commitment to understanding our relationship to our communities and place, Indigenous Knowledge, and its application in the 21st century.

### ASSOCIATE OF ARTS DEGREE

Students in will be able to:

- Demonstrate identity through risk taking, voice, empowerment, and Indigenous values.
- Demonstrate culturally appropriate research skills as expressed through methodology, effective communication, and critical thinking.

### BACHELOR OF ARTS DEGREE

The BA degree outcomes include the outcomes for the Associates and adds the following:

- Students will demonstrate critical analysis of text and media through an interdisciplinary lens.
- Students will demonstrate leadership through applied research focusing on Indigenous community issues.



# ASSOCIATE OF ARTS

## NATIVE AMERICAN STUDIES (60 CREDITS)

### COURSE AND REQUIREMENT INFORMATION

### CREDITS

#### GENERAL EDUCATION REQUIREMENTS†

24

#### MAJOR REQUIREMENTS

36

HIST101 Survey of Native American History Prior to 1865	3
TRDA101 Traditional Arts and Ecology	3
ANTH160 Indigenous Cultural Anthropology of North America	3
LANG101 Tribal Language Study or Other Language <u>or</u>	3
ARTH211 Native American Art History I <u>or</u>	3
ARTH212 Native American Art History II	
PHIL201 Indigenous Philosophies for the 21st Century	3
POLS240 Contemporary Tribal Government	3
IDST201 Native Eyes Interdisciplinary Course	3
ENGL260 Introduction to Native American Literature	3

#### ELECTIVES (CHOOSE ONE COURSE FROM EACH AREA)

ACADEMIC ARTH, MUSM, IDST, HIST, <u>or</u> ENGL	3
TRADITIONAL ARTS and LAB	3
CREATIVE Studio Arts, Creative Writing, or Cinematic Arts	3

†Classes taken to satisfy General Education Requirements cannot be applied to NAS Major Requirements.

# BACHELOR OF ARTS

## INDIGENOUS LIBERAL STUDIES (120 CREDITS)

### COURSE AND REQUIREMENT INFORMATION

### CREDITS

#### GENERAL EDUCATION REQUIREMENTS‡

30

#### DEPARTMENT REQUIREMENTS

57

HIST101 Survey of Native American History Prior to 1865	3
TRDA101 Traditional Arts and Ecology	3
ANTH160 Indigenous Cultural Anthropology of North America	3
LANG Tribal Language Study or other language <u>or</u>	6
ARTH211 Native American Art History I <u>or</u>	3
ARTH212 Native American Art History II	
PHIL201 Indigenous Philosophies for the 21st Century	3
POLS240 Contemporary Tribal Government	3
IDST Native Eyes Interdisciplinary Course	6
ENGL260 Introduction to Native American Literature	3
HIST102 Survey of Native American History 1865–1970	3
MATH104 Numbers and Society <u>or</u>	3
MATH106 Mathematics of Social Choice and Politics	
IDST290 Internship I	3
IDST251 Indigenous Inquiry: We Write, They Listen	3
MUSM260 Oral Histories Research	3
MUSM320 Research Methods	3
IDST451 Senior Seminar	3
IDST499 Senior Project	3

#### MAJOR REQUIREMENTS §

27

Upper Division (300–400)	21
Upper or Lower Division	6





## ELECTIVES (CHOOSE THREE COURSES FROM THE FOLLOWING)

6

Cinematic Arts, Creative Writing, or Studio Arts

‡Classes taken to satisfy General Education Requirements cannot be applied to ILS Department or major requirements.

§At least 21 credit hours must come from upper division (300–400) courses. The 27 credit hours are to be divided between the humanities, social sciences, natural sciences, traditional arts, music and performance and language. Business and management courses will count as major requirement courses as long as the business courses are not used to satisfy the Business Certificate program. Museum Studies courses will count as major requirement courses as long as the Museum Studies courses are not applied to a Museum Studies minor or certificate.

## MINOR

### INDIGENOUS LIBERAL STUDIES (24 CREDITS)

#### COURSE AND REQUIREMENT INFORMATION

#### CREDITS

##### DEPARTMENT REQUIREMENTS

18

ANTH160 Indigenous Cultural Anthropology of North America or

3

TRDA101 Traditional Arts and Ecology

IDST101 Introduction to Indigenous Studies

3

HIST101 Survey of Native American History Prior to 1865 or

3

HIST102 Survey of Native American History 1865–1970

PHIL201 Indigenous Philosophies for the 21st Century

3

One 300 level course in IDST, ENGL, MUSM, PHIL, POLS, HIST, PERF, ARTH

3

One 400 level course in IDST, MUSM, PHIL, ENGL, PERF, ARTH

3

##### ELECTIVES (CHOOSE TWO OF THE FOLLOWING)

6

MATH104 OR MATH106\*

3

SCIE100, 101, 103 with Lab\*

4

Any language class, including tribal language independent study or tribal language program

3

Any 200 level course in IDST, POLS, PHIL, PSYC, HIST, ENGL, PERF

3

Traditional Arts courses with Lab

4

\*Math or Science classes used to fulfill General Education courses cannot be counted towards a Minor in Indigenous Liberal Studies.



# BLOCK SCHEDULE FOR BA

## INDIGENOUS LIBERAL STUDIES (120 CREDITS)

A block schedule helps students stay on track toward successful completion of their degree by indicating clearly which courses they would ideally enroll in each semester. By following the block schedule for each semester's course enrollment, a student is assured of taking their requirements in sequence and completing their degree in a timely manner.

### FIRST SEMESTER

LIBS103 The IAIA Experience	3
IDST101 Introduction to Indigenous Studies <u>or</u>	3
TRDA101 Traditional Arts and Ecology <u>or</u>	
HIST101 Survey of Native Am. Hist. Prior to 1865	
TECH101 Technology Basics for College	3
MATH102, 104, or 106 (098/099)	3
ENGL101 (098/099)	3
HEAL Health and Wellness Elective	1
<b>TOTAL</b>	<b>16</b>

### SECOND SEMESTER

ENGL102 (099/101)	3
MATH102, 104, or 106 (099)	3
IDST101 Intro to Indigenous Liberal Studies <u>or</u>	6
ANTH160 Cultural Anthropology <u>or</u>	
HIST102 Survey of Native Am. Hist. 1865–1970	
<b>TOTAL</b>	<b>12</b>

### THIRD SEMESTER

ENGL 101 <u>or</u> 102	3
Science requirement w/lab	4
IDST101 Introduction to Indigenous Studies <u>or</u>	3
TRDA101 Traditional Arts and Ecology <u>or</u>	
HIST101 Survey of Native Am. Hist. Prior to 1865	
ENGL260 Intro to NA Literature	3
<b>TOTAL</b>	<b>13</b>

### FOURTH SEMESTER

IDST150 Indigenous Communication and Leadership	3
LANG101 Tribal Language Study or other language	3
PHIL201 Indigenous Philosophies	3
POLS240 Contemporary Tribal Government	3
ARTS101, LIBS111, <u>or</u> PERF142	3
HEAL Health and Wellness Elective	1
<b>TOTAL</b>	<b>16</b>

### FIFTH SEMESTER

MUSM260 Oral Histories Research	3
IDST Native Eyes Online course	3
Major requirements: ANTH, ARTH, EDUC, IDST, MUSM, ENGL, POLS, PHIL, PSYC	6
IDST251 Indigenous Inquiry: We Write, They Listen	3
<b>TOTAL</b>	<b>15</b>

### SIXTH SEMESTER

IDST Native Eyes Online course	3
MUSM320 Research Methods	3
Major Requirements: ARTH, ANTH, EDUC, IDST, MUSM, ENGL, POLS, PHIL, PSYC	6
Creative Electives: Studio, Cine, Creative Writing	3
IDST290 Internship	3
<b>TOTAL</b>	<b>18</b>

### SEVENTH SEMESTER

IDST451 Senior Seminar	3
LANG102 Tribal Language Study or other language	3
Major requirements: ANTH, ARTH, EDUC, IDST, MUSM, ENGL, PHIL, POLS, PSYC	9
<b>TOTAL</b>	<b>15</b>

### EIGHTH SEMESTER

IDST499 Senior Project	3
Major requirements: ANTH, ARTH, EDUC, IDST, MUSM, ENGL, PHIL, POLS, PSYC	9
Creative Electives: Studio, Cine, Creative Writing	3
<b>TOTAL</b>	<b>15</b>







## FACILITY

Museum Studies classes are held in our state-of-the-art Conservation Lab, Exhibition Preparation Classroom, lecture halls and distance learning classrooms on the IAIA university campus. Institutional internship and apprenticeship opportunities are available in our Museum of Contemporary Native Art (MoCNA) collections, the IAIA Archives, and the Balzer Contemporary Edge Gallery, located on the IAIA university campus. Institutional internship and apprenticeship opportunities are also available at our MoCNA exhibition complex located in downtown Santa Fe and at local, regional, and national museums; cultural centers; and cultural organizations.

## GUIDING STATEMENT

The Museum Studies Program is dedicated to providing a well-rounded education in the field of museology. As part of a proud and storied Indigenous institution, Museum Studies Department courses focus on best practices of Indigenous cultural object care and Indigenous cultural presentation. Students learn the techniques, methods, practices, and the critical thinking necessary to assist Indigenous communities in maintaining their cultures and heritages through museums and cultural centers.

## PHILOSOPHY

We believe museums and cultural centers can serve as focal points in providing educational contexts for the appreciation of Indigenous arts and cultures. These spaces can provide unique opportunities for the recognition and acknowledgment of the many contributions—past, present, and potential—of Native Americans and other Indigenous peoples.

Although our program is focused on Native American and Alaskan Native culture, the program includes consideration of other Indigenous cultures throughout the world. We encourage the enrollment of non-Native Americans and applicants from other nations.

## GOALS

The goals of the Museum Studies Department are:

- To teach students essential knowledge and skills with respect to conventional museum and gallery methods and trends
- To develop students' critical analyses of western and Indigenous models of cultural stewardship
- To inspire students' creativity toward the exploration of uncharted and expressive directions in the field of museology
- To provide a strong learning experience that will support students in becoming sensitive and capable leaders in their respective communities and chosen career fields

## LEARNING OUTCOMES

Students in the Museum Studies program will be able to:

- Demonstrate skills and techniques of museum exhibit design and installation
- Contextualize components of museum collections as they pertain to cultural meaning
- Apply Indigenous protocols, customs, and sensitivities with regard to museological applications
- Analyze and critique the roles and responsibilities of the various museum professions
- Apply new and applicable technologies to culturally-based museum exhibitions and collections
- Construct new models of museum representation and interpretation





# BALZER CONTEMPORARY EDGE GALLERY AND FOUNDRY SCULPTURE GALLERY

## MISSION

To provide a distinctive, progressive, and uncensored exhibition space for the presentation of artwork produced and/or curated by IAIA students.

## PHILOSOPHY

In order for our students to succeed and enhance their knowledge base, experiential learning is a necessity. The campus galleries embrace the fact that students are an essential part in the success and growth of the gallery, which is why we make it a point to incorporate students through educational practices of exhibition design and presentation. It is through student, faculty, and staff collaboration that the gallery is a significant tool in promoting IAIA students and their artistic endeavors as well as providing a teaching space for all to inspire, create, and succeed.

## GUIDING STATEMENT

In order to support IAIA students, the campus galleries are in partnership with the Museum Studies Department to ensure exhibition opportunities, education, and hands-on experience in exhibition design, construction and technique. In addition, the galleries collaborate with all degree programs to allow student exhibition opportunities.

## CAMPUS GALLERY OVERVIEW

The campus galleries predominantly showcase the artworks of current IAIA students. However, the gallery also collaborates to facilitate faculty, staff, and alumni exhibitions.

We take pride in the amount of collaboration that takes place between students, faculty, and staff to construct each individual exhibit. The campus gallery is essential in providing hands-on experience for our IAIA students to become knowledgeable in the real life application of exhibition curation, technique, and construction.

The Balzer Contemporary Edge Gallery is located in the North end of the Academic Building. The Foundry Sculpture Gallery is located in the Allan Houser Haozous Sculpture and Foundry Building.

Together, these two galleries provide unique and flexible spaces for student exhibitions. The two galleries present approximately seven to nine exhibits per year, such as the annual Art Rush and Senior Thesis exhibitions.

Internship and work-study opportunities are available in the gallery by an application and selection process.

For more information on exhibits, please visit the gallery page on the IAIA website or email [contemporaryedge@iaia.edu](mailto:contemporaryedge@iaia.edu).



# ASSOCIATE OF FINE ARTS

## MUSEUM STUDIES (60 CREDITS)

### COURSE AND REQUIREMENT INFORMATION

### CREDITS

#### GENERAL EDUCATION REQUIREMENTS

24

#### MAJOR REQUIREMENTS

18

MUSM110 Intro to Repatriation: Reclaiming our Cultures

3

MUSM120 Intro to Curation and Research: Maintaining our Traditions

3

MUSM130 Intro to Collections Care: Caring for Our Cultural Property

3

MUSM190 Art and Exhibit Preparation

3

MUSM230 Indigenous Collections Care Protocol

3

MUSM240 Indigenous Curatorial Method and Practice

3

#### ART HISTORY REQUIREMENTS

3

ARTH Any Art History Course

3

#### UPPER LEVEL REQUIREMENTS (CHOOSE FIVE OF THE FOLLOWING)

15

MUSM220 Introduction to Digital Curation

3

MUSM234 Basics of Archival Management

3

MUSM260 Oral Histories Research

3

MUSM291 Museum Practicum

3

MUSM310 Issues in Reparation

3

MUSM320 Research Methods

3

MUSM355 Museum Education and Public Awareness

3

MUSM390 Museum Internship I or

3

MUSM395 Museum Apprenticeship I

3

MUSM391 Museum Colloquia (when offered for 3 credits)

3



# BACHELOR OF FINE ARTS

## MUSEUM STUDIES (120 CREDITS)

### COURSE AND REQUIREMENT INFORMATION

### CREDITS

#### GENERAL EDUCATION REQUIREMENTS

30

#### MAJOR REQUIREMENTS

18

- MUSM110 Intro to Repatriation: Reclaiming Our Cultures 3
- MUSM120 Intro to Curation and Research: Maintaining our Traditions 3
- MUSM130 Intro to Collections Care: Caring for Our Cultural Property 3
- MUSM190 Art and Exhibit Preparation 3
- MUSM230 Indigenous Collections Care Protocol 3
- MUSM240 Indigenous Curatorial Method and Practice 3

#### LANGUAGE OR INDIGENOUS STUDIES REQUIREMENTS

6

- Language I or any Indigenous Liberal Studies Course 3
- Language II or any Indigenous Liberal Studies Course 3

#### ART HISTORY REQUIREMENTS

6

- ARTH Any Art History Course 3
- ARTH Any Art History Course 3

#### UPPER LEVEL REQUIREMENTS

36

- MUSM220 Introduction to Digital Curation 3
- MUSM260 Oral Histories Research 3
- MUSM320 Research Methods 3
- MUSM355 Museum Education and Public Awareness 3
- MUSM390 Museum Internship I or Museum Apprenticeship I or MUSM395 3
- MUSM430 Issues in Conservation 3
- MUSM464 Museum Administration 3
- MUSM480 Senior Thesis I 6
- MUSM485 Senior Thesis II 6
- MUSM490 Museum Internship II or Museum Apprenticeship II or MUSM495 3

#### MAJOR STUDY ELECTIVES

9

One course must be 200 level and two courses must be 300 or 400 level

#### EMPHASIS STUDY ELECTIVES

9

Must be in the same genre

#### OUTSIDE STUDY ELECTIVES

6

Must not be MUSM or ARTH



# CERTIFICATE

## MUSEUM STUDIES (30 CREDITS)

### COURSE AND REQUIREMENT INFORMATION

### CREDITS

#### MUSEUM STUDIES CORE CURRICULUM

MUSM110 Intro to Repatriation: Reclaiming our Cultures	3
MUSM120 Intro to Curation and Research: Maintaining Our Traditions	3
MUSM130 Intro to Collections Care: Caring for our Cultural Property	3
MUSM230 Indigenous Collections Care Protocol	3
MUSM240 Indigenous Curatorial Method and Practice	3

#### CHOOSE 5 OF THE FOLLOWING COURSES

15

ARTH211 Native American Art History I <u>or</u>	3
ARTH212 Native American Art History II	
MUSM234 Basics of Archival Management	3
MUSM260 Oral Histories Research	3
MUSM291 Museum Practicum	3
MUSM310 Issues in Repatriation	3
MUSM320 Research Methods	3
MUSM355 Museum Education and Public Awareness	3
MUSM390 Museum Internship I	3
MUSM410 Cultural Reclamation and Intellectual Property Rights	3
MUSM425 Being Exhibited: History and Theory of Museum Displays	3
MUSM465 Grant Writing for the Professional	3

# MINOR

## MUSEUM STUDIES (24 CREDITS)

### COURSE AND REQUIREMENT INFORMATION

### CREDITS

#### MINOR REQUIREMENTS

12

MUSM110 Intro to Repatriation: Reclaiming our Cultures	3
MUSM120 Intro to Curation and Research: Maintaining our Traditions	3
MUSM130 Intro to Collections Care: Caring for our Cultural Property	3
MUSM190 Art and Exhibit Preparation	3

#### CHOOSE FOUR OF THE FOLLOWING

12

MUSM220 Intro to Digital Curation	3
MUSM230 Indigenous Collections Care Protocol	3
MUSM234 Basics of Archival Management	3
MUSM240 Indigenous Curatorial Method and Practice	3
MUSM291 Museum Practicum	3
MUSM310 Issues in Repatriation	3
MUSM320 Research Methods	3
MUSM355 Museum Education and Public Awareness	3
MUSM370 Special Studies	3
MUSM390 Museum Internship I	3





# BLOCK SCHEDULE FOR AFA AND BFA

## MUSEUM STUDIES (120 CREDITS)

A block schedule helps students stay on track toward successful completion of their degree by indicating clearly which courses they would ideally enroll in each semester. By following the block schedule for each semester’s course enrollment, students are assured of taking their requirements in sequence and completing their degree in a timely manner.

Pre-college English (ENGL098/ENGL099) and pre-college Math (MATH098/MATH099) do not count towards university credit hours.

### FIRST SEMESTER

LIBS103 The IAIA Experience	3
ENGL101 (098/099) English Composition I	3
TECH101 Technology Basics for College	3
MUSM110 Intro to Repatriation	3
MUSM130 Intro to Collections Care	3
<b>TOTAL</b>	<b>15</b>

### SECOND SEMESTER

ENGL102 (099/101) English Composition II	3
MATH102, MATH104, <u>or</u> MATH106	3
IDST101 Intro to Indigenous Liberal Studies	3
MUSM120 Intro to Curation	3
MUSM190 Art and Exhibit Preparation	3
<b>TOTAL</b>	<b>15</b>

### THIRD SEMESTER

MUSM230 Indigenous Collections Care Protocol	3
ARTH (Any Art History course)	3
Upper Level Major Requirement	3
Upper Level Major Requirement	3
Upper Level Major Requirement	3
<b>TOTAL</b>	<b>15</b>

### FOURTH SEMESTER

Gen Ed. Elective	3
MUSM240 Curatorial Method and Practice	3
Upper Level Major Requirement	3
Upper Level Major Requirement	3
IDST150 Indigenous Communications and Leadership	3
<b>TOTAL</b>	<b>15</b>

### FIFTH SEMESTER

MUSM390 Museum Internship <u>or</u> MUSM395 Museum Apprenticeship	3
MUSM260 Oral Histories Research	3
Emphasis Study Elective	3
IDST/LANG Requirement	3
Outside Study Elective	3
<b>TOTAL</b>	<b>15</b>

### SIXTH SEMESTER

Science with Lab	4
RTH (Any Art History course)	3
Major Study Elective	3
IDST/LANG Requirement	3
HEAL Health and Wellness Elective	1
<b>TOTAL</b>	<b>14</b>

### SEVENTH SEMESTER

Emphasis Study Elective	3
Major Study Elective (300- <u>or</u> 400-level)	3
Outside Study Elective	3
MUSM480 Senior Thesis I	6
<b>TOTAL</b>	<b>15</b>

### EIGHTH SEMESTER

Major Study Elective (300- <u>or</u> 400-level)	3
MUSM485 Senior Thesis II	6
MUSM490 Museum Internship <u>or</u> MUSM495 Museum Apprenticeship	3
HEAL Health and Wellness Elective	1
Emphasis Study Elective	3
<b>TOTAL</b>	<b>16</b>





## PHILOSOPHY

Art History at IAIA takes an interdisciplinary approach, examining Indigenous artistic practice as a form of discourse and a locus for cultural exchange. Survey courses provide a broad historical overview of the history of Native American, First Nations, and Central and South American art forms. The survey courses in Native art critically examine the disciplinary lenses applied to Indigenous art, including archaeological, anthropological, ethnographic, and art historical methods, analyzed with close attention to the ethical and conceptual concerns of Indigenous scholars, artists, and activists. European Survey Courses provide a useful comparative background in Western material culture and history. 300-level courses examine intersections between technologies, social movements, institutional policies and art movements, as well as guide students in ethical research methods for working with Indigenous art and artists.

## LEARNING OUTCOMES

- Consider how cultural values, practices, beliefs, and physical environments shape the production of art
- Identify major art movements/artworks and their historical/social/political/philosophical contexts
- Compare, contrast, and critique texts written about art
- Apply appropriate art historical research methods
- Practice effective writing and oral communication skills
- Analyze connections between art movements and your own artistic practice



# CERTIFICATE

## NATIVE AMERICAN ART HISTORY (30 CREDITS)

### COURSE AND REQUIREMENT INFORMATION

### CREDITS

#### CERTIFICATE REQUIREMENTS

18

ARTH211 Native American Art History I

3

ARTH212 Native American Art History II

3

ARTH300 Contemporary Native American Art History

3

ARTH311 Modern Art 1870–1950 or

3

ARTH312 Contemporary Art

3

ARTH331 International Indigenous Art

3

MUSM260 Oral Histories Research or

3

MUSM320 Research Methods

#### CHOOSE 4 OF THE FOLLOWING COURSES

12

ARTH213 Arts of Central and South America

3

ARTH220 World Cinema I or

3

ARTH260 American Indians in the Cinema

3

ARTH221 European Art History I or

3

ARTH222 European Art History II

3

ARTH270 Indigenous Media

3

ARTH301 History of Contemporary Indigenous Fashion

3

ARTH304 History of Photography

3

ARTH306 Controversy in Native Arts

3

ARTH370 Special Topics

3

ARTH412 Dialogues in American Indian Art and Policy

3

MUSM260 Oral Histories Research or

3

MUSM320 Research Methods (whichever was not used above)

# MINOR

## NATIVE AMERICAN ART HISTORY (24 CREDITS)

### COURSE AND REQUIREMENT INFORMATION

### CREDITS

#### MINOR REQUIREMENTS

15

ARTH211 Native American Art History I or

3

ARTH212 Native American Art History II

3

ARTH221 European Art History I or

3

ARTH222 European Art History II

3

ARTH 300 Contemporary Native American Art History

3

ARTS301 Writing About Art or

3

MUSM320 Research Methods

3

Any 300 or 400-level ARTH course

3

#### ELECTIVES

9

Any three additional ARTH courses

9





**PERFORMING ARTS**



Performing Arts has been a part of IAIA for more than 50 years, producing numerous alumni and faculty who have made grand contributions to the performance and entertainment field. In 2014, the IAIA President's Cabinet passed a resolution to revive the Performing Arts Department since its pause in the mid-1990s. While IAIA began offering Performing Arts courses when it became an institution of higher education in 1975, there was never a Performing Arts degree program until December of 2018, the same year that IAIA completed the construction of the state-of-the-art Performing Arts and Fitness Center (PAFC).

The Performing Arts Department (PERF) recognizes the importance and interdisciplinary nature of performing arts in the larger process of Native nation-building. Through our degree programs, students discover their role as architects in the creation of artistic voice through story, movement, music, and production while rediscovering time-honored performance traditions of Indigenous America.

The department offers students the opportunity to train in production genres while also gaining essential experience in theater technology, sound production, dance, acting, and large-scale puppetry with masters in the field.

## FACILITIES

In 2018, IAIA completed the construction of an ultra-modern Performing Arts educational space. The center has a state-of-the-art educational Black Box Theater, dance studio, rehearsal hall, costume shop, green room, access to pianos and percussion, and an outdoor performance space with natural magnified acoustics.

## GUIDING STATEMENT

The Performing Arts Department is dedicated to fostering an environment that inspires research and experimentation in performance, thereby pioneering groundbreaking systems of drama, dance, and music that enable culturally conscious artists to express in their own distinctive languages and voices.

The three pillars of the Performing Arts program—performing cultural knowledge, invention, and art education—guide a community of artists and scholars through art forms that story the human condition, engage participatory audiences, and connect to our global community.

## PHILOSOPHY

The department believes in the power of the performing arts to positively impact the community one individual at a time. The original vision by Lloyd Kiva New suggests that Native dramatic art evolves out of a framework that honors Indigenous traditions and will result only if an educational process respects and acknowledges Native ways of knowing. The Performing Arts program builds upon that notion to envision boundless ways of creating and sustaining our histories.

## GOALS

The progressive goals of the Performing Arts program remain current with the evolving profession and are designed to prepare students for careers in live performance and dramatic presentation, the performance industries, and community augmentation. The department offers students the opportunity to train with leaders in the field through:

- Educating and training in the highest degree of professionalism
- Building community through applied arts
- Sustaining the tradition of active and physical storytelling
- Developing competent, professional art educators, practitioners, and leaders
- Unifying the inseparable values of experience, insight, and quality production elements to stage mastery and performance
- Achieving a level of artistry that honors Indigenous ways of knowing.



## LEARNING OUTCOMES

The Performing Arts program prepares students for multiple ways of working in the field upon graduation and living full and productive lives as artists.

Graduates of the Performing Arts program will be able to:

- Apply knowledge of Indigenous performance histories and practices
- Collaborate with others to create a dramatic spectacle
- Assess performance and process in respectful and responsible ways through discussion and writing
- Exercise creative leadership
- Apply principles of interdisciplinary expression
- Demonstrate proficiency in the use of technical systems necessary for actualizing live performance production

Performing Arts offers internship and apprenticeship credit and extra/co-curricular workshops with leaders in the field. The program provides access to both on-campus and off-campus events, all designed to expand students' appreciation in the field of performing arts

## SPECIAL PROGRAMS AND OPPORTUNITIES FOR PERFORMING ARTS STUDENTS

Performing Arts offers internship and apprenticeship credit. The department also provides extra/co-curricular workshops with luminaries in the field in the form of artists in residence, international guests, casting directors, professional companies, and collaborative relationships in the great New Mexico community. The program provides access to both on-campus and off-campus theatrical and performative events as well as student opportunities, all designed to expand students' appreciation in the field.

Special programs and opportunities include, but are not limited to:

- Internships at professional theaters and associations
- Creative collaborations with Indigenous organizations and communities of color
- Touring stage productions and acting workshops to American Indian Higher Education
- Consortium (AIHEC) conferences and Northern New Mexico public and tribal schools
- Performing for the New Mexico Department of Cultural Affairs at various museums in Northern New Mexico
- Working and studying with visiting artists and scholars through the US Fulbright Program and the international CEC ArtsLink initiative
- Interdepartmental collaborative projects and learning opportunities



# MINOR

## PERFORMING ARTS (24 CREDITS)

### COURSE AND REQUIREMENT INFORMATION

### CREDITS

#### DEPARTMENTAL REQUIREMENTS

**18**

PERF101 Introduction to Performance Poetry, or

3

PERF180 Storytelling

PERF105 Acting

3

PERF120 Introduction to Indigenous Performance

3

PERF194 Costume and Regalia

3

PERF195 Technical Theater Production

3

#### DEPARTMENT ELECTIVES (CHOOSE TWO OF THE FOLLOWING)

**6**

ENGL220 Reading Dramatic Literature

3

PERF121 Playwriting I

3

PERF205 Acting II

3

PERF209 Eco Performance

3

PERF221 Playwriting II

3

PERF230 Dance Appreciation

3

PERF242 Fundamentals of Music Knowledge

3

PERF250 Performance Practicum

3

PERF260 Sound Technology Performance

3

PERF280 Internship I

3

PERF290 Topics Colloquium in Performance Arts

3

PERF295 Technical Theater Production II

3

PERF298 Performing Arts Independent Study

3





# ASSOCIATE OF FINE ARTS

## PERFORMING ARTS (60 CREDITS)

### COURSE AND REQUIREMENT INFORMATION

### CREDITS

#### GENERAL EDUCATION REQUIREMENTS

24

#### FOUNDATIONAL REQUIREMENTS

27

ENGL220 Reading Dramatic Literature

3

PERF101 Introduction to Performance Poetry

3

PERF105 Acting I

3

PERF120 Introduction to Indigenous Performance

3

PERF121 Playwriting I

3

PERF180 Storytelling

3

PERF194 Costume and Regalia

3

PERF195 Technical Theater Production

3

#### ART HISTORY REQUIREMENT (CHOOSE ONE OF THE FOLLOWING)

3

ARTH260 American Indians in Cinema

3

ARTH270 Indigenous Media

3

ARTH300 Contemporary Native American Art History

3

#### DEPARTMENTAL ELECTIVES (CHOOSE TWO OF THE FOLLOWING)

6

PERF101 Introduction to Performance Poetry

3

PERF142 Indigenous Influences in Music and Culture

3

PERF192 Stagecraft

3

PERF205 Acting II

3

PERF209 Eco Theater

3

PERF221 Playwriting II

3

PERF230 Dance Appreciation

3

PERF242 Fundamentals of Music Knowledge

3

PERF250 Performance Practicum I

3

PERF260 Sound Technology for Performance

3

PERF280 Internship I

3

PERF290 Special Topics Colloquium

3

PERF298 Independent Study

3



# BACHELOR OF FINE ARTS

## PERFORMING ARTS (120 CREDITS)

### COURSE AND REQUIREMENT INFORMATION

### CREDITS

#### GENERAL EDUCATION REQUIREMENTS

30

#### FOUNDATIONAL REQUIREMENTS

24

- ENGL220 Reading Dramatic Literature 3
- PERF105 Acting I 3
- PERF120 Introduction to Indigenous Performance 3
- PERF180 Storytelling 3
- PERF194 Costume and Regalia 3
- PERF195 Technical Theater Production 3
- PERF260 Sound Technology for Performance 3
- PERF365 Directing 3

#### ART HISTORY REQUIREMENTS (CHOOSE TWO OF THE FOLLOWING)

6

- ARTH260 American Indians in Cinema 3
- ARTH300 Contemporary Native American Art History 3
- ARTH301 History of Contemporary Indigenous Fashion 3

#### DEPARTMENTAL REQUIREMENTS

36

- PERF101 Introduction to Performance Poetry 3
- PERF121 Playwriting I 3
- PERF142 Indigenous Influences in Music and Culture 3
- PERF250 Performance Practicum I 3
- PERF280 Internship I 3
- PERF310 Puppetry I 3
- PERF340 Theatrical Improvisation 3
- PERF350 Performance Practicum II 3
- PERF380 Internship II, or 3
- PERF385 Apprenticeship 3
- PERF440 Applied Community Arts Leadership 3
- PERF492 Senior Thesis Project 3
- PERF495 Senior Thesis Seminar 3

#### DEPARTMENTAL ELECTIVES (CHOOSE FIVE OF THE FOLLOWING)

15

- CINE101 Intro to Cinematic Arts and Technologies 3
- CINE110 Moving Images 3
- CINE360 Spherical Film Production 3
- FUND101 2D Fundamentals 3
- ENGL320 Survey of World Plays 3
- FUND102 3D Fundamentals 3
- FUND104 Digital Arts Fundamentals 3
- PERF205 Acting II 3
- PERF209 Eco Theater 3
- PERF221 Playwriting II 3
- PERF230 Dance Appreciation 3
- PERF242 Fundamentals of Music Knowledge 3
- PERF290 Special Topics Colloquium 3
- PERF298 Independent Study 3
- PERF305 Acting III 3
- PERF321 Playwriting III 3
- PERF375 Queer/Two-Spirit Theater 3
- PERF380 Internship II 3
- PERF385 Apprenticeship II 3



PERF398 Independent Study	3
PERF408 Devised Performance	3
PERF421 Playwriting IV	3
<b>FREE ELECTIVES (CHOOSE ANY THREE COURSES IN ANY DEPARTMENT)</b>	<b>9</b>



# BLOCK SCHEDULE FOR AFA AND BFA

## PERFORMING ARTS (120 CREDITS)

A block schedule helps students stay on track toward successful completion of their degree by indicating clearly which courses they would ideally enroll in each semester. By following the block schedule for each semester's course enrollment, students are assured of taking their requirements in sequence and completing their degree in a timely manner.

Pre-college English (ENGL098 and ENGL099) and pre-college Math (MATH098 and MATH099) do not count towards university credit hours.

### FIRST SEMESTER

LIBS103 Creative and Critical Inquiry	3
ENGL101 English Composition I	3
TECH101 Technology Basics for College	3
PERF120 Intro to Indigenous Performance	3
PERF101 Introduction to Performance Poetry	3
<b>TOTAL</b>	<b>15</b>

### SECOND SEMESTER

IDST101, TRAD101, ANTH160, HIST101, or HIST102	3
ENGL102 English Composition II	3
PERF105 Acting I	3
PERF Department Elective	3
MATH102, MATH104 or MATH106	3
<b>TOTAL</b>	<b>15</b>

### THIRD SEMESTER

Gen Ed. Elective	3
PERF121 Playwriting I	3
PERF180 Storytelling	3
ARTH Requirement	3
ENGL220 Reading Dramatic Literature	3
<b>TOTAL</b>	<b>15</b>

### FOURTH SEMESTER

PERF250 Performance Practicum I	3
PERF194 Costume and Regalia	3
PERF195 Technical Theater Production	3
PERF Department Elective	3
PERF Department Elective	3
<b>TOTAL</b>	<b>15</b>

### FIFTH SEMESTER

ARTH Requirement	3
Departmental Requirement	3
PERF142 Indigenous Influence on Music and Culture	3
Departmental Elective	3
Any Science w/Lab	4
<b>TOTAL</b>	<b>16</b>

### SIXTH SEMESTER

PERF280 Internship I	3
HEAL Requirement	1
PERF310 Puppetry I	3
PERF340 Theatrical Improvisation	3
PERF260 Sound Technology for Performance	3
Free Elective	3
<b>TOTAL</b>	<b>16</b>

### SEVENTH SEMESTER

PERF350 Performance Practicum II	3
PERF380 Internship I or PERF385 Apprenticeship	3
Department Elective	3
Free Elective	3
PERF492 Senior Thesis Project	3
<b>TOTAL</b>	<b>15</b>

### EIGHTH SEMESTER

Free Elective	3
HEAL Requirement	1
PERF495 Senior Thesis Seminar	3
PERF408 Devised Performance	3
PERF440 Community Arts Leadership	3
<b>TOTAL</b>	<b>13</b>







## FACILITY

The Academic Administrative Building houses eight studio classrooms: photography, printmaking, ceramics, jewelry/metals, drawing, 2D foundations studio, painting, and a digital fabrication lab. The Allan Houser Haozous Sculpture and Foundry building houses studio classrooms for stone, wood, glass, metals, and fabrication; a general-purpose classroom; a slurry room; and an outdoor working space for the foundry, glass blowing, and stone sculpture.

## DESCRIPTION

The Studio Arts program is designed for students interested in pursuing a professional career in the field of fine arts. It offers the student a flexible and comprehensive course of study through the exploration of multiple forms of art and contemporary practices. Students develop technical and conceptual skills essential for success as professional artists or graduate students in a Master of Fine Arts program. Studio production, critical thinking, and hands-on instruction by dedicated faculty are combined to foster academic development and artistic direction.

Students begin their exploration with the Foundations, which include:

- 2D Fundamentals
- 3D Fundamentals
- Studio Fundamentals
- Drawing I
- Drawing II
- Figure Drawing
- Digital Arts Fundamentals
- Materials and Sustainability

During the sophomore and junior years, students have the opportunity to delve into areas of possible interest by selecting from seven media-specific courses. Each course focuses on the medium's techniques, skills, concepts, history, materials, methods, and process. Students are encouraged to develop a solid understanding of the underlying concepts and ideas that inform art making. Introductory through advanced studio courses in a specific media provide students with innovative ways of thinking and creating.

Students select an area of emphasis through Introductory, Intermediate, and Advanced courses in:

- ceramics
- digital art
- jewelry/metals
- painting
- photography
- printmaking
- sculpture

In the senior year, the student's primary focus is on creating a coherent body of personal work. Students are challenged to excel through weekly faculty reviews and critiques with guest artists and the arts faculty. Toward the end of students' final semester, students celebrate their accomplishments by showing their best work in the BFA exhibition at the IAIA Museum of Contemporary Native Art and in the campus' Balzer Contemporary Edge Gallery.

Our small class sizes, accomplished faculty—over half are Native artists from the US and Canada, excellent facilities, and top-notch equipment provide an ideal creative learning environment for a future in the visual arts.



## GUIDING STATEMENT

The Studio Arts Department is guided by the principle that cultural, historical, conceptual, and critical awareness are fundamental in the lives of professional artists. We instill this knowledge in our students while also providing them with the ideal situation for finding their individual artistic direction and developing skills and techniques. This inclusive approach empowers students to create unique art that not only has sophisticated aesthetics but also the capacity to impact society.

## PHILOSOPHY

We recognize that each student brings unique energy, experience, vision, dedication, and creative expression to the Studio Arts program. The focus of our program is to help each student develop expressive abilities through creative inquiry and professionalism. Our approach is to provide a curriculum that challenges students to develop their own creative solutions.

## AREAS OF EMPHASIS

Students who have completed Introductory, Intermediate, Advanced, Senior Project I, and Senior Project II in the same emphasis, when petitioning to graduate, can request to receive a BFA in Studio Arts with an Emphasis in: ceramics, digital arts, jewelry/metals, painting, photography, printmaking or sculpture.

## GOALS

- To prepare students to think critically, forming the foundation of a creative practice
- To expose students to fundamental concepts through diverse art forms in order to gain knowledge and experience in their pursuit of success
- To develop students' abilities in visual problem solving, translating verbal concepts into visual art for communicating personal artistic expression
- To enable students to perform at a high level of technical proficiency in their chosen medium
- To create pathways for graduates as innovators and leaders in the art world

## LEARNING OUTCOMES

Students in Studio Arts will be able to:

- Demonstrate an understanding of the fundamental concepts of art and design.
- Analyze works of art within a historical, contemporary, or cultural context.
- Develop works that demonstrate personal expression.
- Demonstrate competencies in a chosen medium.
- Develop professional practices towards a studio arts career.



# ASSOCIATE OF FINE ARTS

## STUDIO ARTS (60 CREDITS)

### COURSE AND REQUIREMENT INFORMATION

### CREDITS

#### GENERAL EDUCATION REQUIREMENTS

24

#### DEPARTMENT REQUIREMENTS

27

FUND100 Studio Fundamentals or

3

FUND105 Materials and Sustainability

FUND101 2D Fundamentals

3

FUND102 3D Fundamentals

3

FUND104 Digital Arts Fundamentals

3

FUND111 Drawing I

3

FUND212 Drawing II

3

ARTH211 Native American Art History I

3

ARTH212 Native American Art History II or

3

Art History Elective

3

FUND221 Figure Drawing

3

#### MAJOR REQUIREMENTS

9

Any 2D Introduction to Studio

3

Any 3D Introduction to Studio

3

Any 2D or 3D Introduction to Studio or

3

Any Intermediate Studio where Intro level has been taken

3





# BACHELOR OF FINE ARTS

## STUDIO ARTS (120 CREDITS)

### COURSE AND REQUIREMENT INFORMATION

### CREDITS

#### GENERAL EDUCATION REQUIREMENTS

30

#### STUDIO ARTS FOUNDATION REQUIREMENTS

21

FUND100 Studio Fundamentals or

3

FUND105 Materials and Sustainability

FUND101 2D Fundamentals

3

FUND102 3D Fundamentals

3

FUND104 Digital Arts Foundations

3

FUND111 Drawing I

3

FUND212 Drawing II

3

FUND221 Figure Drawing

3

#### ART HISTORY REQUIREMENTS

15

ARTH211 Native American Art History I

3

ARTH212 Native American Art History II

3

ARTH300 Contemporary Native American Art History

3

ARTH312 Contemporary Art

3

ARTH221, ARTH222, or ARTH Elective

3

#### DEPARTMENTAL REQUIREMENTS

24

ARTS301 Writing About Art

3

ARTS402 Portfolio

3

ARTS403 Studio Arts Senior Seminar

3

Studio Arts Electives Intermediate Studio 200 level, Advanced Studio 300, or 400 level \*

15

#### GENERAL ELECTIVE

3

#### EMPHASIS REQUIREMENTS

28

Any 2D Introduction to Studio

3

Any 2D Introduction to Studio

3

Any 3D Introduction to Studio

3

Any 3D Introduction to Studio

3

One Intermediate Studio

3

One Advanced Studio

3

ARTS451 Senior Project I

5

ARTS452 Senior Project II

5

\* Advanced studio 400 can be repeated once in the same discipline using the following course numbers PTNG411, PRTM401, PHOT431, CERA401, JEWL421, SCUP431, DIGA401), Cinematic Arts and Technology, Traditional Arts Courses, Internship 290 and 490, Apprenticeship 295 and 495, Independent Study, Performing Arts Courses, or any other studio elective.



# MINOR

## STUDIO ARTS (24 CREDITS)

### COURSE AND REQUIREMENT INFORMATION

### CREDITS

#### MINOR REQUIREMENTS

12

FUND101 2D Fundamentals

3

FUND102 3D Fundamentals

3

FUND111 Drawing I

3

FUND100 Studio Fundamentals or

3

FUND104 Digital Arts Fundamentals or

FUND105 Materials and Sustainability

#### CHOOSE ONE ART HISTORY

3

#### INTRODUCTORY STUDIO (CHOOSE ONE OF THE FOLLOWING)

3

CERA101 Introduction to Ceramics

3

DIGA101 Introduction to Digital Arts

3

JEWL121 Introduction to Jewelry/Metals

3

PHOT121 Introduction to Photography

3

PRTM101 Introduction to Printmaking

3

PTNG111 Introduction to Painting

3

SCUP131 Introduction to Sculpture

3

#### 200 LEVEL STUDIO ARTS (CHOOSE ONE OF THE FOLLOWING)

3

CERA201 Intermediate Ceramics

3

DIGA201 Intermediate Digital Arts

3

JEWL221 Intermediate Jewelry/Metals

3

PHOT221 Intermediate Photography

3

PRTM201 Intermediate Printmaking

3

PTNG211 Intermediate Painting

3

SCUP231 Intermediate Sculpture

3

#### CHOOSE ONE STUDIO ARTS ELECTIVE

3



# BLOCK SCHEDULE FOR AFA AND BFA

## STUDIO ARTS (120 CREDITS)

A block schedule helps students stay on track toward successful completion of their degree by indicating clearly which courses they would ideally enroll in each semester. By following the block schedule for each semester's course enrollment, students are assured of taking their requirements in sequence and completing their degree in a timely manner.

Pre-college English (ENGL098/ENGL099) and pre-college Math (MATH098/MATH099) do not count towards college credit hours.

### FIRST SEMESTER

LIBS103 The IAIA Experience	3
ENGL101 (098/099) English Composition I	3
FUND100 Studio Fundamentals <u>or</u>	3
FUND105 Materials and Sustainability	
TECH101 Technology Basics for College	3
FUND101 2D Fundamentals	3
HEAL Health and Wellness Elective	1
<b>TOTAL</b>	<b>16</b>

### SECOND SEMESTER

ENGL102 (099/101) English Composition II	3
FUND102 3D Fundamentals	3
FUND104 Digital Arts Fundamentals	3
FUND111 Drawing I	3
MATH102, 104, or 106 (099)	3
<b>TOTAL</b>	<b>15</b>

### THIRD SEMESTER

FUND212 Drawing II	3
IDST101, TRDA101, ANTH160, HIST101, <u>or</u> HIST102	3
ARTS101, LIBS111, <u>or</u> PERF142	3
ARTH211 Native American Art History I	3
Any 2D <u>or</u> 3D Introduction to Studio	3
HEAL Health and Wellness Elective	1
<b>TOTAL</b>	<b>16</b>

### FOURTH SEMESTER

IDST150 Indigenous Communication and Leadership	3
FUND221 Figure Drawing	3
ARTH212 Native American Art History II <u>or</u> Art History Elective	3
Any 2D <u>or</u> 3D Introduction to Studio (whichever was not taken in third semester)	3
Any 2D <u>or</u> 3D Introduction to Studio <u>or</u> Any Intermediate Studio for which intro level has been taken	3
<b>TOTAL</b>	<b>15</b>

### FIFTH SEMESTER

Science with Lab	4
ARTH300 Contemporary Native American Art History	3
Any 2D <u>or</u> 3D Introduction to Studio	3
Intermediate Studio Course	3
General Elective <u>or</u> Studio Elective	3
<b>TOTAL</b>	<b>16</b>

### SIXTH SEMESTER

ARTH312 Contemporary Art	3
ARTS301 Writing About Art	3
General Elective <u>or</u> Studio Elective	3
Studio Arts Elective	3
Studio Arts Elective	3
HEAL Health and Wellness Elective	1
<b>TOTAL</b>	<b>15</b>

### SEVENTH SEMESTER

Studio Arts Elective	3
Advanced Studio Course	3
ARTS403 Studio Arts Seminar	3
Senior Project I	5
<b>TOTAL</b>	<b>14</b>

### EIGHTH SEMESTER

ARTH221, 222, <u>or</u> ARTH Elective	3
Studio Arts Elective	3
ARTS402 Portfolio	3
Senior Project II	5
<b>TOTAL</b>	<b>14</b>



# STUDIO ARTS DEPARTMENTAL POLICIES

## FACULTY STUDIO RESPONSIBILITIES

The Studio Arts Faculty play a crucial role in maintaining professionalism in teaching through research and development efforts within their respective studios. This includes overseeing the health and safety standards within studio spaces, a responsibility shared with the Environmental Health and Safety Committee (EH&S), the Department Chair, external consultants, studio monitors, and the student body.

Additionally, faculty are tasked with various responsibilities to ensure the smooth functioning of studio operations. This encompasses regular equipment maintenance, replenishment of consumables, specialized upkeep, supervision of student workers, procurement of tools and supplies, carrying out basic repairs, and implementing studio updates within the departmental budget constraints.

Furthermore, faculty, along with student workers serving as studio/lab monitors, are accountable for conducting safety training on equipment and processes as necessary for each lab. Moreover, they are responsible for maintaining and updating lists of students with access to their respective studios, which is shared with IAIA security. Faculty also ensure the work, hours, contact information, and photos of studio/lab monitors are prominently displayed outside the studio and on the Department Canvas Hub for easy reference.

## STUDENT STUDIO RESPONSIBILITIES

As artists and members of the IAIA community, the collective use and respect for shared studio spaces are important. When utilizing these spaces, be mindful of others, your work area, and the use of machinery and tools that may impact those around you. Demonstrate respect for your fellow community members by maintaining workspaces and responsibly utilizing the tools provided. Adherence to all studio regulations and safety protocols established by the faculty is essential. These guidelines are in place for your protection, in addition to others. Any equipment found malfunctioning, damaged, or having health and safety concerns should promptly be reported to the faculty and Department Chair.

For students not enrolled in a studio course but seeking access, reference the Studio Access Policy. Requests for studio access may be limited and are not guaranteed. It is incumbent upon all individuals to treat all studio spaces with respect, care, and attentiveness, ensuring that the quality and accessibility for future students remain intact.

## STUDIO ACCESS POLICY

Access to the Studio Arts (Ceramics, Drawing, Fab Lab, Jewelry/Metals, Painting, Photography, Printmaking, Sculpture, and 2D and 3D) studios is granted under the following conditions:

- Student is enrolled in a studio course and will need access outside of class to complete course work.
- Student is enrolled in Senior Projects and has requested access to the studio(s) needed to complete their senior project.
- Student has previously taken a course in a studio and has requested the use of that studio from the faculty overseeing that space with approval.
- Student has been given access to a studio by a core Studio Arts Faculty member or the Studio Arts Department Chair.
- Student is a Student Worker: Studio/Lab Monitor

Access to the Studio Arts Studios can be suspended or lost due to the following:

- Misuse of studio equipment
- Use of alcohol or drugs in a studio space
- Use of a studio without permission from the overseeing faculty member
- Theft of personal or IAIA property/tools/supplies
- Endangering one's self and/or others through the improper use of tools and equipment in a studio space
- Smoking tobacco or electronic cigarettes in a studio space
- Repeated failure to follow studio rules, regulations, and safety practices





- Granting individuals outside of IAIA access to a studio space without permission from the overseeing faculty member
- Vandalism or destruction of student work

## STUDIO MONITOR POLICY

Studio and Lab Monitor positions are granted to students that have proven themselves to be responsible and interested in the running and operation of a studio space. They are responsible for helping students with class projects (within reason) and the proper use of equipment, light maintenance and cleaning, being present for their work hours, overall supervision of the studio space (including reminding students of studio or lab rules), and other duties specific to the studio or lab in which they work. They are not responsible for picking up after other students, difficult or irregular maintenance, or maintaining hours outside of their posted work hours. Studio monitors may, if other duties have been completed, work on their own projects during their work hours; however, a studio monitor position is not paid studio time.

## STUDIO MONITOR RESPONSIBILITIES

- Provide light cleaning and maintenance of the studio space and equipment
- Assist students with class projects and proper use of equipment
- Be on time for their shift, stay for the duration of their shift, and attend to student needs before spare time is used for homework or personal projects
- Adhere to similar absence policies stated in class: three absences are grounds for reevaluation of hired status and possible dismissal
- Attend trainings on equipment, processes, and health and safety as needed
- Log all work hours on time and accurately within IAIA's Paylocity system

## ABANDONED ARTWORK POLICY

- The professors at IAIA love the work our students make. Unfortunately, we cannot always keep work in the IAIA studios over the summer and winter breaks. Students should communicate with their professors if they have work that cannot be taken at the end of the semester.
- Student artwork and art materials should be removed from the studio classroom at the end of each semester. Only with the instructor's permission can artwork or art materials be left in the studio (i.e. during the winter break or over summer break) providing the artwork is properly stored in designated storage areas in the studio.
- Any artworks or art materials left in the studio without permission at the end of the fall or spring semester will be considered abandoned and recycled or thrown away.
- IAIA will not be liable for any artwork or art materials abandoned in the studios.



**GRADUATE PROGRAMS**







IAIA offers three graduate degrees: a Master of Fine Arts in Studio Arts, a Master of Fine Arts in Cultural Administration, and a Master of Fine Arts in Creative Writing. As a low-residency program with two intensive residency periods per year (summer and winter), the MFA in Creative Writing (MFACW) is designed as a two-year program and requires the completion of 48 credit hours.

MFA in Creative Writing offers the following areas of emphasis: Poetry, Fiction, Creative Nonfiction, and Screenwriting.

Faculty are prominent Native and non-Native writers, including: Ramona Ausubel, Esther Belin (Diné), Marie-Helene Bertino, Sherwin Bitsui (Diné), Kimberly Blaeser (Anishinaabe), Abigail Chabitnoy (Koniag), Cynthia Cruz, Jennifer Elise Foerster (Muscogee (Creek) Nation of Oklahoma), Kelli Jo Ford (Cherokee), Santee Frazier (Cherokee), Sydney Freeland (Diné), Danielle Geller (Diné), Stephen Graham Jones (Blackfeet), Geoff Harris, Brandon Hobson (Cherokee), Pam Houston, Toni Jensen (Métis), Kristiana Kahakauwila (Native Hawaiian), Joan Naviyuk Kane (Inupiaq), Chip Livingston (Creek), Tommy Orange (Cheyenne and Arapaho Tribes of Oklahoma), Migizi Pensoneau (Ponca), Cedar Sigo (Suquamish), David Treuer (Ojibwe), and James Thomas Stevens (Akewasne Mohawk).

## FACILITY

During the on-campus residency, the MFA in Creative Writing is headquartered in the Center for Lifelong Education, with classes occurring throughout the campus.

## GUIDING STATEMENT

The Creative Writing Department is guided by the core values of respect, integrity, creativity, and excellence, and holds these values as essential to professional growth and to building strong leaders who will make a difference.

## PHILOSOPHY

Our two-year, low residency curriculum is craft- and student-based, placing priority on Indigenous world views in a contemporary context. Our program is unique among low residency MFA programs in Creative Writing, as we emphasize the importance of Native writers offering voice to the Native experience. The program and the literature we read carries a distinct Native American and First Nations emphasis. Maintaining a strong base in IAIA's commitment to Indigenous knowledge, the program's goal is to graduate strong writers with a choice of career paths, who can make a difference in their field through their writing and for the betterment of their communities.

## LEARNING OUTCOMES

Students in the MFA in Creative Writing Program will:

- Demonstrate mastery of their chosen genre,
- Be able to incorporate critiques into their revisions,
- Be able to critique work by others and themselves,
- Be able to analyze craft issues in published works and write about them incorporating outside sources, and
- Be able to articulate their aesthetics.

Special Programs and Opportunities for Creative Writing Students:

- Lannan Writers in Residence
- IAIA Library Reading Series
- Truman Capote Scholarships
- Beverly and Michael Morris Scholarships
- IAIA MFACW Scholarships
- Writing by Writers/Institute of American Indian Arts Conference Scholarships
- Tin House/IAIA Summer Workshop Scholarship
- Vermont Studio Center/Institute of American Indian Arts Native American Fellowship





## ACCREDITATION

The Institute of American Indian Arts (IAIA) is accredited by the Higher Learning Commission (HLC). View IAIA's [accreditation status](#).

# ADMISSIONS

## APPLICATION DEADLINES

- Deadline is February 1 to begin in July.
- Applications received after the deadline will be reviewed for the wait list and for the following semester.
- IAIA reserves the right to extend the application deadline.

## DELAYED ENROLLMENT

A student admitted to the MFACW program may delay enrollment for one year. After one year, the student must reapply for admission.

## APPLICATION REQUIREMENTS

To process your application, we will need:

1. A completed and signed application (submitted electronically or with packet)
2. A \$25, non-refundable, application fee
3. Creative Manuscript
4. Personal Essay
5. Craft Essay
6. Two letters of recommendation sent directly to: Admissions Office, The Institute of American Indian Arts, 83 Avan Nu Po Road, Santa Fe, NM 87508
7. Official college transcripts for all colleges attended sent directly to: Admissions Office, The Institute of American Indian Arts, 83 Avan Nu Po Road, Santa Fe, NM 87508

For complete information, go to the website [www.iaia.edu/explore-programs/creative-writing-mfa](http://www.iaia.edu/explore-programs/creative-writing-mfa).

## CREATIVE MANUSCRIPT

Please submit examples of your work in the genre for which you are applying:

- poetry: a maximum of 10 pages (single-spaced, not more than one poem to a page)
- fiction: a maximum of 20 pages (double-spaced)
- creative nonfiction: a maximum of 20 pages (double-spaced)
- screenwriting: a maximum of 30 pages (industry-standard formatting)

Each manuscript should be typed, single-sided, numbered in the lower-right hand corner, and set in 12 point Times Roman (or Courier for a screenplay). Please do not staple. Manuscripts will not be returned. Any pages beyond the maximum will not be read.

## PERSONAL ESSAY

Please submit an essay (two to three typed, double-spaced pages) in which you address the following questions:

- How long have you been writing seriously?
- What previous study have you done in writing and literature?
- Are there any additional experiences that seem particularly relevant to your application?



- Are you prepared to hear direct criticism of your work and apply that criticism to revision?
- What do you think are the strengths and weaknesses of your writing?
- Do you foresee anything that might prevent you from devoting 25 hours per week to study or from communicating electronically with your faculty advisor?

More than transcripts or letters of recommendation, the essay gives us some understanding of your experience with writing and criticism, your goals for work in the program, your readiness to work in the low-residency format, and the appropriateness of your admission.

## CRAFT ESSAY

Please submit a writing sample (three to four pages, double-spaced) that demonstrates your abilities as a reader and critical thinker.

This sample may be something formal that you have written previously for a class, or you may write a short essay on a literary work you've recently read. The essay should in some way engage questions dealing with the writer's craft, subjects and thematic concerns, and/or ways in which the writer's work has served as a model for your own literary ambitions.

## READMISSION

If you are reapplying to the IAIA MFACW Program after not being admitted for the previous year, submit the following:

1. A new or revised creative manuscript
2. A new or revised personal essay
3. A new or revised craft essay
4. A new application form
5. The \$25 application fee

Updated references are optional. Only new transcripts need be submitted.

## WAITLISTED STUDENTS

An applicant can only be on the waitlist for the Fall semester for which they originally applied. Waitlisted students will be notified by June 15 if there is an opening.

Students on a waitlist, who were not admitted for the previous year, must reapply for the following Fall semester. Waitlisted students must only submit the following:

1. A new application form
2. The \$25 application fee
3. New or revised Personal Statement (Please see requirements)
4. Current (New) Portfolio of Work (Please see requirements)


Updated references are optional. Only new transcripts need be submitted.

## TRANSFER STUDENTS

Students who have successfully completed the equivalent of nine or more transferable semester credits at other accredited institutions may apply to be admitted as transfer students. The application process is identical to the general MFA application process previously stated.

## GENERAL INFORMATION

- A student under academic or disciplinary suspension at another institution will not be considered for admission to IAIA during the



period of suspension.

- Unless special arrangements are made, a maximum of 12 semester credits may be transferred toward the MFA degree.
- IAIA typically requires 36 semester credits in-residence for an MFA degree.
- Courses from accredited graduate institutions must be consistent with IAIA's standards and degree requirements to count toward transfer credit.
- Only those courses in which a grade of "B" or "P" or better (or the equivalent) has been achieved may be transferred.
- Transfer credits will not be granted until an official transcript is on file.
- If admitted to IAIA, a transfer applicant will be admitted to the MFA degree program at the appropriate level as determined by the Registrar's Office.

## NOTES

- IAIA is not responsible for lost or misdirected items.
- The Admissions Committee will determine the qualifications of the student and officially admit or deny the student acceptance into the MFA program.

## STUDENTS APPLYING FOR READMISSION

- A student who has not attended IAIA for two or more semesters and who left in good academic standing may be asked to submit a new admissions application.
- A student who left IAIA on academic probation or academic suspension must fulfill the requirements of that standing. If returning to IAIA after fulfillment of academic suspension, a new application and a one-page essay describing how they plan to be successful at IAIA is required.
- If a student has not attended for three or more semesters, they must submit a readmission application. See above readmission requirements.
- Under certain circumstances, such as extreme hardship, death of a family, or other family emergencies, the Director of the MFACW Program may waive readmission requirements. In this case, the student will continue with their current degree plan.

# ACADEMIC POLICIES AND PROCEDURES

## ORIENTATION

Faculty, staff, and students of IAIA participate in an orientation program for all new MFA students at the start of the residency. Presentations include information sessions on campus resources, services, financial aid, the Title IX policy, and the educational web platforms.

Upon admission, all new students will be automatically enrolled in a Canvas course entitled MFACW HUB. All students and mentors are enrolled in the course, which serves as the center for program-wide communications and information. MFACW Staff post announcements via the HUB, as well as distribute the residency schedules and other essential program materials.

## REGISTRATION

- Students will be issued a PIN number by the Empower SIS manager which allows students to view their registration status.
- The MFACW Director will register all MFACW students in Empower.
- First semester MFACW students will be registered for the residency by the MFACW Director prior to orientation. Residency-Only (non-degree) students are also enrolled in the course and genre section by the MFACW Director prior to the residency.
- At the end of the residency week, the MFACW Director registers students in the semester-long course and section assigned to them.
- Pre-registered students must have a signed "payment plan" in place before the end of the residency or the student's registration will be dropped. Students awarded financial aid in an amount that covers the entire cost of attendance are not required to submit a payment plan.



## ABSENCES

During the residency, attendance at all regularly scheduled workshops and readings is required, without exception. If a student misses more than one workshop or reading, they will fail the residency course. Students are also required to attend at least six craft talks/workshops. Failure to attend six craft talks/workshops will result in failing the residency course.

Mentors take roll and report absences through the EMPOWER system beginning the first day of class.

## MFACW DIRECTOR

MFACW Director serves as the advisor for all MFACW students, and as such participates in monitoring each student's academic progress. Students share in the responsibility of ensuring that their academic needs are met and are expected to read the IAIA Catalog and MFACW Student Handbook and to know the degree requirements for graduation.

## POLICY ON ASSIGNING AND CHANGING MENTOR

Mentors work one-on-one with students during the semester. The following policy applies to assigning and changing mentors:

- Mentor preferences will only be considered during the selection period of Residency Week. Mentors should not promise any student that they will work with them in a given semester.
- It is highly encouraged for students to work with at least three different Mentors during the program—this may include workshop Mentors.
- Only during their third and fourth semesters can students work with the same Mentor for two consecutive semesters, but this is not encouraged.
- In the middle of the residency week, second, third, and fourth semester students will be asked to submit a Mentor Preference Form, listing their top three choices for the Mentor they would like to work with, based on the list of available Mentors. In order to provide a comprehensive and diverse learning experience, first semester students are assigned Mentors in order to facilitate long-term development in regard to craft, critical prose, and literary technique.
- While students are asked to state a preference, not all will be able to work with their first or second choices. Preference is given to fourth semester students, then third, then second. Director will consult with student if they are not able to be paired with any of their top three preferences. Final assignments are made by the Director.
- Students and their Mentors write and agree upon a Semester Study Plan prior to the beginning of the semester. The Semester Study plan constitutes an agreement towards Mentor and mentee engagement, communications, calendar of due dates, and expectations.
- Once the semester begins, a student may only request a different Mentor under the following circumstances:
  - Mentor does not provide student with syllabus or signed Semester Study Plan by the third day of the start of the semester and does not communicate circumstances for delay with the student or MFACW Director.
  - Mentor is unreachable for the first week of the semester and does not communicate circumstances for delay with the student or MFACW Director.
  - Mentor has not responded to student emails and Canvas discussions for more than seven days, and has not communicated circumstances with the student or MFACW Director. In the first instance, Director will facilitate an intervention meeting between Mentor and Mentee. In the second instance, student may request a different Mentor.
  - The Mentor has regularly or consistently not followed the Semester Study Plan agreement for communications and expectations. Director will ask for evidence of communications, facilitate an intervention, and make the determination of the student's appeal.
  - Evidence of Mentor's unlawful harassment, discrimination, or retaliation against student. See IAIA's Harassment and Sexual Harassment Definitions and Reporting Policy.
- The student will not be able to select their new Mentor; determination will be made by the Director and will be based on Mentor availability.
- Student may not receive tuition refund for an unsuccessful/unsatisfactory mentorship unless formally withdrawing from the course. See Tuition Refund and Financial Aid Refund policy for more information.
- Mentor payment will be pro-rated from the time of determined absence; the new Mentor will also be compensated on a pro-rated basis.





## LEAVE OF ABSENCE

If a student successfully completes a Semester or Residency, and decides to take a Leave of Absence, student must notify the Director in writing. Director will not enroll student in the subsequent course. There are no penalties for taking a Leave of Absence if student has left in good academic standing, with the exception of scholarship funding (see “Scholarships”). After two or more semesters of absence, student may be asked to submit a new admissions application, see “Students Applying for Readmission.” If student has been absent for less than two semesters, they must notify Director when they are intending to return so they can be re-enrolled and continue on their Course Plan.

## ADD/DROP

During the week-long residency, students may add/drop on the first day of classes only. Mentorship courses may be added or dropped through Friday of the first week of classes in the fall and spring semesters.

In order to add/drop a course, a student must submit a completed Change of Registration Form to the Registrar’s office by the designated deadline (see Academic Calendar). The MFACW Director and the Academic Dean must sign the Change of Registration form before the student is officially added to/dropped from the course. If the MFACW Director is unavailable, the Academic Dean may sign this form on behalf of the MFACW Director.

## WITHDRAWAL FROM A COURSE/FROM THE UNIVERSITY

As MFACW courses must be taken in a consecutive series, withdrawal from a course constitutes withdrawal from the university. In rare cases is a withdrawal necessary for MFACW students, as the decision to take a Leave of Absence does not require a Withdrawal.

Students may officially withdraw from a course with the MFACW Director’s permission before the last day to withdraw (see Academic Calendar). The MFACW Director must sign the Change of Registration Form before it is filed in the Registrar’s Office. The “withdrawal” will be recorded as a “W” on the student transcript.

Students who are registered for the residency or for the semester-long course and decide not to attend or participate in the course, but who fail to properly withdraw from the school before the last day to add/drop classes, will be charged tuition and will be given a grade of F. (See Tuition Refund and Financial Aid Refund policy.)

## MEDICAL WITHDRAWAL FROM THE UNIVERSITY

If a student must leave IAIA due to a death in the family, a sudden illness, or any other valid reason, but plans to return to IAIA, the student should do the following:

- Complete a Medical Withdrawal/Check-out Form in order to withdraw officially from IAIA. Students who do not follow this procedure will receive failing grades for all registered courses, which will adversely affect eligibility for re-admittance. Completed paperwork must be submitted to the Registrar within two weeks of discontinuing classes.
- Call the Office of Admissions at (800) 804-6422 or (505) 424-2332 and leave a message regarding the emergency. The student will be required to show documentation of the emergency.



## DIRECTORY INFORMATION

Directory Information is information that can be released to the public without permission from the student.

- Student's name, local address, permanent address, email address, photos, and telephone numbers (including cell phone numbers)
- Names and dates of previous high schools and colleges attended
- Classification (First Year, Second Year) and enrollment status
- Area of study
- Tribal affiliation
- Dates of attendance and anticipated date of graduation
- Participation in officially recognized activities
- Degrees and awards granted

## ACADEMIC STANDING

### SATISFACTORY ACADEMIC PROGRESS

A fulltime MFACW student must carry twelve academic credits (three-credit residency and a nine-credit mentorship) each academic semester. Failure to successfully complete the minimum number of academic credits for Satisfactory Academic Progress will result in academic probation.

### ACADEMIC PROBATION

The purpose of Academic Probation is to issue students a reminder that they will be suspended from attendance at IAIA if their academic performance does not improve. Failure of the Residency Course will result in Academic Probation. Further, the student will not be able to enroll in the Mentorship until they re-take and pass the co-requisite Residency course. Likewise, a student who has failed a Mentorship course will be placed on Academic Probation and will be unable to enroll in the next-level Residency course until they re-take and pass the same Mentorship course. The student will receive an official notice of Academic Probation from the Registrar's office. Copies will be given to the MFACW Director.

Students will be removed from Academic Probation at the end of that semester that they pass both the Residency and Mentorship courses. Students whose probation is linked to Incompletes will be removed from Academic Probation when they receive grades for those courses. No permanent record of Academic Probation is placed on their transcript.

### ACADEMIC SUSPENSION

If the student has been suspended and is returning after the one-year Academic Suspension period, the student's previous scholarship is not guaranteed. Any new scholarship support will be determined based on the quality of the new application and the student's one-page essay describing how they plan to be successful at IAIA.

### ACADEMIC WARNING AT MIDTERM

The Academic Warning, which may result from a mid-term failing grade or excessive absenteeism, serves notice to students that the present quality of their academic work is below an acceptable level and that lack of improvement during the remainder of the semester will result in academic probation. Copies of the Academic Warning notice will be sent to the MFACW Director. Students who receive an Academic Warning must contact the MFACW Director.

Students will be removed from Academic Warning at the end of the semester if they pass their courses. If they do not pass their courses, the student will be placed on Academic Probation. No permanent record of Academic Warning is placed on their transcript.



## GRADING AND GRADE POINT AVERAGE

All MFACW courses are graded PASS/FAIL. Mentors submit evaluative comments for each student in the semester-long mentorships. Please see Grade Appeal Policy to appeal grades or faculty comments.

### INCOMPLETE

An incomplete grade is given for work in a course that a student is passing but could not complete due to circumstances beyond the student's control. An Incomplete Form must be completed by the instructor, signed by the Academic Dean, and submitted to the Registrar at the end of the semester. Reasons for an incomplete usually are limited to documented medical, family, or personal emergencies.

The following rules apply to an incomplete:

- No incompletes are granted in residency courses.
- Incompletes for students must be completed during the first semester after the incomplete was issued whether the student is enrolled or not.
- An incomplete will be changed to a Pass when the student completes the work in a manner acceptable to the instructor. A signed Assignment of Grade form must be submitted to the Registrar in order to change an incomplete to a Pass.
- Students are responsible for making arrangements with the instructor for the removal of the incomplete. A student should not register for the incomplete course again unless the time to complete the work has expired and the student has received an "F."
- An incomplete grade which is not changed within the time specified by the mentor automatically becomes an "F" and is recorded on the student's record.
- In no case may an incomplete be used to avoid the assignment of "F" grades for marginal or failing work.
- There is no provision for stepping out of the program to avoid finishing coursework on an incomplete.

### NOTE

Mentors may not give an I (Incomplete) or a W (Withdrawal) at midterm. Midterm grades must be P or F for Pass/Fail courses.

### GRADE DISPUTES

Students may dispute a final grade if they believe an instructor has miscalculated the grade according to the requirements set up in the syllabus for the course. If a student believes this to be the case, they must take the following steps:

1. Student must provide written explanation of a dispute with evidence of disputed grades to the instructor of the course within the first month of the immediately following semester. Within five working days the instructor will provide the student with a written response to the dispute. If the instructor is no longer available, the student may begin with the MFACW Director (see Step 2) instead of the instructor.
2. If the student is still unsatisfied, within five working days of the instructor's response, the student may take the written dispute with the instructor's response to the MFACW Director. Within five working days the director will provide the student with a written response to the dispute. Additionally, if the instructor of the course is also the Director of the MFACW, the student can skip this step and move to step 3.
3. If the student is still unsatisfied, within five working days of the MFACW Director's response the student may take the written dispute with all responses to the Academic Dean. The Academic Dean will consider the materials and make a final decision concerning the matter. The Academic Dean will provide the student with a written response that indicates the final decision.

### NOTE

Grade disputes based on discrimination or sexual harassment should be handled through the Student Appeals Committee established in the Student Handbook.



# GRADUATION

Students graduate in the Spring semester of the year in which they complete all program requirements. There are academic, financial, and administrative requirements that must be fulfilled in order to graduate:

## REQUIREMENTS

- A Petition to Graduate form must be submitted to the Registrar, and a \$100 graduation fee will be added to the student's account. Applications to graduate in the Spring semester must be submitted in November during the fall semester.
- Grade Requirements: The student must receive a P in all required coursework.
- The student must complete all MFA requirements as outlined in program.
- Following the Thesis semester, graduating students must participate in the five-day graduation residency.
- Student must present their craft essay and present a reading and defense of their thesis.
- The student's final two semesters of course work must be completed at IAIA.
- All debts to the Institute must be paid in full. A student's diploma and transcript will be withheld until all debts to IAIA are paid.

## COMMENCEMENT

Graduate students are encouraged to join the university in the Spring Commencement Ceremony held each year in May.

## FALL SEMESTER THESIS COMPLETION

If a student enters their Thesis semester in the Fall rather than the Spring, all program requirements must be complete by the end of the Fall semester, with the exception of the graduation residency requirements (including the craft talk and thesis reading and defense). If a student is not able to complete the Thesis semester requirements for allowable reasons and is given an Incomplete, they must complete all Thesis semester requirements by the deadline for removing the Incomplete, and are not offered continuing mentorship with their Thesis Mentor.

## SECOND GENRE OPTION

Students may apply in two genres but can only be accepted in one. Once students are in their last semester and are on track to complete all graduation requirements (48 credit hours) in one genre, they have the option of applying for two additional semesters (24 credit hours) to complete their MFA degree with a second genre. Students wishing to continue in a second genre must submit an application before April 15 for the following Fall semester; application must include a Creative manuscript in the second genre, a Statement of Interest, and the \$25 application fee. After April 15, MFACW graduates can apply for a second genre but must wait until the following year and will be considered for the February 1 deadline. The student's application will be competitively considered, as they must demonstrate appropriate skill level and experience in the second genre in order to be accepted.

## ALUMNI PARTICIPATION IN RESIDENCY

For the purposes of students creating their own community dynamic as a cohort, IAIA MFA alumni are invited to attend craft talk and panels on the following conditions:

- Alum's attendance must first be approved by the Program Director.
- Alum may attend no more than two morning craft talks/lectures.
- Alumni are not permitted to attend Writing Labs.
- In exchange for attendance at unlimited craft talks, alumni may apply to serve as a Residency Volunteer. Alumni must contact the MFACW Director for more information about volunteer positions available.
- An alum may observe or visit no more than one of the six student workshops, and only at the request of the Workshop Instructor. The Workshop Instructor must submit request to the Director, stating which day the alum will observe or visit the workshop.
- IAIA MFACW Alumni are only allowed to attend or observe a full week of workshops if requested by the Workshop Instructor and permitted by MFACW Director to serve as a Volunteer Teaching Assistant. To be eligible to serve as a Volunteer Teaching Assistant,





the alum must submit to the MFACW Director the following:

- Statement of Interest addressing your teaching goals and experience,
- Letter of recommendation from the Workshop Instructor you wish to assist, and
- Teaching Assistant Agreement, completed and signed by you and the Workshop Instructor.

Alumni are not eligible for the student meal plan—must purchase meals individually. All evening readings are free and open to all alumni and to the public, but daytime events of the residency are not open to the public unless otherwise noted.

## SCHOLARSHIPS

Most IAIA funding requires applicants to file and complete the FAFSA process. Selected recipients are eligible to receive only one (1) IAIA Funded award (1-4 below) and will be considered for the highest level award possible. Students must be degree-seeking and enroll in, maintain, and complete at least 12 credits each semester. IAIA does not participate in federal or state-funded loan programs. Graduate students are not eligible to participate in the Federal Pell Grant Program, per DOE guidelines. Please check with your Tribal Higher Education Office regarding additional financial aid assistance.

If a student sits out for one year (up to two semesters), their scholarship is guaranteed upon their return as long as academic records show satisfactory progress up to the hiatus. If a student sits out for more than one year (three or more semesters), they forfeit the promised scholarship but will be reconsidered once enrolling again.

### MFA ALUMNI SCHOLARSHIP

- Awarded to one incoming student
- Recipient selected, awarded, and tracked by the MFA Program in Creative Writing.
- \$6,000 per semester for two academic years
- Four semesters maximum if renewal eligibility met

### TRUMAN CAPOTE SCHOLARSHIP

- Awarded to (up to) three students
- Recipient selected, awarded, and tracked by the MFA Program in Creative Writing
- \$2500–\$5000 per semester for two academic years
- Four semesters maximum if renewal eligibility met (with possible extension for second genre)

### BEVERLY AND MICHAEL MORRIS SCHOLARSHIP

- Awarded to one incoming student per year in the Fall semester
- Recipient selected, awarded, and tracked by the MFA Program in Creative Writing
- \$3,000 per semester for two academic years
- Four semesters maximum if renewal eligibility met

### IAIA MFA SCHOLARSHIPS

- Recipient selected, awarded, and tracked by the MFA Program in Creative Writing
- Merit and Need Based
- Awards vary: \$500 per semester to \$6000 per semester for two academic years
- Some awards require special application. These vary by year and availability. Please inquire with MFA Director for more information.
- Four semesters maximum if renewal eligibility met



## 2024–2025 TUITION AND FEES (MFA IN CREATIVE WRITING)

STUDENT	FALL SEMESTER	SPRING SEMESTER
United States Students	\$6,000	\$6,000
Canadian First Nations	\$6,000	\$6,000
International	\$6,000	\$6,000
RESIDENCY	FALL (JULY)	SPRING (JANUARY)
Single Room*	\$700	\$900
Meal Plan	\$225	\$225
REQUIRED FEES	SEMESTER	
Technology Fee (Full-Time)	\$300 (per semester)	
Technology Fee (Residency Only)	\$45 (per residency)	
Technology Fee (Thesis Extension)	\$45 (per thesis extension)	
MISCELLANEOUS FEES	SEMESTER	
Admissions Application Fee	\$25	
Duplicate Diploma	\$40	
Graduate Graduation Fee	\$100	
Housing	\$250 (refundable)	
Key Card and Room Key	\$20 (refundable)	
Returned Check	\$35	
Registrar's Office	\$30 (one-time fee)	
Student ID Replacement	\$20	
Tuition Deposit†	\$200	

- \*Students may make their own off-campus accommodation arrangements as they wish. An IAIA rate is available at Inn at Santa Fe, five miles from campus (888) 871-7138.
- Meal Plan: Presentation of student ID card is mandatory at each meal or debit/credit payment will be required.
- The student should also consider indirect costs (not billed by IAIA) such as books and supplies, personal, and travel expenses, which will vary according to degree plan or by individual.
- Please note, IAIA does not participate in the Federal Student Loan Program.
- †The \$200 Tuition Deposit will be deducted from the tuition fee. If a student decides not to enroll in the MFA program, then the deposit will be refunded.
- For questions about tuition and fees, please contact the Student Accounts Office at (505) 424-5732.



# MASTER OF FINE ARTS

## MFA IN CREATIVE WRITING (48 CREDITS)

### FIRST YEAR COURSE AND REQUIREMENT INFORMATION

### CREDITS

#### FALL SEMESTER: CRWR 561 RESIDENCY I

3

#### PLUS ONE OF THE FOLLOWING COURSES

9

CRWR501 Mentorship I, Creative Nonfiction or

9

CRWR511 Mentorship I, Poetry or

CRWR531 Mentorship I, Fiction or

CRWR541 Mentorship I, Screenwriting

#### SPRING SEMESTER: CRWR 562 RESIDENCY II

3

#### PLUS ONE OF THE FOLLOWING COURSES

9

CRWR502 Mentorship II, Creative Nonfiction or

9

CRWR512 Mentorship II, Poetry or

CRWR532 Mentorship II, Fiction or

CRWR542 Mentorship II, Screenwriting

### SECOND YEAR COURSE AND REQUIREMENT INFORMATION

### CREDITS

#### FALL SEMESTER: CRWR 661 RESIDENCY III

3

#### PLUS ONE OF THE FOLLOWING COURSES

9

CRWR601 Mentorship III, Creative Nonfiction or

9

CRWR611 Mentorship III, Poetry or

CRWR631 Mentorship III, Fiction or

CRWR641 Mentorship III, Screenwriting

#### SPRING SEMESTER: CRWR 662 RESIDENCY IV

3

#### PLUS ONE OF THE FOLLOWING COURSES

9

CRWR602 MFACW Thesis, Creative Nonfiction or

9

CRWR612 MFACW Thesis, Poetry or

CRWR632 MFACW Thesis, Fiction or

CRWR642 MFACW Thesis, Screenwriting

- 48 credit hours, completed with at least three different semester Mentors;
- A 20-25 page Craft Essay with MLA documentation and Works Cited page.
- One of the following: a double-spaced creative nonfiction manuscript of between 80 and 150 pages; a single-spaced poetry manuscript of between 48 and 64 pages; a double-spaced fiction manuscript between 80 and 150 pages; or a feature screenplay of between 80 and 120 pages in industry-standard formatting.
- A bibliography in MLA format listing all books—at least 48—read during the program. At minimum, 1/3 of these books (16) must be written by an indigenous North American author.
- For the 48 books read during the four semesters: 24 2–3 page Craft Responses, 12 4–5 sentence Annotations, and a 2-page Peer Critique.
- A 20–25 minute public reading.
- A successful discussion/defense of the Thesis with mentors at the Graduation Residency.
- A successful lecture or craft talk (12–15 minutes) presented to Mentors and other graduating students during the Graduation Residency.
- A successful critique of a peer’s work in your genre.







IAIA offers three graduate degrees: a Master of Fine Arts in Creative Writing, a Master of Fine Arts in Studio Arts, and a Master of Fine Arts in Cultural Administration (MFACA). Focused on social equity and the support of cultural community growth, this two-year master's program integrates administrative tools and techniques with socially engaged leadership through the blending of organization skills with community outreach programming.

The MFACA is a low-residency program with courses offered online. Students are required to attend a week-long residency on the IAIA campus in Santa Fe, New Mexico during the summers. Designed to be completed within two years, the MFACA program requires the completion of 46 credit hours.

## ABOUT THE MFACA EMPHASIS TRACKS

The MFACA offers two emphasis tracks: a Tribal Museum and Cultural Center Administration emphasis, and an Arts Administration emphasis.

### TRIBAL MUSEUM AND CULTURAL CENTER ADMINISTRATION EMPHASIS

Across the globe culturally based museums and cultural centers are becoming extremely popular as audiences seek to understand and appreciate diverse cultures. In the current political environment, an awareness of the rich fabric of humanity needs to be offered to a wide array of peoples. Tribal museums and cultural centers act as a robust support system for cultural heritage and as a grounding space for cultural events, community meeting places, and places of education for all age ranges and walks of life.

### ARTS ADMINISTRATION EMPHASIS

Arts administration is a field that facilitates art programming within cultural organizations and communities. With the continuing need of tribal communities to be able to support their artists financially and publicly, a culturally centered degree allows students to enter into the arts administration field. The program is geared towards aiding tribal communities in their impetus to support and advance both their traditional and contemporary Indigenous art genres—acting as a continuum of Indigenous culture.

### FACILITY

During the summer on-campus residency, the MFA in Cultural Administration holds seminars and workshops in the Academic Building and the Library and Technology Center. Field trips to local tribal museums and cultural arts centers are conducted with transportation provided.

### GUIDING STATEMENT

The teachings of this MFA in Cultural Administration Program are based upon the respect of community-based traditions and the support of community-led growth and the preservation of Indigenous culture, art, language, history, and governance.

### PHILOSOPHY

We fully support students who are seeking administrative skills involving both tangible and intangible cultural heritage. This requires qualities of kind leadership, the capacity to integrate multi-perspective ideas and visions into positive action, projects, policies, and procedures, and the ability to allow communities to decide the best ways that cultural support systems can be achieved.

### GOALS

Our commitment is to assist up-and-coming leaders and supporters of cultural-based arts programming and institutions.



## LEARNING OUTCOMES

Graduating students will demonstrate the ability to:

- Assist communities in their impetus to preserve traditional history, art, and culture
- Support cultural communities'/tribal nations' efforts in sustaining and building strong and vibrant cultural heritage
- Utilize collaborative-based and community-driven administrative skills regarding the maintenance and preservation of cultural heritage

## ACCREDITATION

The Institute of American Indian Arts (IAIA) is accredited by the Higher Learning Commission (HLC). View IAIA's [accreditation status](#).

# ADMISSIONS

## APPLICATION DEADLINES

- Deadline is February 15 to begin in June.
- Applications received after the deadline will be reviewed for the wait list and for the following year.
- IAIA reserves the right to extend the application deadline.

## DEFERRED ENROLLMENT

A student admitted to the MFACA program may defer enrollment for one year. After one year, the student must reapply for admission.

## APPLICATION REQUIREMENTS

To process your application, we will need:

1. Eligibility Requirement: have a minimum grade point average of 3.0 or its equivalent in the last two (2) undergraduate years in your major field
2. A completed application (submitted electronically)
3. A \$25 non-refundable Application Fee
4. An updated resume or CV
5. An application essay (see guidelines below)
6. A sample of scholarly writing (see guidelines below)
7. Two letters of recommendation (one addressing your academic and/or professional background, and one addressing your character, experience, and potential as a collaborative and kind leader) sent directly by recommenders to the Office of Admissions by email at [admissions@iaia.edu](mailto:admissions@iaia.edu) or by mail to:

Office of Admissions  
Institute of American Indian Arts  
83 Avan Nu Po Road  
Santa Fe, NM 87508

8. College transcripts from all colleges attended sent directly to the Office of Admissions by mail at the above address. Links to electronic transcripts should be sent to [admissions@iaia.edu](mailto:admissions@iaia.edu).

Once we have received all of your application materials, your application will be reviewed. Materials must be received by 5 pm (MST) on February 14, the closing date for all applications. Applications completed after 5 pm on February 14 will be considered for any remaining openings, wait-listed, or considered for the following year. At this time, we are only accepting students into the program to begin in summer semesters.



Admission will be competitive; we will be accepting only twenty students into the program each year. There is no separate application for the Institute of American Indian Arts' Scholarships; students who apply before February 14 will be considered for all IAIA scholarships.

A bachelor's degree is required, but it need not have been within an administration major. Should you be accepted into the program, you will need to pay a \$200 deposit by May 15 to hold your place. For questions about the application process, please contact admissions at [admissions@iaia.edu](mailto:admissions@iaia.edu).

## APPLICATION ESSAY

Submit an essay (3–5 typed, double-spaced pages) that addresses:

1. What track in the MFA in Cultural Administration you are interested in (Tribal Museums/Cultural Center Administration or Arts Administration),
2. Educational goals,
3. Professional plans,
4. Interest in the MFA degree program, and
5. Background in Indigenous communities or cultural associations.

More than transcripts or letters of recommendation, the essay gives us some understanding of your goals for work in the program, your readiness to work in the low-residency format, and the appropriateness of your admission.

## SAMPLE OF SCHOLARLY WRITING

Submit a writing sample (10–15 pages, double-spaced) of original work that is academic in nature (i.e., research paper, article, thesis, manuscript, reports, briefings).

## LETTERS OF RECOMMENDATION

Please submit two letters of recommendation, sent directly from the recommender to the IAIA Office of Admissions (either by mail or email attachment). One letter should address the applicant's academic and/or professional background, and one should address the applicant's character, experience, and potential as a collaborative and kind leader.

## ADMISSIONS PROCEDURE CHECKLIST

- Application completed and signed
- Application fee \$25 (non-refundable) included with the application
- Updated resume or CV
- Application Essay enclosed
- Sample of Scholarly Writing enclosed
- Official college transcript(s) sent
- Two letters of recommendation sent directly to the Admissions Office

Application should be submitted electronically or mailed with a \$25 application fee (payable to The Institute of American Indian Arts) to [admissions@iaia.edu](mailto:admissions@iaia.edu) or:

Office of Admissions  
Institute of American Indian Arts  
83 Avan Nu Po Road  
Santa Fe, NM 87508



## REAPPLYING FOR ADMISSION

If you are reapplying to the IAIA MFA in Cultural Administration Program within one year of your previous application, submit the following:

1. New or revised personal essay,
2. A new or revised sample of scholarly writing,
3. A new application form, and
4. The \$25.00 application fee.

Updated references and transcripts are optional.

## WAIT-LISTED STUDENTS

An applicant can only be on the wait list for the summer semester for which they originally applied. Wait-listed students will be notified by June 1 if there is an opening.

Students on the wait list who were not admitted for the previous year must reapply for the following summer semester. Waitlisted students must only submit:

1. A new application
2. The \$25 application fee

## TRANSFER STUDENTS

Students who have successfully completed the equivalent of nine or more transferable semester credits at other accredited institutions may apply to be admitted as transfer students; if less than nine semester credits are transferred, the student will be considered a new student. The application process is identical to the general MFACA application process previously stated. The MFACA Director will work with the Registrar to approve transfer credits.

## GENERAL INFORMATION

- A student under academic or disciplinary suspension at another institution will not be considered for admission to IAIA during the period of suspension.
- Unless special arrangements are made, a maximum of 12 semester credits may be transferred toward the MFA.
- Courses from accredited graduate institutions must be consistent with IAIA's standards and degree requirements to count toward transfer credit.
- Only those courses in which a grade of "B" or "P" or better (or the equivalent) has been achieved may be transferred.
- Transfer credits will not be granted until an official transcript is on file.
- If admitted to IAIA, a transfer applicant will be admitted to the MFA degree program at the appropriate level as determined by the Registrar's Office.

## NOTES

- IAIA is not responsible for lost or misdirected items.
- A bachelor's degree is required to be admitted into the MFA program but it need not have been in the museum, cultural center, arts, or administration fields.
- The Admissions Committee will determine the qualifications of the student and officially admit or deny the student acceptance into the MFA program.





## PREVIOUS IAIA STUDENTS APPLYING FOR READMISSION

- A student who has not attended IAIA for two or more semesters and who left in good academic standing may be asked to submit a new admissions application.
- A student who left IAIA on academic probation or academic suspension must fulfill the requirements of that standing. If returning to IAIA after fulfillment of academic suspension, a new application and a one-page essay describing how they plan to be successful at IAIA is required.
- If a student has not attended for three or more semesters, they must submit a readmission application. See above readmission requirements.
- Under certain circumstances, such as extreme hardship, death of a family, or other family emergencies, the Director of the MFACA program may waive readmission requirements. In this case, the student will continue with their current degree plan.

## ACADEMIC POLICIES AND PROCEDURES

### ORIENTATION

Upon admission, all new students will be automatically enrolled in a Canvas site entitled MFACA HUB. All MFACA students and faculty have access to this site, which serves as the center for program-wide communications and information. MFACA Staff post announcements via the HUB, as well as distribute the residency schedules and other essential program materials.

This site acts as an orientation program for all new MFA students and includes information on campus resources, services, financial aid, the Title IX policy, and the educational web platforms.

### REGISTRATION

- Students will be issued a PIN number by the Empower SIS manager which allows students to view their registration status.
- The MFACA Director and Coordinator will register all MFACA students in Empower.
- First Summer Semester MFACA students will be registered for the CADM500 Cultural Administration course and the CADM501 Residency I—Seminars in Cultural Administration Canvas support site.
- At the end of the summer semester, the MFACA Director and Coordinator registers students in their Fall Semester courses dependent upon the student's chosen emphasis track—pending successful completion of the CADM500 and CADM501 courses.
- Students must have a signed “payment plan” in place before each academic year commences. Students awarded financial aid with an amount that covers the entire cost of attendance are not required to submit a payment plan.

### ADVISING

The MFASA Director serves as the advisor for all MFASA students and participates in monitoring each student's academic progress. Students share in the responsibility of ensuring that their academic needs are met and are expected to read the IAIA Catalog and MFACA Student Handbook to understand the degree requirements for graduation.

### ABSENCES

To stay in compliance with state and federal regulations, IAIA is required to maintain accurate attendance records in all courses. Online courses are no different from classroom courses in this regard; however, participation must be defined in a different manner. Student “attendance” in online courses will be defined as active participation in the course as described in each course syllabus.

For both the online courses and the residencies, the Attendance Policy is in effect on the first day of classes and seminars, and attendance is mandatory. Students in all courses are expected to comply with class participation requirements to the satisfaction of the instructor. Excessive absenteeism may result in the student being dropped/withdrawn from a course.

During the residency, attendance at all events is required (lectures, seminars, presentations, and field trips). If a student has an unexcused absence for more than one required event, they may fail the residency course.



## LEAVE OF ABSENCE

If a student successfully completes a semester or residency and decides to take a leave of absence, the student must notify the Director in writing. The Director will not enroll the student in the subsequent course. There are no penalties for taking a leave of absence if the student has left in good academic standing, with the exception of scholarship funding (see “Scholarships”). After two or more semesters of absence, the student may be asked to submit a new admissions application, see “Students Applying for Readmission.” If the student has been absent for fewer than two semesters, they must notify the Director when they are intending to return so they can be re-enrolled and continue on their course plan.

## ADD/DROP

During the summer sessions, students may only add/drop during the first day of courses or residency. During the fall and spring sessions, students may add/drop up to the second Monday of the courses.

In order to add/drop a course, a student must submit a completed online Change of Registration Form to the Registrar’s office by the designated deadline (see Academic Calendar). The MFACA Director and the Academic Dean must sign the Change of Registration form before the student is officially added to/dropped from the course. If the MFACA Director is unavailable, the Academic Dean may sign this form on behalf of the MFACA Director.

## WITHDRAWAL FROM A COURSE OR FROM THE UNIVERSITY

As most MFACA courses must be taken in a consecutive series, withdrawal from a course constitutes withdrawal from the university. In cases when a semester withdrawal is necessary for MFACA students—as in the need to take a leave of absence—this does not constitute a withdrawal from the university.

Students may officially withdraw from a course with the MFACA Director’s permission before the last day to withdraw (see Academic Calendar). The MFACA Director must sign the Change of Registration Form before it is filed in the Registrar’s Office. The “withdrawal” will be recorded as a “W” on the student transcript.

Students who are registered for the residency/semester courses and decide not to attend or participate but fail to properly withdraw from the university before the last day to add/drop classes will be charged tuition and will be given a grade of F. (See Tuition Refund and Financial Aid Refund policy.)

## MEDICAL WITHDRAWAL FROM THE UNIVERSITY

If a student must leave IAIA due to a death in the family, a sudden illness, or any other valid reason, but plans to return to IAIA, they should do the following:

- Complete a Medical Withdrawal/Check-out Form in order to withdraw officially from IAIA. Students who do not follow this procedure will receive failing grades for all registered courses, which will adversely affect eligibility for readmittance. Completed paperwork must be submitted to the Registrar within two weeks of discontinuing classes.
- Call the Office of Admissions at (800) 804-6422 or (505) 424-2332 and leave a message regarding the emergency. The student will be required to show documentation of the emergency.

## DIRECTORY INFORMATION

Directory Information is information that can be released to the public without permission from the student.

- Student’s name, local address, permanent address, email address, photos, and telephone numbers (including cell phone numbers)
- Names and dates of previous high schools and colleges attended
- Classification (First Year, Second Year) and enrollment status
- Area of study
- Tribal affiliation
- Dates of attendance and anticipated date of graduation



- Participation in officially recognized activities
- Degrees and awards granted

## ACADEMIC STANDING

### SATISFACTORY ACADEMIC PROGRESS

A full-time MFACA student must carry five (5) academic credits during the summer (three-credit online course and two-credit residency) and nine (9) credits each academic semester. Failure to successfully complete the minimum number of academic credits for Satisfactory Academic Progress will result in academic probation.

### ACADEMIC PROBATION

The purpose of academic probation is to issue students a reminder that they will be suspended from attendance at IAIA if their academic performance does not improve. Failure of the residency course will result in academic probation.

Further, the student will not be able to enroll in subsequent courses until they retake and pass the prerequisite residency course. Likewise, a student who has failed an online course will be placed on academic probation and will be unable to enroll in the next-level courses until they retake and pass the those required course. The student will receive an official notice of academic probation from the Registrar's office. Copies will be given to the MFACA Director.

Students will be removed from academic probation at the end of that semester that they pass both the residency and required courses. Students whose probation is linked to incompletes will be removed from academic probation when they receive grades for those courses. No permanent record of academic probation is placed on their transcript.

### ACADEMIC SUSPENSION

If the student has been suspended and is returning after the one-year academic suspension period, the student's previous scholarship is not guaranteed. Any new scholarship support will be determined based on the quality of the new application and the student's one-page essay describing how they plan to be successful at IAIA.

### ACADEMIC WARNING AT MIDTERM

An academic warning, which may result from a midterm failing grade or excessive absenteeism, serves notice to students that the present quality of their academic work is below an acceptable level and that lack of improvement during the remainder of the semester will result in academic probation.

Copies of the Academic Warning notice will be sent to the MFACA Director. Students who receive an Academic Warning must contact the MFACA Director.

Students will be removed from academic warning at the end of the semester if they pass their courses. If they do not pass their courses, the student will be placed on academic probation. No permanent record of academic warning is placed on their transcript.

### GRADING

All MFACA courses are graded Pass/Fail. Please see Grade Appeal Policy to appeal grades.

### INCOMPLETE

An incomplete grade is given for work in a course that a student is passing but could not complete due to circumstances beyond the student's control. An Incomplete Form must be completed by the instructor, signed by the Academic Dean, and submitted to the Registrar at the end of the semester.



Reasons for an incomplete usually are limited to documented medical, family, or personal emergencies.

The following rules apply to an incomplete:

- No incompletes are granted in residency course.
- Incompletes for students must be completed during the first semester after the incomplete was issued, whether the student is enrolled or not.
- An incomplete will be changed to a Pass when the student completes the work in a manner acceptable to the instructor. A signed Assignment of Grade form must be submitted to the Registrar in order to change an incomplete to a Pass.
- Students are responsible for making arrangements with the instructor for the removal of the incomplete. A student should not register for the incomplete course again unless the time to complete the work has expired and the student has received an “F.”
- An incomplete grade which is not changed within the time specified by the instructor automatically becomes an “F” and is recorded on the student’s record.
- In no case may an incomplete be used to avoid the assignment of “F” grades for marginal or failing work.
- There is no provision for stepping out of the program to avoid finishing coursework on an incomplete.

## NOTE

Instructors may not give an I (Incomplete) or a W (Withdrawal) at midterm. Midterm grades must be P or F (Pass or Fail).

## GRADE DISPUTES

Students may dispute a final grade if they believe an instructor has miscalculated the grade according to the requirements set up in the syllabus for the course. If a student believes this to be the case, they must take the following steps:

1. Student must provide written explanation of a dispute with evidence of disputed grades to the instructor of the course within the first month of the immediately following semester. Within five working days the instructor will provide the student with a written response to the dispute. If the instructor is no longer available, the student may begin with the MFACA Director (see Step 2) instead of the instructor.
2. If the student is still unsatisfied, within five working days of the instructor’s response, the student may take the written dispute with the instructor’s response to the MFACA Director. Within five working days the director will provide the student with a written response to the dispute. Additionally, if the instructor of the course is also the Director of the MFACA, the student can skip this step and move to step 3.
3. If the student is still unsatisfied, within five working days of the MFACA Director’s response the student may take the written dispute with all responses to the Academic Dean. The Academic Dean will consider the materials and make a final decision concerning the matter. The Academic Dean will provide the student with a written response that indicates the final decision.

## NOTE

Grade disputes based on discrimination or sexual harassment should be handled through the Student Appeals Committee established in the Student Handbook.

# GRADUATION

Students graduate in the spring semester of the year in which they complete all program requirements. There are academic, financial, and administrative requirements that must be fulfilled in order to graduate.

## GRADUATION REQUIREMENTS

- A Petition to Graduate form must be submitted to the Registrar, and a \$100 graduation fee will be added to the student’s account. Applications to graduate in the spring semester must be submitted in November during the fall semester.
- Grade Requirements: The student must receive a P in all required coursework.
- The student must complete all MFA requirements as outlined in program.





- Student must present their research during the second residency, and defense of their thesis during the final semester.
- The student's final two semesters of course work must be completed at IAIA.
- All debts to IAIA must be paid in full. A student's diploma and transcript will be withheld until all debts to IAIA are paid.

## COMMENCEMENT

Graduate students are encouraged to join the university in the Spring Commencement Ceremony held each year in May.

## SCHOLARSHIPS

Most IAIA funding requires applicants to file and complete the FAFSA process. Selected recipients are eligible to receive only one (1) IAIA Funded award (1–4 below) and will be considered for the highest level award possible. Students must be degree-seeking and enroll in, maintain, and complete at least five (5) credits each summer and nine (9) credits each fall and spring semester. IAIA does not participate in federal or state funded loan programs. Graduate students are not eligible to participate in the Federal Pell Grant Program, per DOE guidelines. Please check with your Tribal Higher Education Office regarding additional financial aid assistance.

If a student sits out for one year (up to two semesters), their scholarship is guaranteed upon their return as long as academic records show satisfactory progress up to the hiatus. If a student sits out for more than one year (three or more semesters), they forfeit the promised scholarship but will be reconsidered once enrolling again.

### IAIA MFA SCHOLARSHIPS

- Recipient selected, awarded, and tracked by the MFA Program in Cultural Administration are available.
- Merit and need-based scholarships are available.
- Awards vary: \$300 per semester to \$2,000 per academic year.
- Some awards require special applications. These vary by year and availability. Please inquire with MFACA Director for more information.
- Scholarship awards are available for four semesters maximum if renewal eligibility is met.

### LOREN KIEVE MFA SCHOLARSHIP FOR CULTURAL LEADERSHIP

The IAIA Board of Trustees established the Loren Kieve MFA Scholarship for Cultural Leadership to recognize the extraordinary leadership of IAIA Board of Trustees Chair Loren Kieve (Cherokee Nation), who has served as a trustee for 29 years, 22 of which he led as chair of the board.

The scholarship will support Native students pursuing an MFA in Cultural Administration, focusing on Arts Administration or Tribal Museum and Cultural Center Administration.



## 2024–2025 TUITION AND FEES (MFA IN CULTURAL ADMINISTRATION)

STUDENT	SUMMER	FALL	SPRING
United States Students	\$3,000	\$4,500	\$4,500
Canadian First Nations	\$3,000	\$4,500	\$4,500
International	\$3,000	\$4,500	\$4,500
RESIDENCY	FALL (JULY)		
Single Room*	\$700		
Meal Plan	\$225		
REQUIRED FEES	SEMESTER		
Technology Fee	\$300 (per semester)		
Technology Fee (Thesis Extension)	\$45 (per thesis extension)		
MISCELLANEOUS FEES	SEMESTER		
Admissions Application Fee	\$25		
Duplicate Diploma	\$40		
Graduate Graduation Fee	\$100		
Housing Deposit	\$250 (refundable)		
Key Card and Room Key	\$20 (refundable)		
Returned Check	\$35		
Registrar's Transcript	\$30 (one-time fee)		
Student ID Replacement	\$20		
Tuition Deposit†	\$200		

- \*Students may make their own off-campus accommodation arrangements as they wish. An IAIA rate is available at Inn at Santa Fe, five miles from campus. (888) 871-7138
- Meal Plan: Presentation of student ID card is mandatory at each meal or debit/credit payment will be required.
- The student should also consider indirect costs (not billed by IAIA) such as books and supplies, personal, and travel expenses, which will vary according to degree plan or by individual.
- Please note, IAIA does not participate in the Federal Student Loan Program.
- †The \$200 Tuition Deposit will be deducted from the tuition fee. If a student decides not to enroll in the MFA program, then the deposit will be refunded.
- For questions about tuition and fees, please contact the Student Accounts Office at (505) 424-5732.



# MASTER OF FINE ARTS

MFA IN CULTURAL ADMINISTRATION (46 CREDITS)

## FIRST YEAR COURSE AND REQUIREMENT INFORMATION

CREDITS

### SUMMER SEMESTER

5

CADM500 Cultural Administration

3

CADM501 Residency I: Seminars on Cultural Administration

2

### FALL SEMESTER

9

ARTA514 Cultural Arts Policy or

3

MUSM517 Protocols Surrounding Ethnographical Material

ARTA521 Art Marketing and Promotion Management or

3

MUSM526 Curatorial and Collections Administration

CADM532 Collaborative Research for Cultural Heritage Sustainability

3

### SPRING SEMESTER

9

ARTA565 Grant Writing for the Professional or

3

MUSM543 Legal and Repatriation Issues in Museum Administration

CADM564 Human Resource Administration and Labor Relations

3

CADM580 Focused Readings and Research

3

## SECOND YEAR COURSE AND REQUIREMENT INFORMATION

CREDITS

### SUMMER SEMESTER

5

Open Elective (can include course from other emphasis track)

3

CADM661 Residency II: Seminars on Project-Based Research

2

### FALL SEMESTER

9

CADM680 Community Based Internship

4

CADM681 Thesis Production

2

Open Elective (can include course from other emphasis track)

3

### SPRING SEMESTER

6

CADM688 Project Based Community Outreach and Dissemination

3

CADM695 MFA Thesis

6

Students must complete 46 credit hours in order to graduate. Requirements include:

- Students must receive a P in all required coursework (courses are Pass/Fail only)
- A bibliography of no less than 10 focused readings through the Focused Readings and Research course—to be decided upon by the student and their Thesis Committee members
- A successful semester-long internship with a chosen host community, during which the student will work collaboratively with the host community on a mutually chosen project; the student will be expected to utilize their acquired collaborative models of leadership
- A successful presentation of the student’s research topic(s) for the IAIA community during the second residency
- A 35-50 page master’s thesis following the Chicago Manual of Style and a Works Cited page
- A successful defense of the master’s thesis with the student’s Thesis Committee members at the end of the MFA Thesis course







The Master of Fine Arts in Studio Arts (MFASA) is one of IAIA's three MFA programs. The MFASA requires the completion of 60 credit hours and is designed as a two-year, low-residency program with two intensive seven-day residency periods per year (summer and winter) on the IAIA campus in Santa Fe, NM. At the end of each residency, students are paired with a Master Artist Mentor with whom they will work one-on-one online during the following 16-week semester.

Students can graduate with a Master of Fine Arts (MFA) in Studio Arts with the following areas of emphasis: Integrated Practice, Studio Arts 2D Practice, or Studio Arts 3D Practice.

The program involves one-on-one mentorship and instruction by Master Artist Mentors who are prominent Native and non-Native artists, including Charlene Teters, Anna Hoover, Jackson Polys, Raven Chacon, Sara Siestroom, Tanya Lukin-Linklater, Andrea Carlson, Dylan McLaughlin, Dakota Mace, Heidi Brandow, and Jordan Poorman-Cocker.

## FACILITY

During the on-campus residency, the MFA in Studio Arts is headquartered in the Academic Building and the Allan Houser Haozous Sculpture and Foundry Building with classes occurring throughout campus. The Academic Building houses eight studio classrooms: photography, printmaking, ceramics, jewelry/metals, drawing, 2D foundations, painting, and a digital fabrication lab. The Allan Houser Haozous Sculpture and Foundry building houses studio classrooms for stone, wood, glass, metals, and fabrication; a general-purpose classroom; a slurry room; and outside working space for the foundry, blacksmithing, and stone sculpture.

## GUIDING STATEMENT

The Graduate Studio Arts department is guided by the core values of respect, integrity, creativity, and excellence, and holds these values as essential to professional growth and building strong leaders who will make a difference.

## PHILOSOPHY

Our two-year, low-residency curriculum is grounded on Indigenous cultures and reflects the history and challenges of our time. The program provides world-class contemporary arts education and empowers its students to give voice to the Indigenous experience through their art. IAIA's Graduate Studio Arts department is committed to graduating successful artists whose contributions are recognized nationally and internationally within a global art context.

## AREAS OF EMPHASIS

### INTEGRATED PRACTICE

An emphasis in Integrated Practice offers an interdisciplinary approach to creative inquiry and studio practice that provides space for investigating emerging forms of visual and conceptual expression, including performance, installation, video/film, sound, new media, site-specific and research-driven processes, and collaborative or community-oriented projects.

### STUDIO ARTS 2D PRACTICE

An emphasis in 2D Studio Arts Practice offers a curriculum that highlights a student's individual development in painting, drawing, photography, or printmaking, strengthening skills and broadening knowledge of historical, social, and critical issues.

### STUDIO ARTS 3D PRACTICE

An emphasis in 3D Studio Arts Practice explores 3D and 4D thinking and making, highlighting a student's individual development in foundry, metals, wood, plastics, ceramics, mold-making, and jewelry, strengthening skills and broadening knowledge of historical, social, and critical issues.

## LEARNING OUTCOMES



Students in the MFA in Studio Arts program will be able to:

- Demonstrate enhanced critical understanding of their work within a multidisciplinary Indigenous context,
- Practice self-directed learning and self-defined research projects, and
- Apply professional studio arts practices toward a fine arts career.

## ACCREDITATION

The Institute of American Indian Arts (IAIA) is accredited by the Higher Learning Commission (HLC). View IAIA's [accreditation status](#).

# ADMISSIONS

## APPLICATION DEADLINES

- Deadline is February 15 to begin in July.
- Applications received after the deadline will be reviewed for the wait list and for the following semester.
- IAIA reserves the right to extend the application deadline.

## DELAYED ENROLLMENT

A student admitted to the MFA program may delay enrollment for one year. After one year the student must re-apply for admission.

## APPLICATION REQUIREMENTS

To process your application, we will need:

1. A completed and signed application (submitted electronically or with packet)
2. A \$25, non-refundable application fee
3. Two letters of recommendation sent directly to Admissions Office, The Institute of American Indian Arts, 83 Avan Nu Po Road, Santa Fe, NM 87508
4. Official college transcripts for all colleges attended sent directly to Admissions Office, The Institute of American Indian Arts, 83 Avan Nu Po Road, Santa Fe, NM 87508
5. Personal Statement (please see requirements)
6. Portfolio of Work (please see requirements)

For complete information, visit the website at [www.iaia.edu/explore-programs/studio-arts-mfa](http://www.iaia.edu/explore-programs/studio-arts-mfa).

## PERSONAL STATEMENT

Submit a statement (not to exceed 1,000 words) that describes your trajectory as an artist, including the following:

- How have you arrived at your current practice?
- What are the social, historical, and/or cultural perspectives that have come to inform your work?
- What do you expect to achieve through your MFA education?
- How do you plan to use the resources provided by the program in order to develop your art practice?

In other words, your statement should address how you've gotten to where you are as an artist and then discuss what you hope to accomplish during your time as an IAIA Master of Fine Arts in Studio Arts student.



## PORTFOLIO OF CREATIVE WORK

Submit a portfolio that demonstrates a sustained, focused body of work over an extended period of time, or, if the work is varied, an indication that it has moved beyond or changed from where it was at the start. The portfolio should also show clear ideas behind the production of the work, beyond the desire to make pleasing aesthetic creations, and a sense that the work has a personal quality in addition to technical skill.

Visual Portfolio Specifications:

- Submit 20 images representing work that was completed within the last three years.
- Include with the image presentation the title, medium, dimensions, and date of each image in the title and description.

Video, Performance, or Time-based Work Specifications:

- If you are working in video or performance, please submit up to 15 minutes of video files. You may also embed Vimeo links into your portfolio for viewing.
- If you are working in audio, you may submit up to 10 minutes of audio files. You may also embed Soundcloud links into your portfolio.
- With all time-based mediums, please indicate in the title and description the following: title, medium, duration, and date (when the piece was completed). For longer pieces, please indicate the timeframe you'd like the review committee to focus on.

## READMISSION

If you are reapplying to the MFA in Studio Arts Program after not being admitted for the previous year, submit the following:

1. A new application form
2. The \$25 application fee
3. New or revised personal statement (please see requirements)
4. Current (new) portfolio of work (please see requirements)

Updated references are optional. Only new transcripts need be submitted.

## WAITLISTED STUDENTS

An applicant can only be on the waitlist for the Fall semester for which they originally applied. Waitlisted students will be notified by June 15 if there is an opening.

Students on a waitlist, who were not admitted for the previous year, must reapply for the following Fall semester. Waitlisted students must submit the following:

1. A new application form
2. The \$25 application fee
3. New or revised Personal Statement (please see requirements)
4. Current (New) Portfolio of Work (please see requirements)

Updated references are optional. Only new transcripts need be submitted.

## TRANSFER STUDENTS

As a unique program with a curriculum not relevantly comparable to other graduate programs, and with a heavy focus on mentor-supported development of a corpus of new work, the IAIA MFASA program does not accept transfer credits. All incoming MFASA students will begin the Fall semester as new students.



## PREVIOUS IAIA STUDENTS APPLYING FOR READMISSION

- A student who has not attended IAIA for two or more semesters and who left in good academic standing may be asked to submit a new admissions application.
- If a student has not attended for three or more semesters, they must submit a readmission application. See above readmission requirements.
- A student who left IAIA on academic probation or academic suspension must fulfill the requirements of that standing. If returning to IAIA after fulfillment of academic suspension, a new application and a one-page essay describing how they plan to be successful at IAIA is required.
- Under certain circumstances, such as extreme hardship, death of a family, or other family emergencies, the MFASA Director may waive readmission requirements. In this case, the student will continue with their current degree plan.

## ACADEMIC POLICIES AND PROCEDURES

### ORIENTATION

Master Artist Mentors and all new MFASA students participate in an orientation program at the start of the residency. Presentations include information sessions on campus resources, services, the Title IX policy, and library and Canvas trainings.

### REGISTRATION

- Students will be issued a PIN by the Empower SIS manager which allows students to view their registration status.
- The MFASA Director will register all MFA students for the 3-credit Residency course in Empower prior to the residency.
- At the end of the Residency week, pending successful completion of the Residency course, the MFASA Director will register all students for the 3-credit Art History and the 9-credit Mentorship course.

### MFASA DIRECTOR

MFASA Director serves as the advisor for all MFASA students, and as such, participates in monitoring each student's academic progress. Students share in the responsibility of ensuring that their academic needs are met and are expected to read the IAIA Catalog and MFA Student Handbook and to know the degree requirements for graduation.

### POLICY ON ASSIGNING AND CHANGING MENTOR

Mentors work one-on-one with students during the semester. The following policy applies to assigning and changing Mentors:

- Mentor preferences will only be considered during the selection period of Residency Week.
- Mentors are asked to refrain from promising to work with any one student in particular.
- It is highly encouraged for students to work with at least three different Mentors during the program. Only during their third and fourth semesters can students work with the same Mentor for two consecutive semesters, but this is not encouraged. It is important that students are exposed to a diversity of perspectives and styles and are encouraged to work outside of their comfort zone.
- During Residency Week, students will be asked to submit a Mentor Preference form listing their top three choices for the Mentor with whom they would like to work based on the list of available Mentors.
- While students are asked to state a preference, not all will be able to work with their first or second choices. Preference is given to fourth-semester students, then third, then second. The MFASA Director will consult with a student if they are not able to be paired with any of their top three preferences. Final assignments are made by the MFASA Director.

Once the semester begins, a student may only request a different Mentor under the following circumstances:

- Mentor does not provide student with syllabus or signed Studio Study Plan by the third day of the start of the semester and does not communicate circumstances for delay with the student or MFASA Director.
- Mentor is unreachable for the first week of the semester and does not communicate circumstances for delay with the student or





MFASA Director.

- Mentor has not responded to student emails and Canvas discussions for more than seven (7) days and has not communicated circumstances with the student or MFASA Director. In the first instance, the Director will facilitate an intervention meeting between Mentor and Mentee. In the second instance, student may request a different Mentor.
- The Mentor has regularly or consistently not followed the Studio Study Plan agreement for communications and expectations. The Director will ask for evidence of communications, facilitate an intervention, and make the determination of the student's appeal.
- There is evidence of Mentor's unlawful harassment, discrimination, or retaliation against the student. See IAIA's Harassment and Sexual Harassment Definitions and Reporting Policy.
- If the student will not be able to select their new Mentor, a determination will be made by the Director and will be based on Mentor availability.
- A Request for Change in Mentor cannot be made after the 10th week of the semester.
- Student may not receive tuition refund for an unsuccessful mentorship unless formally withdrawing from the course. See Tuition Refund and Financial Aid Refund policy for more information.
- Mentor payment will be pro-rated from the time of determined absence; the new Mentor will also be compensated on a pro-rated basis.

## ABSENCES

To stay in compliance with state and federal regulations, IAIA is required to maintain accurate attendance records in all courses. Online courses are no different from classroom courses in this regard; however, participation must be defined in a different manner. Student "attendance" in online courses will be defined as active participation in the course as described in each course syllabus.

For online courses, which include the Art History and Mentorship courses, the Attendance Policy is in effect on the first day of classes and attendance is mandatory. Students in all courses are expected to comply with class participation requirements to the satisfaction of the instructor. Excessive absenteeism may result in the student being dropped/withdrawn from a course.

During the residency, attendance at all events is required (critiques, panel discussions, lectures, workshops, student presentations, exhibitions, and research meetings). If a student has an unexcused absence for more than one required event, they may fail the residency course. Students will be expected to participate in a group exhibition; not doing so may result in failing the residency course.

During the non-residency Mentorship semester, students must work with their Master Artist Mentor throughout the semester. Student and Master Artist Mentor must meet five times for at least two hours each. The Master Artist Mentor will be evaluating the progress, amount of work, and discussions, and will provide a mid-term and final evaluation to the student and the MFASA Director.

## LEAVE OF ABSENCE

If a student successfully completes a Semester or Residency and decides to take a Leave of Absence, the student must notify the Director in writing. The Director will not enroll the student in the subsequent course. There are no penalties for taking a Leave of Absence if the student has left in good academic standing, with the exception of scholarship funding (see "Scholarships"). After two or more semesters of absence, the student may be asked to submit a new admissions application, see "Students Applying for Readmission." If the student has been absent for fewer than two semesters, they must notify the Director when they are intending to return so they can be re-enrolled and continue on their Course Plan.

## ADD/DROP

During the week-long residency, students may add/drop on the Monday of residency only. Mentorship courses may be added or dropped through Friday of the first week of classes in the fall and spring semesters.

In order to add/drop a course, a student must submit a completed Change of Registration Form to the Registrar's office by the designated deadline (see Academic Calendar). The MFASA Director and the Academic Dean must sign the Change of Registration form before the student is officially added to/dropped from the course. If the MFASA Director is unavailable, the Academic Dean may sign this form on behalf of the MFASA Director.



## WITHDRAWAL FROM A COURSE OR FROM THE UNIVERSITY

As MFASA courses must be taken in a consecutive series, withdrawal from a course constitutes withdrawal from the university. In rare cases is a withdrawal necessary for MFA students, as the decision to take a Leave of Absence does not require a Withdrawal.

Students may officially withdraw from a course with the MFASA Director's permission before the last day to withdraw (see Academic Calendar). The MFASA Director must sign the Change of Registration Form before it is filed in the Registrar's Office. The "withdrawal" will be recorded as a "W" on the student transcript.

Students who register for the residency or for the semester-long courses and decide not to attend or participate in the course, but who fail to properly withdraw from the school before the last day to add/drop classes, will be charged tuition and may be given a grade of F. (See Tuition Refund and Financial Aid Refund policy.)

## MEDICAL WITHDRAWAL FROM THE UNIVERSITY

If a student must leave IAIA due to a death in the family, a sudden illness, or any other valid reason, but plans to return to IAIA, the student should do the following:

- Complete a Medical Withdrawal/Check-Out Form in order to withdraw officially from IAIA. Students who do not follow this procedure may receive failing grades for all registered courses, which may adversely affect eligibility for re-admittance. Completed paperwork must be submitted to the Registrar within two weeks of discontinuing classes.

## DIRECTORY INFORMATION

Directory Information is information that can be released to the public without permission from the student.

- Student's name, local address, permanent address, email address, photos, and telephone numbers (including cell phone numbers)
- Names and dates of previous high schools and colleges attended
- Classification (First Year, Second Year) and enrollment status
- Area of study
- Tribal affiliation
- Dates of attendance and anticipated date of graduation
- Participation in officially recognized activities
- Degrees and awards granted

# ACADEMIC POLICIES AND PROCEDURES

## SATISFACTORY ACADEMIC PROGRESS

A fulltime MFASA student must carry fifteen academic credits (three-credit residency, a three-credit Art History course, and a nine-credit mentorship) each academic semester. While the residency course occurs outside of the Academic Semesters, it is considered a co-requisite course for full-time status. Failure to successfully complete the minimum number of academic credits for Satisfactory Academic Progress may result in academic probation.

## ACADEMIC PROBATION

The purpose of Academic Probation is to issue students a reminder that they will be suspended from attendance at IAIA if their academic performance does not improve. Failure of the Residency Course will result in Academic Probation. Furthermore, the student will not be able to enroll in the Mentorship Course until they re-take and pass the co-requisite Residency course. Likewise, a student who has failed a Mentorship course will be placed on Academic Probation and will be unable to enroll in the next-level Residency Course until they re-take and pass the same Mentorship Course. The student will receive an official notice of Academic Probation from the Registrar's office. Copies will be given to the MFASA Director.



Students will be removed from Academic Probation at the end of that semester that they pass both the Residency and Mentorship courses. Students whose probation is linked to Incompletes will be removed from Academic Probation when they receive Pass/Fail for those courses. No permanent record of Academic Probation is placed on their transcript.

## ACADEMIC SUSPENSION

If the student has been suspended and is returning after the one-year Academic Suspension period, the student's previous scholarship is not guaranteed. Any new scholarship support will be determined based on the quality of the new application and the student's one-page essay describing how they plan to be successful at IAIA.

## ACADEMIC WARNING AT MIDTERM

The Academic Warning, which may result from a mid-term failing grade or excessive absenteeism, serves notice to students that the present quality of their academic work is below an acceptable level and that lack of improvement during the remainder of the semester will result in academic probation. Copies of the Academic Warning notice will be sent to the MFASA Director. Students who receive an Academic Warning must contact the MFASA Director.

Students will be removed from Academic Warning at the end of the semester if they pass their courses. If they do not pass their courses, the student will be placed on Academic Probation. No permanent record of Academic Warning is placed on their transcript.

## GRADING

All MFA courses are graded Pass/Fail. Master Artist Mentors submit evaluative comments for each student in the semester-long mentorships. Please see Grade Appeal Policy to appeal grades or mentor comments.

## INCOMPLETE

An incomplete grade is given for work in a course that a student is passing but could not complete due to circumstances beyond the student's control. An Incomplete Form must be completed by the Master Artist Mentor, signed by the Academic Dean, and submitted to the Registrar at the end of the semester. Reasons for an incomplete usually are limited to documented medical, family, or personal emergencies.

The following rules apply to an incomplete:

- No incompletes are granted in residency courses.
- Incompletes for students must be completed during the semester after the incomplete was issued whether the student is enrolled or not.
- An incomplete will be changed to a Pass when the student completes the work in a manner acceptable to the instructor. A signed Assignment of Grade form must be submitted to the Registrar in order to change an Incomplete to a Pass.
- Students are responsible for making arrangements with the Master Artist Mentor for the removal of the incomplete. A student should not register for the incomplete course again unless the time to complete the work has expired and the student has received a Fail.
- An incomplete grade which is not changed within the time specified by the Master Artist Mentor automatically becomes a Fail and is recorded on the student's record.
- In no case may an Incomplete be used to avoid the assignment of "F" grades for marginal or failing work.
- There is no provision for stepping out of the program to avoid finishing coursework on an Incomplete.

## NOTES

Master Artist Mentors may not give an I (Incomplete) or a W (Withdrawal) at midterm. Midterm grades must be P or F for Pass/Fail courses.



## GRADE DISPUTES

Students may dispute a final grade if they believe a Master Artist Mentor has miscalculated the Pass/Fail grade according to the requirements set up in the syllabus for the course. If a student believes this to be the case, they must take the following steps:

1. Student must provide written explanation of a dispute with evidence of disputed grades to the Master Artist Mentor of the course within the first month immediately following the semester. Within five working days the Master Artist Mentor will provide the student with a written response to the dispute. If the Master Artist Mentor is no longer available, the student may begin with the MFASA Director (see Step 2) instead of the Mentor.
2. If the student is still unsatisfied, within five working days of the Master Artist Mentor response, the student may take the written dispute with the Master Artist Mentor response to the MFASA Director. Within five working days the director will provide the student with a written response to the dispute. Additionally, if the instructor of the course is also the Director of the MFASA, the student can skip this step and move to step 3.
3. If the student is still unsatisfied, within five working days of the MFASA Director's response the student may take the written dispute with all responses to the Academic Dean. The Academic Dean will consider the materials and make a final decision concerning the matter. The Academic Dean will provide the student with a written response that indicates the final decision.

Grade disputes based on discrimination or sexual harassment should be handled through the Student Appeals Committee established in the Student Handbook.

## GRADUATION

Students graduate in the Spring semester of the year in which they complete all program requirements. There are academic, financial, and administrative requirements that must be fulfilled in order to graduate:

### GRADUATION REQUIREMENTS

- A Petition to Graduate form must be submitted to the Registrar, and a \$100 graduation fee will be added to the student's account. Applications to graduate must be submitted in November during the fall semester of the academic year of the student's anticipated completion.
- Grade Requirements: The student must receive a P in all required coursework.
- The student must complete all MFASA requirements as outlined in the program.
- Student must participate in the final exhibition and give a presentation on their work, lead three critiques of first year students, and have a meeting with their graduate committee reviewing their final artwork.
- The student's final two semesters of course work must be completed at IAIA.
- All debts to IAIA must be paid in full. A student's diploma and transcript will be withheld until all debts to IAIA are paid.

### COMMENCEMENT


Graduate students are encouraged to join the university in the Spring Commencement Ceremony held each year in May.

### ALUMNI PARTICIPATION IN RESIDENCY

All Artist Lectures are free and open to all alumni and to the public. Alumni are invited to attend artist talks and panel discussions on the following conditions:

- Alumni's attendance must first be approved by the Program Director.
- In exchange for attendance at unlimited talks or panels, alumni may apply to serve as an Alumni Volunteer. Alumni must contact the Program Director for more information about volunteer positions available.
- IAIA MFASA Alumni are only allowed to attend or observe a full week of workshops if requested by Workshop Instructor and permitted by Director to serve as a Volunteer Teaching Assistant. To be eligible to serve as a Volunteer Teaching Assistant, the alum





must submit the following application materials to the Program Director:

- Statement of Interest addressing their teaching goals and experience,
- Letter of recommendation from the Workshop Instructor they wish to assist,
- Teaching Assistant Agreement, completed and signed by the alum and the Workshop Instructor.

## SCHOLARSHIPS

Most IAIA funding requires applicants to file and complete the FAFSA process. Selected recipients are eligible to receive only one (1) IAIA Funded award and will be considered for the highest-level award possible. Students must be degree-seeking and enroll in, maintain, and complete at least 15 credits each semester. IAIA does not participate in federal or state-funded loan programs. Graduate students are not eligible to participate in the Federal Pell Grant Program, per DOE guidelines. Please check with your Tribal Higher Education Office and other entities regarding additional financial aid assistance.

If a student sits out for one full academic year (up to but not more than two semesters), their scholarship is guaranteed upon their return as long as academic records show satisfactory progress up to the hiatus. If a student sits out for more than one year (up to three or more semesters), they forfeit the promised scholarship but will be reconsidered once enrolling again.

### IAIA MFA SCHOLARSHIPS

- Recipients selected, awarded, and tracked by the MFA Program in Studio Arts
- Merit and need based
- Awards vary: \$500 per semester to \$6,000 per semester for two academic years
- Some awards may require special application. These vary by year and availability. Please inquire with MFASA Director for more information.
- Four semesters maximum if renewal eligibility met



## 2024–2025 TUITION AND FEES (MFA IN STUDIO ARTS)

STUDENT	FALL SEMESTER	SPRING SEMESTER
United States Students	\$7,500	\$7,500
Canadian First Nations	\$7,500	\$7,500
International	\$7,500	\$7,500
RESIDENCY	FALL (JULY)	SPRING (JANUARY)
Single Room*	\$700	\$900
Meal Plan	\$225	\$225
REQUIRED FEES	SEMESTER	
Technology Fee (Full-Time)	\$300 (per semester)	
Exhibition Service Fee	\$250 (per semester)	
MISCELLANEOUS FEES	SEMESTER	
Admissions Application Fee	\$25	
Duplicate Diploma	\$40	
Graduate Graduation Fee	\$100	
Residency Housing Deposit (on campus)	\$250 (refundable)	
Key Card and Room Key (on-campus housing)	\$20 (refundable)	
Returned Check	\$35	
Registrar's Office	\$30 (one-time fee)	
Student ID Replacement	\$20	
Tuition Deposit†	\$200	

- \*Students may make their own off-campus accommodation arrangements as they wish. An IAIA rate is available at Inn at Santa Fe, five miles from campus. (888) 871-7138
- Meal Plan: Presentation of student ID card is mandatory at each meal or debit/credit payment will be required.
- The student should also consider indirect costs (not billed by IAIA) such as books and supplies, personal, and travel expenses, which will vary according to degree plan or by individual.
- Please note, IAIA does not participate in the Federal Student Loan Program.
- †The \$200 Tuition Deposit will be deducted from the tuition fee. If a student decides not to enroll in the MFA program, then the deposit will be refunded.
- For questions about tuition and fees, please contact the Student Accounts Office at (505) 424-5732.



# MASTER OF FINE ARTS

MFA IN STUDIO ARTS (60 CREDITS)

## FIRST YEAR COURSE AND REQUIREMENT INFORMATION

## CREDITS

### FALL SEMESTER

6

ARTS571 MFA Studio Arts Residency I

3

ARTH500 Contemporary Native Art History

3

### PLUS ONE OF THE FOLLOWING COURSES

9

ARTS503 Mentorship I, Integrated Practice or

9

ARTS508 Mentorship I, Studio Arts 2D Practice or

ARTS510 Mentorship I, Studio Arts 3D Practice

### SPRING SEMESTER

6

ARTS572 MFA Studio Arts Residency II

3

ARTH513 Indigenous Art Theory

3

### PLUS ONE OF THE FOLLOWING COURSES

9

ARTS504 Mentorship II, Integrated Practice or

9

ARTS509 Mentorship II, Studio Arts 2D Practice or

ARTS511 Mentorship II, Studio Arts 3D Practice

## SECOND YEAR COURSE AND REQUIREMENT INFORMATION

## CREDITS

### FALL SEMESTER

6

ARTS652 MFA Thesis Development and Professional Practices

3

ARTS672 MFA Studio Arts Residency IV

3

### PLUS ONE OF THE FOLLOWING COURSES

9

ARTS603 Mentorship III, Integrated Practice or

9

ARTS608 Mentorship III, Studio Arts 2D Practice or

ARTS610 Mentorship III, Studio Arts 3D Practice

### SPRING SEMESTER

6

ARTS672 MFA Studio Arts Residency IV

3

ARTH612 Dialogues in American Indian Art and Policy

3

### PLUS ONE OF THE FOLLOWING COURSES

9

ARTS604 Mentorship IV, Integrated Practice or

9

ARTS609 Mentorship IV, Studio Arts 2D Practice or

ARTS611 Mentorship IV, Studio Arts 3D Practice

A student must complete 60 credit hours in order to graduate. Requirements include:

- Grade Requirements: the student must receive a “P” in all required coursework.
- The student must complete all MFASA requirements as outlined in the program.
- During the last semester, the student must successfully complete the following:
  - Present Visual Culture Research presentation to be evaluated by a Thesis Committee,
  - Participate in the MFA Exhibition with current work evaluated by a Thesis Committee,
  - Successfully defended Thesis Exhibition with Thesis Committee,
  - Attend professional development workshops and all peer presentations, and
  - Participate in peer critiques.
- All debts to the Institute of American Indian Arts must be paid in full.



## **COURSE DESCRIPTIONS**





\*Denotes that there is a studio fee associated with course. See studio fees in the Tuition and Fees section. Visit [empower.iaia.edu](https://empower.iaia.edu) to view up-to-date course information.

### **ANTH160 INDIGENOUS CULTURAL ANTHROPOLOGY OF NORTH AMERICA (3 CREDITS)**

Indigenous Cultural Anthropology of North America provides the student with an introduction to cultural anthropology through lecture and case studies focused on tribal peoples of North America. Concepts and theories of cultural anthropology are combined with individual student case studies to illustrate the cultural attributes of North American Indian Tribes.

### **ARTA514 CULTURAL ARTS POLICY (3 CREDITS)**

Arts administrators need to be able to plan, implement, and manage art-based projects and programming that both engage and benefit community members. This course delves into the fundamentals of nonprofit arts management, event planning, resource development, community organizing, and public advocacy. Successful policies, practices, and models are reviewed. (Prerequisite: CADM501 Residency I Seminars on Cultural Administration)

### **ARTA521 ART MARKETING AND PROMOTION MANAGEMENT (3 CREDITS)**

In this course, students will gain an understanding of art marketing and promotion specific to the needs of organizing and planning community special events. Branding, advertising design, various marketing strategies, and program evaluation will be addressed. (Prerequisite: CADM501 Residency I Seminars on Cultural Administration)

### **ARTA565 GRANT WRITING FOR THE PROFESSIONAL (3 CREDITS)**

This course is designed to provide students with information on researching grant opportunities, writing grant proposals, and managing grant performance for institutional, community, and individual projects. (Prerequisite: CADM532 Advanced Collaborative Research for Cultural Heritage)

### **ARTH211 NATIVE AMERICAN ART HISTORY I (3 CREDITS)**

This course examines both the anthropological and bioregional approaches to describing the diversity in American Indian cultures in the United States and Canada, with an emphasis on developing an awareness and appreciation for American Indian cultures. (Prerequisite: ENGL101)

### **ARTH212 NATIVE AMERICAN ART HISTORY II (3 CREDITS)**

This course is a general survey of Native American art from the mid-19th century to the present day. The course, focusing on major art forms, styles, and artists of selected Native American cultures, discusses art within the social, political, economic, and

religious environments in which it is created. (Prerequisite: ENGL101)

### **ARTH213 ARTS OF CENTRAL AND SOUTH AMERICA (3 CREDITS)**

This course takes an interdisciplinary approach to studying the material cultures of ancient Mesoamerica and the Andean region of South America. A critical approach to the archaeological, linguistic, ethnographic, and art historical methods applied to these regions will introduce students to a range of academic perspectives. (Prerequisite: ENGL101)

### **ARTH220 WORLD CINEMA I (3 CREDITS)**

The course explores the dialogue between contemporary cinema and the first half of cinematic history. We take a theme-based approach to cinema with a concentration on movements and artists who have impacted filmmaking development in American and International cinema. The focus is on story, vision, and artistic voice in film creation. International and American cinema will be analyzed within historical, social, and aesthetic contexts. (Prerequisite: ENGL102)

### **ARTH221 EUROPEAN ART HISTORY I (3 CREDITS)**

This course provides the student with an introductory survey of the major movements of artistic production of the western world from pre-written history through the Middle Ages, focusing upon the religious, socio-economic, and political environments in which these arts were produced. (Prerequisite: ENGL101)

### **ARTH222 EUROPEAN ART HISTORY II (3 CREDITS)**

This course focuses on the study of significant examples of architecture, painting, sculpture and graphic art from the civilization referred to as "Western" (i.e. Europe and those areas colonized by European settlers) from the Renaissance through the 20th century. (Prerequisite: ENGL101)

### **ARTH230 WORLD CINEMA II (3 CREDITS)**

This course presents a survey of American and International films from Mid-20th Century to the Present. Films will be analyzed within historical, social, and aesthetic contexts. (Prerequisite: ARTH220)

### **ARTH260 AMERICAN INDIANS IN THE CINEMA (3 CREDITS)**

This course examines the impact of cultural and racial stereotyping of American Indians in film on history, social relations, religious attitudes, and public policy, both past and present. (Prerequisite: ENGL101)

### **ARTH270 INDIGENOUS MEDIA (3 CREDITS)**

This course explores the use of media in film, television, radio and new digital media by Indigenous people from around the world. Students will examine the uses of media in terms of



personal, political and social expression. (Prerequisites: ENGL101, IDST101)

#### **ARTH298 INDEPENDENT STUDY I (1–3 CREDITS)**

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic direction of IAIA students who seek opportunities to direct their own learning in order to fulfill personal educational goals. (Prerequisite: Students with second-year standing)

#### **ARTH300 CONTEMPORARY NATIVE AMERICAN ART HISTORY (3 CREDITS)**

This course will focus on contemporary Native American artists and the variety of artistic practices that make contemporary Native American art so diverse. (Prerequisite: Any ARTH200-level course)

#### **ARTH301 HISTORY OF CONTEMPORARY INDIGENOUS FASHION (3 CREDITS)**

This course introduces students to fashion fabrics presented through characteristics of textiles including fiber arrangement, yarn structure, woven fabrics, knits, dyed fabrics, printed fabrics, textile finishes, and specialty fabrics. Topics to be covered include a guide to fabric selection for fashion designers, interior designers, and product designers. Students will develop a project that demonstrates personal expression as it relates to the study of fashion fabrics and art and design.

#### **ARTH304 HISTORY OF PHOTOGRAPHY (3 CREDITS)**

This course is a survey of the history of photography, examining photography as a technological, aesthetic, social, and political process from its development in the 19th century to the current ubiquity of digital images. Embedded within this broad overview is specific emphasis on photography as it relates to Native communities, including historical photographs by non-Native photographers and their reinterpretation by Native viewers, the recovery of the work of early Native photographers, and work by contemporary Native photographers. (Prerequisite: Any ARTH course)

#### **ARTH306 CONTROVERSY IN NATIVE ARTS (3 CREDITS)**

This course explores issues facing contemporary Native American artists. The focus of the course is on identity, aesthetics, the marketplace, legal issues, and the role of the artist in light of social and tribal issues. (Prerequisites: ENGL102, ARTH 211 or ARTH 212)

#### **ARTH311 MODERN ART 1870–1950 (3 CREDITS)**

This course analyzes the social, political, and cultural context of movements in Modern Art between 1870-1950, including specific art movements as well as new technologies and the changing roles of artists, critics, patrons, and institutions. (Prerequisite: Any ARTH 200-level course)

#### **ARTH312 CONTEMPORARY ART (3 CREDITS)**

This course analyzes the social, political, and cultural context of movements in Contemporary Art between 1950-present, including specific art movements as well as new technologies, critical theory, and the expansion of installation, performance, and media, environmental, and community art practices. (Prerequisites: Any ARTH 200-level course)

#### **ARTH331 INTERNATIONAL INDIGENOUS ART (3 CREDITS)**

This course surveys the social, political, and cultural contexts of artistic, architectural, and design movements in Modern Art in relation to world events and the continuing impacts of Euro-colonialism. Starting with Early Photography and the Impressionists and ending with Abstract Expressionism on the eve of World War II, the course takes a critical look at issues of cultural appropriation and political expression in the visual arts. (Prerequisite: Any ARTH200-level course)

#### **ARTH370 ART HISTORY SPECIAL TOPICS (3 CREDITS)**

This course is designed to expand the possibilities for the IAIA and guest faculty to teach courses, on a one-time basis, on a variety of topics not otherwise offered in the curriculum. See online catalog for the semester's topic details. (Prerequisite: Permission of the instructor)

#### **ARTH412 DIALOGUES IN AMERICAN INDIAN ART AND POLICY (3 CREDITS)**

This course will explore the relationship between American Indian artistic expression and the various policies European colonists and the United States have had towards Indigenous Americans. As a study of history and art, the course will start in the mid-1700's with the war between England and France, through various US policies and extending into the present, looking at the impact of those on Native American expression, decoration, and art. (Prerequisite: ENGL101)

#### **ARTH500 CONTEMPORARY NATIVE ART HISTORY (3 CREDITS)**

This course will examine the various discourses that inform how contemporary Native art is produced, disseminated, and consumed. We will specifically analyze the ways in which Native artists strategically negotiate the various structures and practices that support the contemporary art world while, at the same time, being attentive to their community concerns. This approach will require learning Indigenous methodologies as well as critically accessing Western modes of thinking about contemporary art.

#### **ARTH513 INDIGENOUS ART THEORY (3 CREDITS)**

This course focuses on multicultural interpretive methods used in the study of art, and disciplinary and interdisciplinary approaches to art history. Privileging Indigenous knowledge will



be highlighted through theories of Indigeneity, the questioning of Post-Colonialism, Survivance, and cultural sovereignty.

#### **ARTH531 INTERNATIONAL INDIGENOUS ART (3 CREDITS)**

This course will consider Native arts as representative of Native nationhood in order to more fully understand how sovereignty is strategically enacted through various modes of cultural exchanges. This will involve a critical analysis of the history of international exhibitions—such as biennials—as well as art residencies, artist gatherings, art fairs, and other venues that have featured Indigenous arts as representative of Native nations. The course ultimately considers the dissemination of Native arts as enacting an internationalism beyond the paradigm of the nation-state.

#### **ARTH612 DIALOGUES IN AMERICAN INDIAN ART AND POLICY (3 CREDITS)**

Taken with the ARTH412 undergraduate students, this course explores the relationship between American Indian artistic expression and the various policies European colonists and the United States have had towards Indigenous Americans. As a study of history and art, the course starts in the mid-1700s with the war between England and France and follows through various US policies extending into the present, looking at the impact of those on Native American expression, decoration, and art.

#### **ARTS101 INTRO TO VISUAL ARTS (3 CREDITS)**

This introductory course gives the student a basic overview of various art forms from around the world. Students will learn the vocabulary terms and describe art materials and processes used by artists from different time periods. The function of art and the role of the artist will be examined while developing a critical eye for visual literacy. Students will have an opportunity to create a project in connection to art theories learned in this course. (Co-requisite: ENGL101)

#### **ARTS223 SPECIAL TOPICS IN ARTS (3 CREDITS)\***

Special Topics in ARTS courses allow students to concentrate on a focused technique, area of study (applied or theory). This course broadens the offerings available to students within the current emphasis areas. Credit hours may be variable for one to three credits. (Prerequisite: FUND212 or Permission of Instructor)

#### **ARTS224 FASHION MODEL DRAWING (3 CREDITS)**

This course will establish, through sketching a model, in a variety of outfits over the semester, the difference between figure-work for business and sketching the same figure for art. Drawing a model for art can be subjective, drawing the figure for business conversely must be objective. The business, fashion figure needs to convey, convince the viewer (design team or client) of a specific marketable image, referencing style, fit and fabrication

for a garment, including poses, colors, garment interest, and accessories. These are all essential components that need emphasis in a fashion design, business illustration.

#### **ARTS230 ILLUSTRATION I (3 CREDITS)**

Illustration I is an introductory course balancing an emphasis on concept and individual expression with continuous development of skills for the professional illustration field. 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 a sketch book, discovering different techniques and formats in digital and traditional illustration. Methods of research, idea generation, and image making are investigated. Processes of defining problems, gathering information, and formulating persuasive visual storytelling are developed. This is an online/blended course that will take place both online and on campus. (Prerequisites: TECH101, FUND101, and FUND104)

#### **ARTS251 SOPHOMORE SEMINAR (3 CREDITS)\***

Sophomore Seminar covers professional practices as they relate to a career in studio art. Artwork documentation, critique etiquette and survival, artist talks, self promotion, and goal setting are topics covered within this course. Students will participate in regular discussions, critique, and written assignments. This course culminates in the annual foundations show where students are expected to present a body of work from FUND and other courses. (Prerequisite: FUND221)

#### **ARTS301 WRITING ABOUT ART (3 CREDITS)**

Writing about Art gives students skills and methods for approaching, seeing, and interpreting artworks, exhibitions, and the core concepts of contemporary visual culture. The course emphasizes writing from analytical, theoretical, historical, personal, and multi-cultural perspectives. Classroom presentations and discussions encourage critical inquiry as a basis for writing art reviews, artist's statements, criticism, thesis statements, poetry, and expository essays about art. (Prerequisites: ENGL102 and third year standing)

#### **ARTS402 PORTFOLIO (3 CREDITS)\***

The aim of this course is preparing students to promote themselves as professional artists. Students will revisit biographies, statements, resumes/curricula vitae and cover/business letters and discover social media, catalogues, websites, representation, agreements, consignments, copyrights and tax ID. Through a series of mock applications for AiR programs, public art projects, masters programs, PPT presentations, and interview processes, students learn techniques for effectively presenting themselves as well as their body of work. Students will also glean technical archiving and documentation skills, including photographing work, photo editing, spreadsheets, databases, cloud storage, and backup recommendations.



### **ARTS403 STUDIO ARTS SENIOR SEMINAR (3 CREDITS)**

This theoretical, interdisciplinary course is for seniors only. Students will investigate a broader range of artistic and social issues through a series of slide lectures, papers, field trips and participatory discussions. The focus is on independent research, critical thinking and objective writing about art while inquiring into the art-making process. (Co-requisite: ARTS451)

### **ARTS451 SENIOR PROJECT I (5 CREDITS)\***

Senior level students will work with the Sr. Project Coordinator and faculty advisors to define and create a body of work that is refined, unified, and personal, and which demonstrates significant artistic growth in technique and vision. This course provides a foundation for the development of the student's final written project statement, exhibition, and public presentation. This class will be hybridized, taking place both in person and online. (Prerequisites: 300 level studio course in emphasis area, all required FUND courses, fourth-year standing.)

### **ARTS452 SENIOR PROJECT II (5 CREDITS)\***

Senior students will work with the Sr. Project Coordinator and faculty advisors to establish a thesis body of work that demonstrates a culmination of acquired technique, research, and personal artistic growth. Each student must be motivated, self-directed, focused, disciplined, and determined to pursue a capstone-level body of work. Requirements: a written project statement, 20 hours a week of studio work, public presentation, and participation in individual and group critiques. The student must participate in the group senior thesis exhibition at the end of the semester. This class will be hybridized, taking place in person and online. (Prerequisite: ARTS451)

### **ARTS503 MENTORSHIP I, INTEGRATED PRACTICE (9 CREDITS)**

In Mentorship I, Integrated Practice, the student will develop new work while exploring evolving and unconventional forms of visual and conceptual expression. Mentorship will involve critiques and development of process and skills that will help inform the student's professional practice. The student will focus their creative projects and their Visual Culture research around their Studio Study Plan developed in collaboration with their mentor. The student will meet (virtually) with their mentor at least five times, submitting work and progress updates through Canvas. Student will also be required to complete Visual Culture Response papers to readings or exhibitions that inform their research topics and studio practice.

### **ARTS504 MENTORSHIP II, INTEGRATED PRACTICE (9 CREDITS)**

A continuation of ARTS503, in Mentorship II, Integrated Practice the student will develop new and ongoing work while exploring evolving and unconventional forms of visual and conceptual expression. Mentorship will involve critiques and development of

process and skills that will help inform the student's professional practice. The student will focus their creative projects and their Visual Culture research around their Studio Study Plan developed in collaboration with their mentor. The student will meet (virtually) with their mentor at least five times, submitting work and progress updates through Canvas. The student will also be required to complete Visual Culture Response papers to readings or exhibitions that inform their research topics and studio practice.

### **ARTS508 MENTORSHIP I, STUDIO ARTS 2D PRACTICE (9 CREDITS)**

In Mentorship I, 2D Practice students will strengthen their practice in painting, drawing, photography, and/or printmaking. Mentorship will involve critiques and development of process and skills that will help inform the student's professional practice. The student will focus their creative projects and their Visual Culture research around their Studio Study Plan developed in collaboration with their mentor. The student will meet (virtually) with their mentor at least five times, submitting work and progress updates through Canvas. Student will also be required to complete Visual Culture Response papers to readings or exhibitions that inform their research topics and studio practice.

### **ARTS509 MENTORSHIP II, STUDIO ARTS 2D PRACTICE (9 CREDITS)**

A continuation of ARTS508, in Mentorship II, 2D Practice, students will continue to strengthen their practice in painting, drawing, photography, and/or printmaking, developing new and ongoing work. Mentorship will involve critiques and development of process and skills that will help inform the student's professional practice. The student will focus their creative projects and their Visual Culture research around their Studio Study Plan developed in collaboration with their mentor. Student will meet (virtually) with their mentor at least five times, submitting work and progress updates through Canvas. Students will also be required to complete Visual Culture Response papers to readings or exhibitions that inform their research topics and studio practice.

### **ARTS510 MENTORSHIP I, STUDIO ARTS 3D PRACTICE (9 CREDITS)**

In Mentorship I, 3D Practice, students will strengthen their practice in 3D and 4D thinking and making. Mentorship will involve critiques and development of process and skills that will help inform the student's professional practice. The student will focus their creative projects and their Visual Culture research around their Studio Study Plan developed in collaboration with their mentor. Student will meet (virtually) with their mentor at least five times, submitting work and progress updates through Canvas. Student will also be required to complete Visual Culture





Response papers to readings or exhibitions that inform their research topics and studio practice.

#### **ARTS571 MFA STUDIO ARTS RESIDENCY I (3 CREDITS)**

The residency is an eight-day intensive series of critiques, lectures, student presentations, exhibitions, research meetings, workshops, and panel discussions. With the MFASA Director and Master Artist Mentors, students will identify topics for their Visual Culture Research to pursue during the Mentorship Semester. They will select a Master Artist Mentor to work with and develop a Studio Study Plan for the Mentorship Semester. Residency requires forty hours of contact time spread across the eight-day residency.

#### **ARTS511 MENTORSHIP II, STUDIO ARTS 3D PRACTICE (9 CREDITS)**

A continuation of ARTS510, in Mentorship II, 3D Practice, students will continue to strengthen their practice in 3D and 4D thinking and making, developing new and ongoing work. Mentorship will involve critiques and development of process and skills that will help inform the student's professional practice. The student will focus their creative projects and their Visual Culture research around their Studio Study Plan developed in collaboration with their mentor. The student will meet (virtually) with their mentor at least five times, submitting work and progress updates through Canvas. Students will also be required to complete Visual Culture Response papers to readings or exhibitions that inform their research topics and studio practice.

#### **ARTS572 MFA STUDIO ARTS RESIDENCY II (3 CREDITS)**

A continuation of ARTS571, the residency is an eight-day intensive series of critiques, lectures, student presentations, exhibitions, research meetings, workshops, and panel discussions. With the MFASA Director and Master Artist Mentors, students will identify topics for their Visual Culture Research to pursue during the Mentorship Semester. They will select a Master Artist Mentor to work with and develop a Studio Study Plan for the Mentorship Semester. Residency requires forty hours of contact time spread across the eight-day residency.

#### **ARTS603 MENTORSHIP III, INTEGRATED PRACTICE (9 CREDITS)**

A continuation of ARTS504, in Mentorship III, Integrated Practice, the student will develop new and ongoing work while exploring evolving and unconventional forms of visual and conceptual expression. Mentorship will involve critiques and development of process and skills that will help inform the student's professional practice. The student will focus their creative projects and their Visual Culture research around their Studio Study Plan developed in collaboration with their mentor. The student will meet (virtually) with their mentor at least five

times, submitting work and progress updates through Canvas. Students will also be required to complete Visual Culture Response papers to readings or exhibitions that inform their research topics and studio practice, as well as develop a Working Statement of Aesthetics, that will be refined in the fourth semester.

#### **ARTS604 MENTORSHIP IV, INTEGRATED PRACTICE (9 CREDITS)**

A continuation of ARTS603, in Mentorship IV, Integrated Practice the student will develop their culminating Thesis exhibition. The student will meet (virtually) with their mentor at least five times, submitting work and progress updates through Canvas. Students will be required to complete and submit a written Statement of Aesthetics and prepare a presentation on their Visual Culture Research. During the last week of the semester, students will attend the on-campus Graduation Residency, where they will present their Thesis Exhibition, defend their thesis in front of their Thesis Committee, present their Visual Culture Research project, and participate in critiques of cohort and workshops for professional development.

#### **ARTS608 MENTORSHIP III, STUDIO ARTS 2D PRACTICE (9 CREDITS)**

A continuation of ARTS509, in Mentorship III, 2D Practice, students will continue to strengthen their practice in painting, drawing, photography, and/or printmaking, developing new and ongoing work. Mentorship will involve critiques and development of process and skills that will help inform the student's professional practice. The student will focus their creative projects and their Visual Culture research around their Studio Study Plan developed in collaboration with their mentor. The student will meet (virtually) with their mentor at least five times, submitting work and progress updates through Canvas. Students will also be required to complete Visual Culture Response papers to readings or exhibitions that inform their research topics and studio practice, as well as develop a Working Statement of Aesthetics, that will be refined in the fourth semester.

#### **ARTS609 MENTORSHIP IV, STUDIO ARTS 2D PRACTICE (9 CREDITS)**

A continuation of ARTS608, in 2D Practice, Mentorship IV, the student is developing their culminating Thesis exhibition. The student will meet (virtually) with their mentor at least five times, submitting work and progress updates through Canvas. Students will be required to complete and submit a written Statement of Aesthetics and prepare a presentation on their Visual Culture Research. During the last week of the semester, students will attend the on-campus Graduation Residency, where they will present their Thesis Exhibition, defend their thesis in front of their Thesis Committee, present their Visual Culture Research project, and participate in critiques of cohort and workshops for professional development.



### **ARTS610 MENTORSHIP III, STUDIO ARTS 3D PRACTICE (9 CREDITS)**

A continuation of ARTS511, in Mentorship III, 3D Practice, students will continue to strengthen their practice in 3D and 4D thinking and making, developing new and ongoing work. Mentorship will involve critiques and development of process and skills that will help inform the student's professional practice. The student will focus their creative projects and their Visual Culture research around their Studio Study Plan developed in collaboration with their mentor. The student will meet (virtually) with their mentor at least five times, submitting work and progress updates through Canvas. Students will also be required to complete Visual Culture Response papers to readings or exhibitions that inform their research topics and studio practice, as well as develop a Working Statement of Aesthetics that will be refined in the fourth semester.

### **ARTS611 MENTORSHIP IV, STUDIO ARTS 3D PRACTICE (9 CREDITS)**

A continuation of ARTS610, in Mentorship IV, 3D Practice the student is developing their culminating Thesis exhibition. The student will meet (virtually) with their mentor at least five times, submitting work and progress updates through Canvas. The student will be required to complete and submit a written Statement of Aesthetics and prepare a presentation on their Visual Culture Research. During the last week of the semester, students will attend the on-campus Graduation Residency, where they will present their Thesis Exhibition, defend their thesis in front of their Thesis Committee, present their Visual Culture Research project, and participate in critiques of cohort and workshops for professional development.

### **ARTS652 MFA THESIS DEVELOPMENT AND PROFESSIONAL PRACTICES (9 CREDITS)**

This course will provide a structured approach to developing and completing the written thesis needed to fulfill the requirements of the MFA degree. The class will also provide students an overview of various professional practices needed to establish and maintain a sustainable career as an artist. These include basic needs, such as developing a curriculum vitae, designing a portfolio, and writing a summative artist's statement. Students will also learn how to apply for funding, write budgets, develop contracts, establish copyright, among other basics of the business side of an arts practice. Additionally, the course will cover communication strategies, such as writing a press release and establishing an online presence. Finally, it will consider further opportunities to develop an art practice, such as pursuing art residencies, developing a pedagogical practice, and researching further learning opportunities, such as a PhD in Arts Practice.

### **ARTS671 MFA STUDIO ARTS RESIDENCY III (3 CREDITS)**

A continuation of ARTS 671, the residency is an intensive series of critiques, lectures, student presentations, exhibitions,

research meetings, workshops, and panel discussions. With the MFASA Director and Master Artist Mentors, students will identify topics for their Visual Culture Research to pursue during the Mentorship Semester. They will select a Master Artist Mentor to work with and develop a Studio Study Plan for the Mentorship Semester. In this final residency, student must lead four critiques of first year students' works. Residency requires forty hours of contact time spread across the seven-day residency.

### **ARTS672 MFA STUDIO ARTS RESIDENCY IV (3 CREDITS)**

A continuation of ARTS671, the residency is an eight-day intensive series of critiques, lectures, student presentations, exhibitions, research meetings, workshops, and panel discussions. With the MFASA Director and Master Artist Mentors, students will identify topics for their Visual Culture Research to pursue during the Mentorship Semester. They will select a Master Artist Mentor to work with and develop a Studio Study Plan for the Mentorship Semester. In this final residency, students must lead four critiques of first year students' works. Residency requires forty hours of contact time spread across the eight-day residency.

### **BUSN101 MONEY, WEALTH AND PERSONAL FINANCE (3 CREDITS)**

What is money? What is wealth? What is a business or a corporation? This course is an introduction to business and personal finance where students explore such topics as the nature of money, poverty, wealth, financial freedom, and investments. Students learn to apply the basics of personal finance through budgeting their income and expenses, and understand issues related to debt, credit, insurance, taxes, and retirement planning. (Prerequisite: Demonstrated ability to perform college-level Math and English)

### **BUSN120 BUSINESS COMMUNICATIONS (3 CREDITS)**

This course teaches how to write in a variety of work environments. The emphasis of the course is on audience analysis and the writing of concise, accessible communications based on reader needs. Students learn how to write clear procedures, a polished professional resume, and a well-documented research report or business plan. Computer-based research and the efficient composition of long documents is also covered. (Prerequisite: ENGL101 or demonstrated competence in college-level English or permission of Program Director)

### **BUSN140 INTRODUCTION TO BUSINESS AND ENTREPRENEURSHIP (3 CREDITS)**

This course introduces students to business-the process of designing, evaluating and creating new business. We explore how and why people create new businesses and how to utilize planning to increase the chance of success. Students develop a broad understanding of the legal rights and responsibilities of business owners and are introduced to the forms, licenses and



permits necessary to start a business. Students complete a feasibility study as the first step in writing a business plan. Topics covered include: Legal Structures, Taxation, Intellectual Property, Copyright, Trademark, Contracts, and Employment. (Prerequisite: Demonstrated ability to perform college-level Math and English)

### **BUSN210 INTRODUCTION TO FINANCIAL ACCOUNTING (3 CREDITS)**

This course is an Introduction to the conceptual framework and functions of accounting that apply to all businesses. Students gain an understanding of assets, liabilities, and financial statements. Topics include journalizing, T-accounts, accrual and cash accounting, LIFO/FIFO, and basic ratio analysis. Students/business owners develop an understanding of debt, equity, inventory, shipping, and fraud while increasing their financial literacy. (Prerequisite: BUSN101)

### **BUSN220 MARKETING (3 CREDITS)**

From grocery stores to art galleries to stocks on Wall Street—all business is conducted in a dynamic marketplace. With a focus on small business, this course covers market research, segmentation, target audience, positioning, branding, marketing methods, buyer behavior, and cultural conflicts in marketing. In this applied course, students create the marketing plan section of a business plan.

### **BUSN225 INTRODUCTION TO ONLINE MARKETING (3 CREDITS)**

Every 21st century business and independent artist needs to have a website and an online presence. This course covers website basics and goes beyond that, covering how to effectively market your creative work, and any other business, online. In addition to building a basic website students will complete an integrated marketing plan that includes online and offline, social media and content marketing. (Prerequisite: TECH101)

### **BUSN235 SUSTAINABILITY, INNOVATION AND ENTREPRENEURSHIP (3 CREDITS)**

Going green, green business, and sustainable business are topics on everyone's mind. This course examines the wave of innovation spreading across the world today as entrepreneurial individuals and organizations incorporate concern for ecological, human health, social equity, and community prosperity into product design, operations, strategy, and supply chain management. The course focus is on innovation by companies, of all sizes and types, engaged in sustainable business as a strategic and competitive advantage.

### **BUSN240 ADVANCED ENTREPRENEURSHIP (3 CREDITS)**

In this course, students will write a business plan about the business concept of their choice. To write the plan, students

will apply marketing, accounting, and budgeting skills learned in other business courses, and build on knowledge from the course pre-requisite, Entrepreneurship I. Students apply appropriate writing techniques and styles and use spreadsheets to create financial documents. (Prerequisites: BUSN140 and BUSN210; Pre or Co-requisite: BUSN220)

### **BUSN255 THE BUSINESS OF ART (3 CREDITS)**

The course covers various aspects of visual arts business, including financial, practical, marketing, career development, time management, and leadership. This course provides a business foundation and practical preparation for success as a visual artist. Students will produce a portfolio for use in entering juried art exhibitions or applying to graduate programs. (Prerequisites: BUSN120, BUSN140, may be taken as co-requisite by permission of Program Director)

### **BUSN265 BUSINESS SPECIAL TOPICS (3 CREDITS)**

This course is designed to expand the possibilities for IAIA and guest faculty to teach courses, on a one-time basis, on a variety of business topics not otherwise offered in the curriculum. See the online catalog for the semester's topic details.

### **BUSN290 BUSINESS INTERNSHIP (3 CREDITS)**

The Business Internship may be taken in lieu of another business elective, and is an opportunity for a student to apply their business knowledge to real life business. This internship will be designed by the student in conjunction with an actual operating business and in collaboration with, the Business Program Coordinator and any relevant business faculty members. The project will involve working with, and consulting to a business in an area of interest to the student. The student will be required to create a report and presentation of their internship project at the end of the semester. (Prerequisites: BUSN 101, 120,140, 210, 220) Completed Internship form required for registration.

### **CADM500 CULTURAL ADMINISTRATION (3 CREDIT)**

A pivotal introductory course, Cultural Administration explores the legal management principles and wise practices required of an administrative position, including governance practices, budgeting, programming, PR, marketing, and institutional assessment. Useful tools and techniques will be introduced that aid in the running and support of organizational needs.

### **CADM501 RESIDENCY I: SEMINARS ON CULTURAL ADMINISTRATION (2 CREDITS)**

This pre-residency course and 5-day residency orientation familiarizes students with Cultural Administration and the department, provides seminars from professionals in the field, offers hands-on, skill-based workshops, and fosters connections with classmates. Essential philosophies and practices of cultural and public administration are introduced.



### **CADM532 COLLABORATIVE RESEARCH FOR CULTURAL HERITAGE SUSTAINABILITY (3 CREDITS)**

This course is designed to help students develop the skills to conduct community-based collaborative research. Targeted research skills include gaining research experience through the participation in one or more supervised research projects prior to the writing of the thesis; involving students in conducting research early in their master's studies; increasing students' research skills; and developing skills in communicating with a host community. (Prerequisite: CADM501 Residency I Seminars on Cultural Administration)

### **CADM580 FOCUSED READINGS AND RESEARCH (3 CREDITS)**

Students work closely with their thesis committee members in preparation for their thesis by conducting primary and secondary research on their chosen topic(s)—to be chosen by the student and their thesis committee members—resulting in two potential thesis chapters. (Prerequisite: CADM661 Residency II Seminars on Project Based Research)

### **CADM661 RESIDENCY II SEMINARS ON PROJECT BASED RESEARCH (2 CREDITS)**

This pre-residency course and 5-day residency seminar prepares students to begin their community fieldwork. Run by professionals in the field, this residency offers hands-on, skill-based workshops and fosters connections with classmates. Essential philosophies and practices of participatory action research is fully explored. (Prerequisite: CADM532 Advanced Collaborative Research for Cultural Heritage Sustainability)

### **CADM680 COMMUNITY BASED INTERNSHIP (4 CREDITS)**

This is a required semester-long internship with the student's chosen host community. Students will focus on conducting meaningful research on a collaboratively arrived-at project or projects. The focus of the internship will be on addressing a community need and developing strategies for leveraging resources in support of the project(s). (Prerequisite: CADM661 Residency II Seminars on Project Based Research)

### **CADM681 THESIS PRODUCTION (2 CREDITS)**

This course supports students in the formatting and finalization of their required master's thesis through aid in thesis production given to the student by an IAIA library faculty-of-record. (Co-requisite: CADM580 Focused Readings and Research)

### **CADM688 PROJECT BASED OUTREACH AND DISSEMINATION (3 CREDITS)**

This is a seminar course focused on community-based participatory research (CBPR) fieldwork dissemination. In this course, students work on organizing and facilitating their field work into an educational deliverable for their host community. (Prerequisite: CADM680 Community Based Internship)

### **CADM695 MFA THESIS (6 CREDITS)**

This course is intended for students to finalize their master's thesis. The thesis will include all primary and secondary research, write-up and assessment of the student's internship community work, data analyses, and project assessment. The thesis must follow the requirements of the "IAIA Cultural Administration Graduate Program Thesis Requirements." (Prerequisite: CADM681 Thesis Production)

### **CERA101 INTRODUCTION TO CERAMICS (3 CREDITS)\***

This course provides a broad introduction to the full range of hand-building techniques and processes. Through assigned projects students examine the relationship of ideas to clay and construction methods. This course will provide technical information on ceramic processes and highlight contemporary ceramics as they relate to assignments through digital classroom presentations. (Prerequisite: FUND102 or permission of the instructor for non-majors)

### **CERA201 INTERMEDIATE CERAMICS (3 CREDITS)\***

This intermediate-level course will focus on the sculptural form. Students will continue to develop technical ability while investigating the expressive potential of ceramic processes. This course will incorporate technical information on ceramic processes and highlights of contemporary ceramics through digital classroom presentations. (Prerequisite: CERA101)

### **CERA295 CERAMICS APPRENTICESHIP (1–6 CREDITS)**

An apprenticeship places students in a direct one-on-one mentoring relationship with an artist who is willing to share their expertise and experience with a student. The student provides assistance to the mentor on a specific project or undertaking. The apprenticeship must be arranged one semester prior to course registration and be approved by the faculty supervisor. (Prerequisite: CERA201)

### **CERA298 CERAMICS INDEPENDENT STUDY (1–3 CREDITS)**

This independent study course is to provide for the unique interests, specific passions, and artistic direction of students who seek opportunities to direct their own learning in order to fulfill personal educational goals. The faculty supervisor approves the student's individual plan of study upon registration of this course. (Prerequisite: CERA101 and permission of the instructor)

### **CERA301 ADVANCED CERAMICS (3 CREDITS)\***

This course will focus on the sculptural form and its aesthetics, as well as concepts and the technical ceramic processes involved in developing expressive form. Projects are both assigned to build technical skill and self-directed to build conceptually based sculptural form. This course will incorporate technical information on ceramic processes and highlights of





contemporary ceramics through digital classroom presentations. (Prerequisites: CERA201)

### **CERA350 SPECIAL TOPICS IN CERAMICS (1–6 CREDITS)\***

(1 to 3 credit-hour courses for a total of 6 credits)

Special Topics in Ceramics courses allow the student to concentrate on a specialized technique or focused area of study (applied or theory), in order to provide the student with more diverse offerings. Special Topics courses could include wheel-thrown pottery, wheel-thrown tableware, pottery traditions of indigenous cultures, media-based art history, the vessel as form, modeling the figure, the slip-cast object, tile-making and installation or architectural ornamentation. (Prerequisite: CERA201)

### **CERA390 CERAMICS INTERNSHIP (1–6 CREDITS)\***

This course is a contract internship with the student, the host institution, and the Studio Arts Program. The student will gain hands-on experience working with knowledgeable professionals in the area of study as it relates to art, education, or research. The internship must be arranged one semester prior to course registration and be approved by the faculty supervisor. (Prerequisite: CERA301)

### **CERA398 CERAMICS INDEPENDENT STUDY (1–3 CREDITS)\***

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic direction of IAIA students who seek opportunities to direct their own learning in order to fulfill personal educational goals. (Prerequisite: CERA101 and permission of the instructor)

### **CERA401 ADVANCED CERAMICS PROJECTS (3 CREDITS)\***

In this advanced-level course students can select an area of continued investigation that further develops expressive sculptural form with a strong technical focus. Students work closely with the faculty to define a semester-long exploration of a series of projects and research. This course will incorporate technical information on ceramic processes and highlights of contemporary ceramics through digital classroom presentations. (Prerequisites: CERA301) (Course may be repeated once to a maximum of 6 credits towards a degree)

### **CERA490 CERAMICS INTERNSHIP (1–6 CREDITS)**

This course is a contract internship with the student, the host institution, and the IAIA Studio Arts Program. Students will have the opportunity to spend concentrated time with professionals in the area of study related to their art, education, or research. The internship must be arranged one semester prior to course registration and be approved by the faculty supervisor. (Prerequisite: CERA401)

### **CERA495 CERAMICS APPRENTICESHIP (1–6 CREDITS)**

Apprenticeships place students in a direct one-on-one

mentoring relationship with an elder, a master artist, or cultural expert who is willing to share their expertise and experience with a student. The student is to provide assistance to the mentor on a specific project or undertaking. Students will become familiar with new artistic processes, cultural practices, and related approaches through observation and direct involvement. The apprenticeship must be arranged one semester prior to course registration and be approved by the faculty supervisor. (Prerequisite: CERA401)

### **CERA498 CERAMICS INDEPENDENT STUDY (1–3 CREDITS)\***

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic direction of IAIA students who seek opportunities to direct their own learning in order to fulfill personal educational goals. (Prerequisites: CERA101 and permission of the instructor)

### **CINE101 INTRO TO CINEMATIC ARTS AND TECHNOLOGY (3 CREDITS)\***

This entry-level course introduces students to the basic concepts and techniques relating to digital film production. CINE 101 will also provide an overview of the film industry, its history and the evolving technologies and career opportunities. Students will also have the opportunity, through hands-on exercises, to learn how to work with digital camcorders, microphones, and editing software.

### **CINE105 WHAT IS A STORY? (3 CREDITS)**

Where do the best stories come from? This course is designed to take students on a journey through the storytelling process, from idea to execution. Along the way, students will take a look at the power of myth, universal truths, and basic story structure. Ultimately, students will be encouraged to develop and write stories that are community-based or reflect an issue or concern in which they have a personal stake or vested interest. Very often, the best stories come from what is most personal. (Pre or Co-requisite: ENGL099)

### **CINE110 MOVING IMAGES I (3 CREDITS)\***

Building on the foundation of CINE101, Moving Images I provides a more in-depth concentration on basic digital film production. An emphasis will be placed on developing and cementing technical skills through hands-on exercises and repetition. Students will become familiar with the functions and settings of camcorders, as well as receive training in the proper set-up, usage and storage of lighting and grip equipment. Students will also be taught the various roles and responsibilities on the set, as well as etiquette and safety protocols. Finally, students will have the opportunity to put their skills to use in making their own individual projects. (Prerequisite: CINE101 and Co-requisite CINE101)

### **CINE120 SOUND FOR FILM I (3 CREDITS)\***

In this introductory class in sound, students will learn how to use



a variety of audio equipment to record on a film set and in a sound studio, as well as how to edit and mix sound for film. Students will work with professional recording equipment to build a solid foundation in recording techniques. In addition, students will also study music and voice for film and television. The course also introduces the communicative aspects of sound with basic theoretical concepts and properties. (Pre or Co-requisite: CINE110)

### **CINE205 SCREENWRITING I (3 CREDITS)**

An introduction to screenwriting focusing on the short script (6-10 pages), including idea generation, story and character development, story structure, dialogue, formatting, and script-to-screen productions considerations. Students will be encouraged to develop material that they can produce in their production courses.

### **CINE210 MOVING IMAGES II (3 CREDITS)\***

This is an intermediate course in film production where students will continue to develop and hone their skills, particularly in the areas of directing, cinematography, lighting and editing. Students will work in teams to produce, direct, and edit individual narrative films developed in Screenwriting I or experimental/nonfiction content. The class will collaborate in the production of a group film project. Each student will assume a specialized role (i.e., producer, director, sound mixer, etc.) on the project through pre-production to post-production. (Prerequisites: CINE110, 120; Suggested Pre- or Co-requisite: CINE205)

### **CINE220 SOUND FOR FILM II (3 CREDITS)\***

This class gives students the opportunity to increase their knowledge and skill in recording, editing, designing and mixing sound for film acquired in Sound for Film I. Students will strengthen their ability to use the different audio tools for recording, editing and mixing a multi-track project. The class is taught together with Sound for Film I and covers essential sound and audio concepts, but also allows students to work on more advanced projects according to their skill level. (Prerequisite: CINE120, Recommended Co-requisite: CINE210 Moving Images II)

### **CINE240 ANIMATION I: INTRODUCTION TO ANIMATION (3 CREDITS)\***

Animation I is an introductory course that focuses on building a foundational knowledge base for beginner level animation. Students will explore a variety of computer aided animation techniques including, but not limited to, digital hand drawn animation, cut-out animation, and basic character animation. Alongside technical knowledge, students will be exposed to a sampling of animation history and a variety of animation styles. It is recommended that students interested in animation take

FUND111 Drawing I prior to this class. (Prerequisite: CINE105, Recommended: FUND111)

### **CINE245 VISUAL EFFECTS (3 CREDITS)\***

Visual Effects is a course aimed at providing students with the skills and knowledge necessary to perform entry level effects and compositing. Students will learn techniques including, but not limited to, green screen compositing, rotoscoping, and motion tracking in this course. Beyond pure technical knowledge, students will learn how to approach using visual effects within their own projects and the theory behind believable visual effects. (Prerequisite: CINE110)

### **CINE280 SOPHOMORE CAPSTONE (3 CREDITS)\***

This course is designed as the capstone of the Cinematic Arts and Technology AFA degree. In addition to completing a semiprofessional electronic portfolio with work samples and reflections, students will have the choice of either producing their own short narrative, animation or documentary project, or applying their skills for a minimum of 30 hours of work on a Senior Thesis film or on a project under the supervision of faculty. (Pre- or Co-requisite: CINE210)

### **CINE290 INTERNSHIP (3 CREDITS)**

Internships provide valuable hands-on real world opportunities for student learning to deepen and strengthen classroom instruction and prepare students for professional careers in their chosen fields. Students report to workplace supervisors and fulfill workplace expectations to receive academic credit. Workplace supervisors will complete an evaluation form commenting on student's learning in the workplace.

### **CINE298 INDEPENDENT STUDY (3 CREDITS)**

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic direction of IAIA students who seek opportunities to direct their own learning in order to fulfill personal educational goals.

### **CINE305 SCREENWRITING II (3 CREDITS)**

Students will write two short scripts, paying attention to meaningful storytelling, story structure, character, and production concerns, using scene and story analysis as well as critical feedback to craft polished revisions suitable for production. An Emphasis will be placed on developing scripts for production courses, such as Moving Images III, Directing, and Senior Projects. (Prerequisite: CINE205 or CRWR141)

### **CINE310 MOVING IMAGES III (3 CREDITS)\***

This is an advanced film production course. Students will each produce and direct their Advanced Film Project, a 5-10 minute documentary, narrative, or experimental film. Students will be required to serve in key crew positions (i.e., producer, director,



editor, etc.) on their classmates' films. (Prerequisites: CINE210; Suggested Pre- or Co-requisite: CINE305)

### **CINE320 SOUND FOR FILM III (3 CREDITS)\***

This class is an advanced level of audio editing, design and mix. Students will learn advanced tools and techniques for a professional level of working with sound in projects for film, sound installation and Dome production. The course will be a synthesis of knowledge from Sound I and Sound II. Classes will include demonstrations, examples, exercise projects and hands-on learning in a sound studio. Students will develop one major project in surround film editing and one installation/Dome surround project with a public presentation at the end of the semester. (Prerequisite: CINE220)

### **CINE330 DOCUMENTARY THEORY AND PRODUCTION (3 CREDITS)\***

This course examines documentary research methods, production, and techniques through class discussion, assigned readings, film analysis, and workshops. Students will also gain hands-on experience by completing a final short documentary video. (Prerequisite: CINE110)

### **CINE335 BROADCAST TECHNOLOGY (3 CREDITS)\***

This course focuses on broadcast technology and production for television. The course will include producing live broadcast in-studio and live recorded and edited program segments. Students will get hands-on skills in camera, sound, switcher, editing for broadcast, live TV broadcast production, and how to use lights and green screen for virtual sets. Students will be a part of a production team in our broadcast production studio, producing streaming television, and learning, through reading assignments, the history and current technology of broadcast. (Prerequisite: CINE110 Moving Images I)

### **CINE340 ANIMATION II: 3D ANIMATION (3 CREDITS)\***

3D animation is a wide ranging field with outlets in gaming, digital fabrication, print media, design, simulation, and others. Its life began in 1963 as an extremely simple, wireframe simulation of a satellite orbiting a planet. Today, 3D animation can achieve hyper-real imagery. In this course, students will be instructed in the basics of 3D Animation production with an emphasis on narrative storytelling. Students will be guided through the process of designing and building a short animation using Autodesk Maya. This course builds on skills introduced in Animation I and teaches students how to animate, build scenes and basic rigs, light, and render within a digital 3D environment. (Prerequisite: CINE240)

### **CINE350 DIRECTING (3 CREDITS)\***

A study in directing actors to generate performances and create dynamic blocking for the camera. Students will breakdown

scripts, analyze directing methods, and direct actors in different scenes. (Prerequisite: CINE210)

### **CINE360 SPHERICAL FILM PRODUCTION I (3 CREDITS)\***

Learn how to create spherical films for the fulldome starting with basics of the medium, including how to use a DSLR to capture fisheye 360-degree images. During the course, students will develop and produce 360-degree film for the fulldome using some of the techniques from the course such as time-lapse 360-degree photography/video, HDR photography, HD video, animation, motion graphics, and surround sound. Explore and experiment with storytelling and film creation for the dome. Through reading assignments students will learn the history and current technology of the fulldome and look toward the future. A public showing of work is required as part of the final project. (Prerequisites: CINE120, CINE210, CINE240 or by permission of the instructor)

### **CINE370 BUSINESS OF MOVIES (3 CREDITS)\***

This course examines the process of producing films for studio and independent productions, focusing on film finance and the logistics of filmmaking. This class explores different film financing strategies and examines how business plans for films are developed. The course then delves into established procedures associated with preparing a script for film production, emphasizing script breakdown, preparing budgets, establishing shooting schedules, working on contracts, on-set safety protocols, and post-production planning. This class also surveys current marketing and distribution opportunities for the independent filmmaker. (Pre- or co-requisite: CINE210)

### **CINE380 ADVANCED PRODUCTION TUTORIAL (3 CREDITS)\***

This hands-on course allows students to work as part of a crew in Senior Project I or II, or work on a client-based project for the CINE department's production unit. Students will crew at various stages from pre-production, production to post-production in order to gain valuable administrative, technical, and artistic skills on and off the set. The jobs include, but are not limited to: producer, production manager, storyboard artist, first assistant director, director of photography, boom operator, editor, or visual effects designer. (Prerequisite: CINE210)

### **CINE390 INTERNSHIP (3 CREDITS)**

Internships provide valuable hands-on real world opportunities for student learning to deepen and strengthen classroom instruction and prepare students for professional careers in their chosen fields. Students report to workplace supervisors and fulfill workplace expectations to receive academic credit. Workplace supervisors will complete an evaluation form commenting on student's learning in the workplace.



### **CINE392 SPECIAL TOPICS COLLOQUIA (1–3 CREDITS)\***

Special topics Colloquia are designed to allow students and/or faculty to propose a one-credit class on a special topic of interest. In general, colloquia are topics not offered in the course catalog, yet give students the opportunity to pursue an area of unique interest or opportunity within their major field. All colloquia must be proposed and planned one semester in advance of the course actually taken in consultation with a faculty member of record.

### **CINE405 SCREENWRITING III (3 CREDITS)**

Designed for those who are looking at writing as a profession, this advanced screenwriting course will give students the opportunity to write a feature-length screenplay. Using an active workshop approach that focuses on creative collaboration, students will begin with a premise and develop it through the first draft of an industry-standard, three-act, dramatic story. Emphasis will be placed on honing skills in classical dramatic structure and techniques as well as developing value-based themes in storytelling. (Prerequisite: CINE305 or CRWR241)

### **CINE440 ANIMATION III (3 CREDITS)\***

Advanced 3D Animation is a project-based elective course where students will apply lessons learned in Animation I and II to a short animation making use of the Motion Capture Studio. Character animation is the focus of this class and students will delve into advanced modeling and rigging techniques as well as specialized portions of Maya including: fur, cloth, dynamics, and particles. This course is for advanced students wanting more experience in 3D animation and room to experiment. (Prerequisites: CINE340, CINE345)

### **CINE460 SPHERICAL FILM PRODUCTION II (3 CREDITS)\***

Building on the skills learned in CINE360, students in this course will expand and practice production techniques and create a high-quality dome film project with meaningful storytelling. Students will have the opportunity to explore production techniques in-depth such as HDR photography, HDR time-lapse video, hyper-lapse, 360 degree spherical photography, advanced surround sound mixing, and multiple software application integration. A public showing of work is required as part of the final project. (Prerequisite: CINE360)

### **CINE470 SENIOR PROJECT I (6 CREDITS)**

This course is designed for the student with senior standing to demonstrate mastery of their discipline in the production of a narrative, documentary or animated short. In Senior Project I, the student will plan, budget, and, in consultation with their advisor(s), take their thesis project through the completion of principal photography. (Prerequisite: student must be in their senior-year.) \*Studio fee

### **CINE480 SENIOR PROJECT II (3 CREDITS)\***

This course is designed for the student with senior standing to demonstrate mastery of their discipline with the completion of a narrative, documentary or animated short. In Senior Project II, students will concentrate on post-production responsibilities for their thesis projects while receiving feedback from their advisor(s) for revisions. By the conclusion of the class, the student will have a polished, finished project for screening. Senior Project II students are required to screen their projects in a public forum and participate in Q&A with the audience. (Prerequisite: student must be in their senior year and have completed requirements for CINE470)

### **CINE490 INTERNSHIP (3 CREDITS)**

Internships provide valuable hands-on, real world opportunities for student learning to deepen and strengthen classroom instruction and prepare students for professional careers in their chosen fields. Students report to workplace supervisors and fulfill workplace expectations to receive academic credit. Workplace supervisors will complete an evaluation form commenting on student's learning in the workplace.

### **CRWR101 CREATIVE NONFICTION I (3 CREDITS)**

This course is an introduction to the writing of prose nonfiction that includes personal essay, memoir, and lyric essay. The focus will be on using tools of storytelling and elements of craft to tell of personal experiences, insights, and knowledge. (Prerequisite or Co-requisite: ENGL101)

### **CRWR111 POETRY WRITING I (3 CREDITS)**

This course is an introduction to the basic elements of poetry writing with emphasis placed on modern form and techniques, as well as reading and critique of the works of selected poets. Attendance at visiting writer readings is required.

### **CRWR121 PLAYWRITING I (3 CREDITS)**

This course is an introduction to the writing of plays with a concentration on form and techniques. (Prerequisite or co-requisite: ENGL101)

### **CRWR131 FICTION WRITING I (3 CREDITS)**

This course is an introduction to the reading, writing, and revision of literary fiction, and the elements of the short form that comprise a successful story—character, plot, setting, narrative arc, point of view, and imagery. (Prerequisite or Co-requisite: ENGL101)

### **CRWR141 SCREENWRITING I (3 CREDITS)**

An introduction to screenwriting focusing on the short, ten-page script—including idea generation, story and character development, story structure, dialogue, formatting, and script-to-screen production considerations. Students will be encouraged to develop material that they can produce





themselves in Moving Images II. (Prerequisite: CINE105 and Pre- or Co-requisite ENGL101)

#### **CRWR151 GRAPHIC NARRATIVES I (3 CREDITS):**

This workshop explores how creative writing can be integrated with visual images to create graphic narrative projects in fiction, poetry, creative nonfiction, and other genres.

#### **CRWR160 SPECIAL TOPICS IN CREATIVE WRITING (3 CREDITS)**

This course allows students to pursue an extended work, such as a long poem, a collection of related poems, a feature-length screenplay, a novel, linked short stories, or a graphic novel.

#### **CRWR201 CREATIVE NONFICTION II (3 CREDITS)**

This course will focus on further exploration of creative nonfiction, memoir, the personal essay, the lyric essay, and other forms of nonfiction, such as essays of place, literary travel, the short short. Emphasis will be on development of narrative voice, use of the techniques of fiction to tell a true story, and skills in critique and revision. (Prerequisite: CRWR101, Pre or Co-requisite ENGL102)

#### **CRWR211 POETRY WRITING II (3 CREDITS)**

This intermediate course focuses on the poetry writing process, creative risk-taking, developing voice, and using poetics-appropriate vocabulary to constructively critique. There will be assigned readings and discussions of the works of selected poets. Attendance at visiting writer readings is required. (Prerequisite: CRWR111, Pre- or Co-requisite: ENGL101)

#### **CRWR221 PLAYWRITING II (3 CREDITS)**

This is an intermediate course for students to further develop their playwriting skills, using the critical vocabulary of dramatic writing to critique constructively. (Prerequisite: CRWR121 or PERF121, Pre or Co-requisite ENGL101)

#### **CRWR231 FICTION WRITING II (3 CREDITS)**

In this course students will examine subgenres of literary fiction—primarily the contemporary short story—but also flash fiction and experimental fiction, modeling several of these forms; emphasis will be on the development of skills in craft, critique, and revision. (Prerequisite: CRWR131, Pre or Co-requisite ENGL102)

#### **CRWR241 SCREENWRITING II (3 CREDITS)**

Students will write two short scripts, paying attention to meaningful storytelling, story structure, character, production concerns, using scene and story analysis, as well as critical feedback to craft polished revisions suitable for production. An emphasis will be placed on developing scripts for production courses, such as Moving Images III, Directing, and Senior

Projects. Students will also write a treatment for a feature-length screenplay. (Prerequisite: CRWR141 or CINE205)

#### **CRWR250 THESIS I (3 CREDITS)**

This course is for second-year Creative Writing majors and minors and requires students to assemble and revise a portfolio of their best writing in their strongest two genres—fiction, poetry, plays or screenplays, nonfiction—for program assessment. Students are required to produce a 7–10-page critical essay and a 30-page portfolio of creative work. (Prerequisites: CRWR101, 111, 121, 131; Pre- or Co-requisite: ENGL200)

#### **CRWR251 GRAPHIC NARRATIVES II (3 CREDITS)**

This course will explore and use literary world-building theories, techniques, and practices, focusing on Indigenous and Afro-Futurism approaches, to create graphic speculative fiction and graphic YA speculative fiction (fantasy, sci-fi, mystery, horror, etc.) pieces through combined visuals and narratives, which will include comics, zines, graphic stories, and experimental forms. (Prerequisite: CRWR151)

#### **CRWR260 SPECIAL TOPICS IN CREATIVE WRITING (3 CREDITS)**

This course allows students to pursue an extended work, such as a long poem, a collection of related poems, a feature-length screenplay, a novel, linked short stories, or a graphic novel. (Prerequisite: any Level I workshop)

#### **CRWR261 TOOLS FOR TOP WRITERS (3 CREDITS)**

The course focuses on reinforcing students' skills in grammar and mechanics and specific techniques of the craft: creating artful sentences through a variety of creative rhetorical strategies, and editing with a writer's eye and ear to significantly improve a piece of writing. (Prerequisite: ENGL101)

#### **CRWR290 INTERNSHIP I (1–6 CREDITS)**

This course is a contract internship with the student, the host institution, and the IAIA Creative Writing Program. The student will have an opportunity to spend concentrated time with professionals in work, in publications, public relations, publishing, journalism, theater, or performing arts organizations. This internship may be taken after the first year. (Prerequisite: Second-year standing)

#### **CRWR295 APPRENTICESHIP I (1–6 CREDITS)**

This is an apprenticeship with an individual artist in creative writing. (Prerequisite: Second-year standing)

#### **CRWR298 INDEPENDENT STUDY IN CREATIVE WRITING (1–3 CREDITS)**

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic direction of a student



who seeks opportunities to direct their own learning in order to fulfill personal educational goals. (Prerequisite: Second-year standing)

### **CRWR301 CREATIVE NONFICTION III (3 CREDITS)**

In this course students will produce work in the varied forms of nonfiction, using the techniques of fiction to cut across the traditional boundaries of genre, and refine the skills in craft and revision learned in Creative Nonfiction II. (Prerequisite: CRWR201)

### **CRWR311 POETRY WRITING III (3 CREDITS)**

This course is an advanced workshop for students concentrating in the writing, criticism, and revision of poetry. It includes continued reading and discussion of selected works, as well as writing a personal poetics statement. Attendance at visiting writer readings is required. (Prerequisite: CRWR211, Pre- or Co-requisite ENGL102)

### **CRWR321 PLAYWRITING III (3 CREDITS)**

This course is an advanced workshop for students concentrating on playwriting. (Prerequisite: CRWR221 or PERF221, Pre or Co-requisite ENGL102)

### **CRWR331 FICTION WRITING III (3 CREDITS)**

This course will focus on honing craft skills to effectively manipulate the elements of literary fiction, and refining work in revision. (Prerequisite: CRWR231)

### **CRWR351 STUDENT ANTHOLOGY (3 CREDITS)**

This course enables students to select, edit, design, and publish an anthology of student writing. Each student critiques and evaluates each submitted work. (Prerequisite: CRWR250)

### **CRWR360 SPECIAL TOPICS IN CREATIVE WRITING (3 CREDITS)**

This course allows students to pursue an extended work, such as a long poem, a collection of related poems, a feature-length screenplay, a novel, linked short stories, or a graphic novel. (Prerequisite: any Level II workshop)

### **CRWR398 INDEPENDENT STUDY IN CREATIVE WRITING (1–3 CREDITS)**

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic direction of a student who seeks opportunities to direct their own learning in order to fulfill personal educational goals. (Prerequisite: Third-year standing)

### **CRWR401 CREATIVE NONFICTION IV (3 CREDITS)**

This is an advanced workshop involving intensive reading, craft analysis, and writing of nonfiction. Emphasis will be placed on developing a truth-seeking persona, writing ethically about the

real world, refining craft, and revising to a high standard. (Prerequisite: CRWR301)

### **CRWR411 POETRY WRITING IV (3 CREDITS)**

This course is a continuation of Poetry Writing III, building on the practices of reading, discussing, writing, critiquing, revising, and refining. A strong, submission-ready final portfolio and personal poetics statement is the goal. Attendance at visiting writer readings is required. (Prerequisite: CRWR311)

### **CRWR421 PLAYWRITING IV (3 CREDITS)**

This course is a continuation of Playwriting III, with emphasis on refining skills and revising and extending plays. (Prerequisite: CRWR321 or PERF321)

### **CRWR431 FICTION WRITING IV (3 CREDITS)**

This advanced course will address the more sophisticated aspects of writing fiction. Emphasis is on reading as a writer, working through multiple drafts to deepen stories or perhaps a novel or novella, and revising to a high standard. (Prerequisite: CRWR331)

### **CRWR450 THESIS II (4 CREDITS)**

This course enables fourth-year Creative Writing majors to select, edit, revise, refine, and complete a thesis portfolio that contains works in one or two genres of creative writing written during their junior and senior years. Students are required to produce a 7–10-page critical essay and a 40-page portfolio of creative work. (Prerequisite: fourth-year standing, Co-requisite: ENGL300)

### **CRWR451 ADVANCED STUDENT ANTHOLOGY (3 CREDITS)**

This course enables students to refine the skills learned in Student Anthology and oversee all aspects of production. (Prerequisite: CRWR351)

### **CRWR460 SPECIAL TOPICS IN CREATIVE WRITING (3 CREDITS)**

This course allows students to pursue an extended work, such as a long poem, a collection of related poems, a screenplay, novel, linked stories, or a graphic novel. (Prerequisite: any Level III workshop)

### **CRWR470 TEXT AND IMAGE COLLABORATION (3 CREDITS)**

This workshop explores how creative writing can be integrated with visual images to create a singular work of art. (Prerequisite: any Level II creative writing workshop)

### **CRWR490 INTERNSHIP II (1–6 CREDITS)**

This course is a contract internship with the student, the host institution, and the IAIA Creative Writing Program. The student will have an opportunity to spend concentrated time with professionals in work in publications, public relations,



publishing, journalism, theater, or performing arts organizations. (Prerequisite: Third-year standing)

#### **CRWR495 APPRENTICESHIP II (1–6 CREDITS)**

This is an apprenticeship with an individual artist in creative writing. (Prerequisite: Third-year standing)

#### **CRWR498 INDEPENDENT STUDY IN CREATIVE WRITING (1–3 CREDITS)**

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic direction of a student who seeks opportunities to direct their own learning in order to fulfill personal educational goals. (Prerequisite: Fourth-year standing)

#### **CRWR561 RESIDENCY I (3 CREDITS)**

The residency, a weeklong series of workshops, craft lectures, conferences, panels, and readings, immerses the student in the world of professional writing. Students are responsible for reading assigned texts prior to the residency, submitting required work for workshop one month before residency, reading and writing critiques of fellow students' work, attending all readings, workshops, craft lectures and writing lab, and writing six one-page responses to each of the six required craft lectures. Residency requires 41 hours of contact time spread across seven days—15 hours of daily workshops in the student's primary genre and 26 hours of craft lectures, writings labs, and readings. (Prerequisite: Admission to the MFACW Program)

#### **CRWR501 MENTORSHIP I, CREATIVE NONFICTION (9 CREDITS)**

An intensive study of the writing of creative nonfiction, focusing on advanced techniques of exposition, descriptive detail, narrative voice, and other elements of creative nonfiction. All instruction and discussion is revision-based. Students must submit four packets of 3,500-5,000 words of creative nonfiction each during the mentorship. Students will also read at least 12 works, selected by the mentor in consultation with the individual student. Students will write twelve 2-3 page craft responses addressing each work from the writer's point of view, focusing on issues of craft. (Co-requisite: CRWR561)

#### **CRWR511 MENTORSHIP I, POETRY (9 CREDITS)**

An intensive study of poetry writing focusing on advanced techniques of imagery, prosody, form, and other elements of poetry. All instruction and discussion is revision-based. Students must submit four packets of at least four to six poems each during the course. Students will also read at least 12 works, selected by the mentor in collaboration with the individual student. Students will write twelve 2-3 page craft responses addressing each work from the writer's point of view, focusing on issues of craft. (Co-requisite: CRWR 561)

#### **CRWR531 MENTORSHIP I, FICTION (9 CREDITS)**

An intensive study of fiction writing, focusing on advanced techniques of prosody, narration, exposition, scenic development, point of view, and other elements of fiction. All instruction and discussion is revision-based. Students must submit four packets of 3,500-5,000 words of fiction each during the course. Students will also read 12 works, selected by the mentor in consultation with the individual student. Students will write twelve 2-3 page craft responses addressing each work from the writer's point of view, focusing on issues of craft. (Co-requisite: CRWR561)

#### **CRWR541 MENTORSHIP I, SCREENWRITING (9 CREDITS)**

An intensive study of screenwriting focusing on advanced techniques of dramatic structure, dialogue, characterization, and other elements of screenwriting. All instruction and discussion is revision-based. Students must submit four packets of at least 15 pages of creative work each during the course. Students will also read at least 12 screenplays and watch the (at least) 12 films produced from those screenplays. These screenplays/films will be selected by the mentor in consultation with the individual student. Students will write twelve 2-3 page craft responses addressing each work from the writer's point of view, focusing on issues of craft. (Co-requisite: CRWR561)

#### **CRWR562 RESIDENCY II (3 CREDITS)**

A continuation of CRWR561. The residency, a weeklong series of workshops, craft lectures, conferences, panels, and readings, immerses the student in the world of professional writing. Students are responsible for reading assigned texts prior to the residency, submitting required work for workshop one month before residency, reading and writing critiques of fellow students' work, attending all readings, workshops, craft lectures and writing lab, and writing six one-page responses to each of the six required craft lectures. Residency requires 41 hours of contact time spread across seven days—15 hours of daily workshops in the student's primary genre and 26 hours of craft lectures, writings labs, and readings. (Prerequisite: CRWR501, CRWR511, CRWR531, or CRWR541)

#### **CRWR502 MENTORSHIP II, CREATIVE NONFICTION (9 CREDITS)**

A continuation of CRWR501. An intensive study of the writing of creative nonfiction, focusing on advanced techniques of exposition, descriptive detail, narrative voice, and other elements of creative nonfiction. All instruction and discussion is revision-based. Students must submit four packets of at least 3,500-5,000 words of creative nonfiction each during the mentorship. Students will also read 12 works, selected by the mentor in consultation with the individual student. Students will write twelve 2-3 page craft responses addressing each work from the writer's point of view, focusing on issues of craft. (Co-requisite: CRWR562)



### **CRWR512 MENTORSHIP II, POETRY (9 CREDITS)**

A continuation of CRWR511. An intensive study of poetry writing focusing on advanced techniques of imagery, prosody, form, and other elements of poetry. All instruction and discussion is revision-based. Students must submit four packets of at least four to six poems each during the course. Students will also read 12 works, selected by the mentor in collaboration with the individual student. Students will write twelve 2-3 page craft responses addressing each work from the writer's point of view, focusing on issues of craft. (Co-requisite: CRWR 562)

### **CRWR532 MENTORSHIP II, FICTION (9 CREDITS)**

A continuation of CRWR531. An intensive study of fiction writing, focusing on advanced techniques of narration, exposition, scene development, point of view, and other elements of fiction. All instruction and discussion is revision-based. Students must submit four packets of at least 3,500-5,000 words of fiction each during the course. Students will also read 12 works, selected by the mentor in consultation with the individual student. Students will write twelve 2-3 page craft responses addressing each work from the writer's point of view, focusing on issues of craft. (Co-requisite: CRWR562)

### **CRWR542 MENTORSHIP II, SCREENWRITING (9 CREDITS)**

A continuation of CRWR541. An intensive study of screenwriting focusing on advanced techniques of dramatic structure, dialogue, characterization, and other elements of screenwriting. All instruction and discussion is revision-based. Students must submit four packets of 15 pages of creative work each during the course. Students will also read at least 12 screenplays and watch the films produced from those screenplays. These screenplays/films will be selected by the mentor in consultation with the individual student. Students will write twelve 2-3 page craft responses addressing each work from the writer's point of view, focusing on issues of craft. (Co-requisite: CRWR 562)

### **CRWR661 RESIDENCY III (3 CREDITS)**

A continuation of CRWR562. The residency, a weeklong series of workshops, craft lectures, conferences, panels, and readings, immerses the student in the world of professional writing. Students are responsible for reading assigned texts prior to the residency, submitting required work for workshop one month before residency, reading and writing critiques of fellow students' work, attending all readings, workshops, craft lectures, and writing lab, and writing six one-page responses to each of the six required craft lectures. Residency requires 41 hours of contact time spread across seven days—15 hours of daily workshops in the student's primary genre and 26 hours of craft lectures, writings labs, and readings. (Prerequisite: CRWR502, CRWR512, CRWR532, or CRWR542)

### **CRWR601 MENTORSHIP III, CREATIVE NONFICTION (9 CREDITS)**

A continuation of CRWR502. An intensive study of the writing of creative nonfiction, focusing on advanced techniques of exposition, descriptive detail, narrative voice, and other elements of creative nonfiction. All instruction and discussion is revision-based. Students must submit four packets of at least 3,500-5,000 words of creative work each during the course. In addition, students complete the following: read at least 12 works of (primarily) creative nonfiction and write annotations for six of these 12 works; write a 2-page peer critique on an essay or chapter from an approved MFACW Thesis (chosen by mentor); and write a 20-25 page craft essay based on work by published creative nonfiction authors. (Co-requisite: CRWR661)

### **CRWR602 MFACW THESIS, CREATIVE NONFICTION (9 CREDITS)**

A continuation of CRWR601. An intensive study of the writing of creative nonfiction, focusing on advanced techniques. All instruction and discussion is revision-based. Students must submit four packets of work towards the completion of the creative manuscript, and complete annotations of at least six works. Additional requirements:

- Preparation of a 10-15 minute reading of original work to be given during the final residency
- Preparation of a craft presentation to be given during the final residency
- Submission of complete thesis to faculty and program archive
- Attendance at Graduation Residency: During this on-campus residency, held the week before Commencement, the graduating MFACW student presents a 10-15 minute craft lecture and a 10-15 minute reading of original work, and defends their thesis in front of their Thesis Committee. Student must attend all craft talks, readings, and panels during the Graduation Residency.

(Co-requisite: CRWR662)

### **CRWR611 MENTORSHIP III, POETRY (9 CREDITS)**

A continuation of CRWR512. An intensive study of poetry writing focusing on advanced techniques of imagery, prosody, form, and other elements of poetry. All instruction and discussion is revision-based. Students must submit four packets of at least four to six poems each during the course. In addition, students complete the following: read at least 12 works of (primarily) poetry and write annotations for six of these 12 works; write a 2-page peer critique on a poem or series of poems from an approved MFACW Thesis (chosen by mentor); and write a 20-25 page craft essay based on work by published poets. (Co-requisite: CRWR661)





### **CRWR631 MENTORSHIP III, FICTION (9 CREDITS)**

A continuation of CRWR532. An intensive study of fiction writing, focused on advanced techniques of narration, exposition, scene development, point of view, and other elements of fiction. All instruction and discussion is revision-based. Students must submit four packets of at least 3,500-5,000 words of creative work each during the course. In addition, students complete the following: read at least 12 works of (primarily) fiction and write annotations for six of these 12 works; write a 2-page peer critique on a section or chapter from an approved MFACW Thesis (chosen by mentor); and write a 20-25 page craft essay based on work by published fiction authors. (Co-requisite: CRWR661)

### **CRWR641 MENTORSHIP III, SCREENWRITING (9 CREDITS)**

A continuation of CRWR542. An intensive study of screenwriting focusing on advanced techniques of dramatic structure, dialogue, characterization, and other elements of screenwriting. All instruction and discussion is revision-based. Students must submit four packets of at least 15 pages of creative work during the course. In addition, students complete the following: read and watch at least 12 screenplays/films and write annotations for six of these 12 works; write a 2-page peer critique on a scene or scenes from an approved MFACW Thesis (chosen by mentor); and write a 20-25 page craft essay based on work by published/produced screenwriters. (Co-requisite: CRWR661)

### **CRWR662 RESIDENCY IV (3 CREDITS)**

A continuation of CRWR661. The residency, a weeklong series of workshops, craft lectures, conferences, panels, and readings, immerses the student in the world of professional writing. Students are responsible for reading assigned texts prior to the residency, submitting required work for workshop one month before residency, reading and writing critiques of fellow students' work, attending all readings, workshops, craft lectures, and writing lab, and writing six one-page responses to each of the six required craft lectures. Residency requires 41 hours of contact time spread across seven days—15 hours of daily workshops in the student's primary genre and 26 hours of craft lectures, writings labs, and readings. (Prerequisite: CRWR601, CRWR611, CRWR631, or CRWR641)

### **CRWR612 MFACW THESIS, POETRY (9 CREDITS)**

A continuation of CRWR611. An intensive study of poetry writing, focusing on advanced techniques. All instruction and discussion is revision-based. Students must submit four packets of work towards the completion of the creative manuscript, and complete annotations of at least six works. Additional requirements:

- Preparation of a 10-15 minute reading of original work to be given during the final residency
- Preparation of a craft presentation to be given during the

final residency

- Submission of complete thesis to faculty and program archive
- Attendance at Graduation Residency: During this on-campus residency, held the week before Commencement, the graduating MFACW student presents a 10-15 minute craft lecture and a 10-15 minute reading of original work, and defends their thesis in front of their Thesis Committee. Student must attend all craft talks, readings, and panels during the Graduation Residency.

(Co-requisite: CRWR662)

### **CRWR632 MFACW THESIS, FICTION (9 CREDITS)**

A continuation of CRWR631. An intensive study of fiction writing, focusing on advanced techniques. All instruction and discussion is revision-based. Students must submit four packets of work towards the completion of the creative manuscript, and complete annotations of at least six works. Additional requirements:

- Preparation of a 10-15 minute reading of original work to be given during the final residency
- Preparation of a craft presentation to be given during the final residency
- Submission of complete thesis to faculty and program archive
- Attendance at Graduation Residency: During this on-campus residency, held the week before Commencement, the graduating MFACW student presents a 10-15 minute craft lecture and a 10-15 minute reading of original work, and defends their thesis in front of their Thesis Committee. Student must attend all craft talks, readings, and panels during the Graduation Residency

(Co-requisite: CRWR662)

### **CRWR642 MFACW THESIS, SCREENWRITING (9 CREDITS)**

A continuation of CRWR641. An intensive study of screenwriting focusing on advanced techniques of dramatic structure, dialogue, characterization, and other elements of screenwriting. All instruction and discussion is revision-based. Students must submit four packets of work towards the completion of the creative manuscript, and complete annotations of at least six works. Additional requirements:

- Preparation of a 10-15 minute reading of original work to be given during the final residency
- Preparation of a craft presentation to be given during the final residency
- Submission of complete thesis to faculty and program archive
- Attendance at Graduation Residency: During this on-



campus residency, held the week before Commencement, the graduating MFACW student presents a 10-15 minute craft lecture and a 10-15 minute reading of original work, and defends their thesis in front of their Thesis Committee. Student must attend all craft talks, readings, and panels during the Graduation Residency.

(Co-requisite: CRWR662)

#### **DIGA101 INTRODUCTION TO DIGITAL ARTS (3 CREDITS)\***

This introductory level course builds on the vector and raster imaging techniques learned in FUND104. Students will be introduced to digital fabrication tools, techniques, and practices and their use in contemporary art. In this course students will create projects using laser cutting, vinyl cutting, and water jet cutting, completing assignments in both 2D and 3D fabrication. Central to this class will be the discussion of digital fabrication as a tool, a supplement to other practices, its advantages and limitations, digital vs. physical, aesthetics, and the ability to easily produce multiples. This course will push students to address digital fabrication as a working methodology and practice that can be melded with traditional methods and practices. (Prerequisite: FUND104)

#### **DIGA201 INTERMEDIATE DIGITAL ARTS (3 CREDITS)\***

This course introduces students to the methods and techniques of 3D modeling and rendering, and 3D prototyping and fabrication using a 3D printer. Projects are given to engage students in the technical, conceptual, and aesthetic aspects of creating digital 3D forms for print and presentation and 3D printing. The class will consist of previsualization, hands-on experimentation, and production supplemented by lectures and demonstrations. (Prerequisite: DIGA101)

#### **DIGA250 SPECIAL TOPICS: DIGITAL ARTS (3 CREDITS)\***

Special Topics in Digital Arts allow students to concentrate on a specialized technique or focused area of study (applied or theory), in order to provide students with more diverse offerings. A special topics course in Digital Arts may focus on specific types of digital art: digital painting, game design, installation, video art, circuit bending, computer programming, interactivity, web based art, sound art, 3D modeling and sculpting, and computer animation. (Prerequisite: DIGA101 or permission of the instructor)

#### **DIGA290 DIGITAL ARTS INTERNSHIP (1–6 CREDITS)**

This course is a contract internship with the student, the host institution, and the Studio Arts Program at IAIA. The student will have the opportunity to spend concentrated time with professionals in the area of study related to their art, education or research. Note: The internship may be taken after the first year as 290 or after the third year as 490, for one to six credits. (Prerequisite: Permission of instructor)

#### **DIGA298 DIGITAL ARTS INDEPENDENT STUDY (1–3 CREDITS)\***

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic direction of students who seek opportunities to direct their own learning in order to fulfill personal educational goals. Students will receive guidance and support from the instructor. (Prerequisites: DIGA101 and permission of the instructor. Only two independent study courses can count towards degree)

#### **DIGA301 ADVANCED DIGITAL ARTS (3 CREDITS)\***

This course focuses on combining skills and practices learned in the previous courses. Digital artwork is highly mutable and can find its way into video games, virtual reality, animation, and augmented reality. This course looks at the intersection of physical and digital artwork. Emphasis is placed on concept development as well as increased technical proficiency. Coursework encourages personal experimentation and fosters exploration into fields related to digital fabrication such as gaming, animation, and installation. (Prerequisite: DIGA201)

#### **DIGA398 DIGITAL ARTS INDEPENDENT STUDY (1–3 CREDITS)\***

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic direction of students who seek opportunities to direct their own learning in order to fulfill personal educational goals. (Prerequisites: DIGA201 and permission of the instructor. Only two independent study courses can count towards degree)

#### **DIGA401 ADVANCED DIGITAL ARTS PROJECTS (3 CREDITS)\***

In this advanced-level course students can select an area of continued investigation that further develops expressive digital based projects. Students work closely with the faculty to define a semester-long exploration of projects and research. This course will incorporate technical information on digital processes and highlights of contemporary digital art through classroom presentations. (Prerequisite: DIGA301) (Course may be repeated once to a maximum of 6 credits towards a degree.)

#### **DIGA490 DIGITAL ARTS INTERNSHIP (1–6 CREDITS)**

This course is a contract internship with the student, the host institution, and the Studio Arts Program at IAIA. The student will have the opportunity to spend concentrated time with professionals in the area of study related to their art, education, or research. Note: The internship may be taken after the first year as 290 or after the third year as 490, for one to six credits. (Prerequisite: Permission of Instructor)

#### **DIGA498 DIGITAL ARTS INDEPENDENT STUDY (1–3 CREDITS)\***

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic direction of students



who seek opportunities to direct their own learning in order to fulfill personal educational goals. (Prerequisites: DIGA301 and permission of the instructor. Only two independent study courses can count towards degree)

#### **DRWG298 DRAWING INDEPENDENT STUDY (3 CREDITS)\***

The purpose of an independent study is to provide for the unique interests and artistic direction of students who seek opportunities to direct their own learning in order to fulfill personal, educational, and creative goals. (Prerequisites: FUND221 and permission of the instructor)

#### **EDUC230 ISSUES IN INDIAN EDUCATION (3 CREDITS)**

A multi-disciplinary survey of major developments related to the education of Indigenous people in the US. Overview of pre-contact cultural, spiritual, and utilitarian basis of knowledge transfer with comparisons to developing Euro-American public and federal education policy, legislation, programs and impacts. Special topics: tribal control, boarding schools, historical trauma, decolonization of education, alternative, and best practice Indigenous strategies and local field experiences.

#### **EDUC589 INDIGENOUS TEACHING MODELS (3 CREDITS)**

This course gives the MFA student an overview of wise teaching practices, specifically looking towards Indigenous teaching models. These practices should be utilized when sharing and disseminating the student's research findings to the host community. (Prerequisite: CADM501 Residency I Seminars on Cultural Administration)

#### **ENGL098 BASIC ENGLISH I (3 CREDITS)**

A developmental writing, grammar and college skills course focusing on texts concerned with social issues. This course is intended for students whose placement test scores indicate a need for intensive study of basic language through reading, writing, listening and speaking. Students who complete the course with a grade of "C" or better will move on to Basic English II.

#### **ENGL099 ENGLISH FUNDAMENTALS II (3 CREDITS)**

The goal of this course is for students to develop college-level writing and reading skills. This course includes a required one-hour weekly lab—in addition to the two-hour lecture component—to support students' specific needs including reading, critical thinking, grammar, sentence structure, and conventional language usage. Through analysis of texts concerned with social issues, students develop paragraphs, write and revise response papers, and learn the basic essay form. Students who complete the course with a grade of "C" or better will move on to English Composition I.

#### **ENGL101 ENGLISH COMPOSITION I (3 CREDITS)**

Students develop writing skills through reading, viewing

and discussing material concerning social issues. They write responses to this material, and then revise these responses into expository essays. Students also learn different essay forms, practice a variety of writing strategies (such as writer's voice, organization, quoting other writers, how to summarize), and continue to improve grammatical skills. (Prerequisite: ENGL099 or equivalent)

#### **ENGL102 ENGLISH COMPOSITION II (3 CREDITS)**

In this course, students continue to develop writing and reading skills learned in English Composition I by focusing on creative and analytic storytelling, research, oral history, and social and ecological justice. Students will write short creative and analytic essays, learn oral history techniques, develop research skills, and integrate research into their own creative and analytic thinking. Students also will learn basic sound editing and podcast skills as a way of amplifying and sharing storytelling and research. (Prerequisite: ENGL101)

#### **ENGL200 INTRODUCTION TO CRITICAL THEORY (3 CREDITS)**

This course introduces students to the critical lenses most relevant to contemporary academia. Theories covered will vary according to the expertise of the instructor. Students will apply critical lenses to papers and projects. (Prerequisite: ENGL102)

#### **ENGL210 SURVEY OF CONTEMPORARY NORTH AMERICAN POETRY (3 CREDITS)**

This course surveys contemporary North American poetry, exploring its forms, movements, philosophies, and techniques. (Prerequisite: ENGL102)

#### **ENGL220 SURVEY OF CONTEMPORARY NORTH AMERICAN DRAMATIC LITERATURES (3 CREDITS)**

This course surveys Contemporary Native American and Multicultural performance of North America using an Indigenous framework to guide class discussions, in class dramatic readings, and literary analysis. This course will culminate in a Readers' Theatre Performance. (Prerequisite: ENGL102)

#### **ENGL230 SURVEY OF CONTEMPORARY NORTH AMERICAN FICTION (3 CREDITS)**

This course surveys Native American literature in both its traditional/historical and contemporary manifestations. (Pre- or Co-requisite: ENGL102)

#### **ENGL260 INTRODUCTION TO NATIVE AMERICAN LITERATURE (3 CREDITS)**

This course surveys Native American literature in both its traditional and contemporary manifestations. (Prerequisite or Co-requisite: ENGL102)

#### **ENGL300 CRITICAL APPLICATION (3 CREDITS)**

This is an advanced course focusing on critical theory and its



application to writing about literature. Students will read the assigned texts and apply their chosen critical lens from theoretical approaches acquired in ENGL200 to write their literary papers. (Prerequisite: ENGL200)

#### **ENGL310 SURVEY OF WORLD POETRY (3 CREDITS)**

This course surveys a representative sample of classic and contemporary poetry beyond North America. (Prerequisite: ENGL210; Pre- or Co-requisite: ENGL300)

#### **ENGL320 SURVEY OF WORLD PLAYS (3 CREDITS)**

This course surveys a representative sample of classic and contemporary plays beyond North America, including Shakespeare. (Prerequisite: ENGL220 or PERF290B)

#### **ENGL330 SURVEY OF WORLD FICTION (3 CREDITS)**

This course surveys a representative sample of classic and contemporary fiction beyond North America. (Pre- or Co-requisites: ENGL260 and ENGL300)

#### **ENGL340 INDIGENOUS JOURNALISM I (3 CREDITS)**

Indigenous journalism is a developing field in communication practice. This course covers the basic principles of news reporting, including how to research and pitch stories, how to gather information for stories and how to present stories about Indigenous people. Students will learn the history of Native American Journalism, ethical responsibilities and the importance of responsible media coverage of Indigenous Communities. (Prerequisite: ENGL102 and third-year standing)

#### **ENGL360 SEMINAR IN NATIVE AMERICAN LITERATURE (3 CREDITS)**

A continuation of Introduction to Native American literature, this course offers the student the opportunity to explore further contemporary poetry, fiction, plays, and creative nonfiction by Native American authors. The course also explores the growing body of literary criticism by Native critics. (Pre- or Co-requisites: ENGL260 and ENGL300)

#### **ENGL380 ENVIRONMENTAL LITERATURE (3 CREDITS)**

This course surveys a representative sample of writers writing of/ in the environment, including natural observation, conservation, and sustainability. The reading will be in several genres including, poetry, nonfiction and fiction. (Prerequisites: ENGL102 and third-year standing)

#### **ENGL440 INDIGENOUS JOURNALISM II (3 CREDITS)**

In this course, a continuation of Indigenous Journalism I, students will refine skills in researching, investigating, reporting, and editing stories about Indigenous people and issues, with an emphasis on feature writing and online reporting. (Prerequisite: ENGL340)

#### **ENGL460 SPECIAL TOPICS IN LITERATURE (3 CREDITS)**

This course allows an in depth study of a special topic in literature such as an author, group of authors, a literary movement, or a genre. (Prerequisite: Departmental Approval)

#### **FUND100 STUDIO FUNDAMENTALS (3 CREDITS)\***

This course emphasizes health and safety as it applies to an active studio practice. It covers the safe use of tools and materials that are critical to both 2D and 3D art production. Students will learn the safe operation of woodworking and metalworking tools and equipment through a series of articulated projects emphasizing creative problem solving through material and process.

#### **FUND101 2D FUNDAMENTALS (3 CREDITS)\***

This course is an introduction to the basic elements and vocabulary of two-dimensional design, covering line, shape, space, texture, and basic fundamentals of color. Projects will emphasize creative solutions to visual problems through the study of two-dimensional models of pictorial organization.

#### **FUND102 3D FUNDAMENTALS (3 CREDITS)\***

This foundation course is an introduction to three-dimensional form, space, materials, and methods using elements and principles of design. Inquiry is encouraged through assigned problems and readings. 3D Fundamentals provides students with basic skills, knowledge, and artistic practice to prepare them for future studies in the arts.

#### **FUND104 DIGITAL ARTS FUNDAMENTALS (3 CREDITS)\***

This course concentrates on the fundamentals of research, design, creation, and production of raster and vector digital imagery. Students will learn the foundational principles, functionality, and strategies of Adobe Photoshop for producing raster imagery and Adobe Illustrator for producing vector imagery. This course will engage students in the technical, conceptual, and aesthetic aspects of digital imagery. (Prerequisite: TECH101 or equivalent, or permission of the instructor for non-majors)

#### **FUND105 MATERIALS AND SUSTAINABILITY (3 CREDITS)**

This course integrates the traditions of Indigenous art with the principles of sustainability. Drawing from Indigenous ecological knowledge and values, students will explore how sustainable practices can be weaved into place-based and contemporary artistic expressions. Through hands-on experiences students will understand their role in the ongoing dialogue of art, environment, and cultural preservation.

#### **FUND111 DRAWING I (3 CREDITS)\***

Basic drawing materials will be covered in this introductory course. Students will be introduced to the following visual elements: line, value, form, texture, composition, and perspective. There will be an emphasis on developing perceptual





drawing skills through a series of in-class exercises and outside assignments. (Co-requisite: FUND101 or permission of the instructor for non-majors)

#### **FUND212 DRAWING II (3 CREDITS)\***

This course will focus on increasing the student's knowledge of drawing techniques and principles. Continuing emphasis is placed on developing perceptual drawing, including concepts related to pictorial space and composition. Students will begin to work with thematic drawings and experimental techniques to communicate personal solutions to given assignments. (Prerequisite: FUND111)

#### **FUND221 FIGURE DRAWING (3 CREDITS)\***

This course is an exploration of the structure, anatomy, design, and expression of the human figure. This study is experienced through a variety of drawing materials and techniques. (Prerequisite: FUND212)

#### **GAME101 INTRODUCTION TO COMPUTER ART (3 CREDITS)**

This course is a survey of the computer arts. The class will explore the history of computer art and its influences on artists, cultures, industry, and mass media.

#### **GAME201 PROGRAMMING FOR GAMING AND THE INTERACTIVE ARTS (3 CREDITS)**

This course is an introduction to industry-respected gaming engines such as Unreal Engine and Programming for Gaming, VR, and other interactive technologies. Indigenous design and story with a look at current design houses that have embraced Indigenous knowledge and story will be studied. (Prerequisite: GAME101)

#### **GAME202 INTERACTIVE ARTS AND CINEMA (3 CREDITS)**

This course explores the design and development of creative projects in relation to human/computer relations. Topics covered in this course include interaction design, electronics, and computer programming for gaming and interactive design. (Prerequisite: GAME101)

#### **GAME220 WORLD HISTORY OF ANIMATION (3 CREDITS)**

This course introduces the creative to the world of 3D modeling, animation, and FX. Applications to gaming, story, and the interactive will be covered. Techniques covered in this course include modeling, animation, motion capture technologies with applications to visual effects, 3D capture, gaming, VFX, and interactive.

#### **GAME301 3D GRAPHICS AND SIMULATION (3 CREDITS)**

This course introduces the creative to the world of 3D modeling, animation, and FX. Applications to gaming, story, and interactive will be covered. Techniques covered in this course include modeling, animation, and motion capture technologies with

applications to visual effects, 3D capture, 3D printing, gaming, and VFX. (Prerequisite: GAME201 or GAME202)

#### **GAME302 COMPUTER PROGRAMMING FOR GAMING AND INTERACTIVE ARTS (3 CREDITS)**

This course is a continuation of GAME201 studying the Unreal and Unity Gaming Engines. The course will address gaming strategy and interactivity applications. (Prerequisite: GAME201)

#### **GAME401 GAME DESIGN AND DEVELOPMENT (3 CREDITS)**

This course provides experience with design and engineering aspects of video games. It extends the study of design, digital arts, and interactive programming. (Prerequisite: GAME302)

#### **GAME403 IMMERSIVE ENVIRONMENTS (3 CREDITS)**

This course will focus on executing an immersive work of art incorporating all aspects of production in order to create a large-scale user experience. Students will propose, design, and develop an immersive work incorporating elements of virtual reality in film, performance, and stage. Students will have options to work in expanded cinematic and interactive theatre. (Prerequisite: GAME301 or GAME302)

#### **HEAL101 INTRODUCTION TO FITNESS (1 CREDIT)**

A one credit course introducing students to the major components of fitness: cardiorespiratory endurance, muscle strength, muscle endurance and flexibility, combining indoor exercises and outdoor activities. (1 credit, course may be repeated once for a maximum of 2 credits)

#### **HEAL120 BEGINNING YOGA (1 CREDIT)**

This course will be an introduction to the practice of Yoga. Students will learn various asanas, or postures, principles of alignment, approaches to the breath, and meditative awareness will be cultivated through sensitive and curious attention to one's own experience of the practice. (1 credit, course may be repeated once for a maximum of 2 credits)

#### **HEAL138 CONDITIONING I (1 CREDIT)**

This one-credit, level I course will focus on fitness/physical activity movements. Each class will provide an opportunity to learn to improve overall cardiovascular strength and endurance, physical strength, and to make personal improvements to health. (1 credit, course may be repeated once for a maximum of 2 credits)

#### **HEAL144 WEIGHT TRAINING I (1 CREDIT)**

Instruction/review of basic weight training principles, safety considerations, etiquette, exercise selection, and techniques using free weights and machines. Emphasis will be on developing a personal weight training program. (1 credit, course may be repeated once for a maximum of 2 credits)



### **HEAL150 ARCHERY (1 CREDIT)**

This course will not only introduce the skills to shooting, but also the cultural importance of archery in Indigenous communities. It will consist of safety, shooting techniques, and archery in competition and hunting. (1 credit, course may be repeated once for a maximum of 2 credits)

### **HEAL151 INTERMEDIATE ARCHERY (1 CREDIT)**

This course will build on previous skills developed in shooting, but also the cultural importance of archery in Indigenous communities. It will consist of safety, shooting techniques, and archery in competition and hunting. (Prerequisite: HEAL 150) (1 credit, course may be repeated once for a maximum of 2 credits)

### **HEAL160 CROSS COUNTRY (1 CREDIT)**

This course will help students create a personalized running plan and learn conditioning techniques that strengthens their running. Students will learn how to use their environment (place) as a means of exercise. This course will also expose students to Indigenous running cultures form around the world. (1 credit, course may be repeated once for a maximum of 2 credits)

### **HEAL161 INTERMEDIATE CROSS COUNTRY (1 CREDIT)**

This course will help students develop their previous skills in running and create a personalized running plan while learning conditioning techniques that strengthen their running. Students will learn how to use their environment (place) as a means of exercise. This course will also expose students to Indigenous running cultures form around the world. (Prerequisite: HEAL160, 1 credit, course may be repeated once for a maximum of 2 credits)

### **HEAL170 ZUMBA™ FITNESS (1 CREDIT)**

A course focusing on cardiorespiratory endurance, muscle endurance, and flexibility using exotic rhythms set to high-energy Latin and international beats to create a dynamic and enjoyable fitness program.

### **HEAL180 INDOOR CYCLING (1 CREDIT)**

An aerobic conditioning class using stationary bicycles. This course focuses on cardiorespiratory fitness and muscular endurance. Designed for individuals of various fitness levels. (1 credit, course may be repeated once for a maximum of 2 credits)

### **HEAL190 INTRODUCTION TO DISC GOLF (1 CREDIT)**

Introduction to Disc Golf is a course designed to present students to basic disc golf skills and knowledge. Emphasis will be placed on the understanding of the game, as well as techniques, strategies, and etiquette. This class is designed to be fun and interactive. Students are expected to participate and

cooperate with fellow classmates. (1 credit, course may be repeated once for a maximum of 2 credits)

### **HEAL191 BASKETBALL (1 CREDIT)**

This course will teach students the sport of basketball, including drills in offense, defense, shooting and overall physical conditioning. (1 credit, course may be repeated once for a maximum of 2 credits)

### **HEAL192 HEALTH OR FITNESS SPECIAL TOPIC (1 CREDIT)**

Health or Fitness Special Topic courses are designed to allow faculty and/or students to propose a one-credit class on a health or fitness special topic of interest or need. Special topics are those not offered in the course catalog, yet give students the opportunity to pursue an area of unique interest, need, or opportunity. All health or fitness special topics courses must be proposed and planned one semester in advance of the course. (Course may be repeated once for a maximum of 2 credits.)

### **HIST101 SURVEY OF NATIVE AMERICAN HISTORY: PRIOR TO 1865 (3 CREDITS)**

This course surveys Native American history prior to 1865. This course focuses on the development of tribal societies and civilizations in North America, relationships between the Indigenous Peoples in the United States and the European colonizers, and their relationship with the United States from its founding through the Civil War Period.

### **HIST102 SURVEY OF NATIVE AMERICAN HISTORY: 1865–1970 (3 CREDITS)**

This course will survey the history of Native North Americans from 1865–1970, during the later evolution of the United States, paying particular attention to the interrelations among Indigenous Peoples in the US, the US Government, and modern non-Native American society and culture. (Prerequisite: ENGL101)

### **HIST340 PUEBLO HISTORY (3 CREDITS)**

This course provides a history of Pueblo Peoples, drawing upon archaeology, primary documents, film, and other sources. We look at the earliest history of the Southwest to the adoption of agriculture and the development of regional cultures in the Hohokam, Mogollon, Ancestral Puebloan, and other areas. This course looks at the history of European invasion of Pueblo country, the Pueblo Revolt, and the impositions of American colonization. Finally, the course surveys the recent history of Pueblo communities. (Pre- or co-requisite: ENGL102)

### **IDST101 INTRODUCTION TO INDIGENOUS STUDIES (3 CREDITS)**

Introduction to Indigenous Studies is an interdisciplinary course which addresses issues confronting Indigenous Peoples, including identity, aesthetics, and Indigenous knowledge. The



focus of the course will be the experiences of Indigenous Peoples in the United States and Canada, although worldwide Indigenous experiences will be referenced and discussed. (Pre- or Co-requisite: ENGL101)

### **IDST150 INDIGENOUS COMMUNICATION AND LEADERSHIP (3 CREDITS)**

Indigenous leadership necessitates effective communication. We will practice the art of oratory in multiple contexts and through various technologies. This course will explore Indigenous approaches to leadership through selected readings and research as well as the study of skillful speakers and practice in the art of effective oral communication and presentation.

### **IDST201 INDIGENOUS PERSPECTIVES ON HUMOR (3 CREDITS)**

In this online course students learn about the many roles humor plays in Native American life and culture. Students examine constructive and destructive uses of humor; racial and cultural stereotypes and how these stereotypes work as colonizing forces; and laughter as an instrument of cultural liberation, as well as humor in art, literature, and oral tradition.

### **IDST202 INDIGENOUS PERSPECTIVES ON KNOWLEDGE (3 CREDITS)**

In this online course, students learn how ways of knowing relate to cultural values and social power, while they compare Indigenous knowledge systems to those of the dominant (European) culture. Students examine the value of Indigenous knowledge, particularly its potential contribution to sustainable development, to the alleviation of poverty, and to cultural survival and renewal.

### **IDST204 INDIGENOUS PERSPECTIVES OF PLACE (3 CREDITS)**

This course explores the nature of place and how different cultures conceive and orient themselves to it. As with all concepts, place doesn't exist in isolation. It is directly connected to space and location, but also to time, narrative, identity, knowledge, and movement. Online course.

### **IDST205 HOW INDIANS MADE AMERICA: AMERICAN HISTORY BEFORE COLUMBUS (3 CREDITS)**

For five hundred years the First Peoples of the Americas were seen as simple figures in a landscape, primitives in an untamed wilderness. The natural environment was pictured as almost entirely unaffected by the presence of the people who lived there. The people themselves were said to subsist on the edge of survival, deficient in culture, devoid of laws and institutions of governance, ignorant of science and natural laws. Modern scholarship and the accounts of the original inhabitants have shown this view to be completely mistaken. Far from being a pristine wilderness, the continent prior to the arrival of Europeans was constructed by Native Americans through their

agriculture, hunting and trading, building and technology, political institutions, knowledge systems, and intellectual achievement. The aim of this course is to bring that invisible historical reality back into focus. Online course.

### **IDST206 STORY WEAVING: WAYS OF KNOWING AND TELLING (3 CREDITS)**

This highly innovative course approaches the honored Indigenous traditions of Storytelling and Weaving (rugs, baskets, etc.) as tools for the preservation and transmission of knowledge (cultural, spiritual, ecological, astronomical, ethical, and historical). In addition, a special software tool called StoryWeaver has been developed especially for this course and will enable students (having minimal computer experience) to create new stories which incorporate text, image, maps, oral history, tribal stories, and the new media, including audio and video. Online course.

### **IDST210 INDIGENOUS PERSPECTIVES ON NATURE (3 CREDITS)**

This course explores the way different peoples and cultures experience and understand nature, especially the relationship between humans and the natural world, looking at a range of ideas and theories from both mainstream and Indigenous traditions of thought. This course is divided into two main sections: (1) The idea of Nature in Western and Indigenous Thought and (2) nature and the American Indian. Online course.

### **IDST215 INDIGENOUS VISUAL STUDIES (3 CREDITS)**

This course focuses on visual representation (photography, film, and hypermedia) as a form of cultural documentation and as an exploration of unique visual worlds. Both the colonial project and Indigenous agency are presented as vantage points to understanding strategies of appropriation, commercialization, and political representation. Online course.

### **IDST251 INDIGENOUS INQUIRY: WE WRITE, THEY LISTEN (3 CREDITS)**

Indigenous Inquiry is a course focused on reading and creating scholarship regarding Indigenous issues. The readings come from the disciplines of history, anthropology, literature, political science, and the arts. Time will be spent understanding the functions of a literature review and how to write one. It is intended that this class will also provide scaffolding for subsequent research coursework. (Prerequisite: ENGL102)

### **IDST 290 INTERNSHIP I (1–6 CREDITS)**

Internships place students within existing organizations to learn directly from fellow employees, volunteers, clients and others. Internships provide valuable hands-on, real world opportunities for student learning to deepen and strengthen classroom instruction and prepare students for professional careers in their chosen fields. Students report to workplace supervisors and



fulfill workplace expectations to receive academic credit. All students keep a journal to document their learning. They will write a final reflective paper. Workplace supervisors will complete an evaluation form commenting on student's learning in the workplace.

#### **IDST295 APPRENTICESHIP I (1–6 CREDITS)**

Apprenticeships place students in a direct one-on-one mentoring relationship with an elder, a master artist, or a cultural expert who is willing to share their expertise and experience with an IAIA student. The student is to provide assistance to the mentor on a specific project or undertaking. In this way, through observation and direct involvement, students will become familiar with new artistic processes, cultural practices, and related approaches. All students keep a journal to document their learning. Each student will write a final reflective paper. Mentors will complete an evaluation commenting on student learning through this experience.

#### **IDST390 COLLOQUIA (1–3 CREDITS)**

These courses provide a mechanism for exploring, in seminar form, a variety of topics and issues that impact major programs and individual disciplines. Different courses will be offered each semester depending on the availability of faculty and student interest. (Prerequisite: Instructor consent)

#### **IDST400 DATA SOVEREIGNTY (3 CREDITS)**

This course aims to highlight the needs and growing movement in research, ownership, and community involvement in Indigenous data management. These needs can pertain to tribal business ventures, tribal education, and various sorts of cultural documentation. This class will help students become familiar with tribal data and why managing it moves beyond Western policies and laws and is instead a sovereign right. (Prerequisites: IDST101 and ENGL102)

#### **IDST451 SENIOR SEMINAR (3 CREDITS)**

The Senior Seminar is a course for seniors who are preparing for IDST499 Senior Project. This course focuses on developing research protocols for conducting the Senior Project. Students establish the form of research their Senior Project will take, develop data collection instruments and an annotated bibliography, and secure necessary permissions to conduct their Senior Project. The final product of the course is a research protocol to guide the Senior Project. (Prerequisite: MUSM 320)

#### **IDST 490 INTERNSHIP II (1–6 CREDITS)**

Internships place students within existing organizations to learn directly from fellow employees, volunteers, clients, and others. Internships provide valuable hands-on real world opportunities for student learning to deepen and strengthen classroom instruction and prepare students for professional careers in their chosen fields. Students report to workplace supervisors and

fulfill workplace expectations to receive academic credit. All students keep a journal to document their learning. They will write a final reflective paper. Workplace supervisors will complete an evaluation form commenting on student's learning in the workplace.

#### **IDST495 APPRENTICESHIP II (1–6 CREDITS)**

Apprenticeships place students in a direct one-on-one mentoring relationship with an elder, a master artist, or a cultural expert who is willing to share their expertise and experience with an IAIA student. The student is to provide assistance to the mentor on a specific project or undertaking. In this way, through observation and direct involvement, students will become familiar with new artistic processes, cultural practices, and related approaches. All students keep a journal to document their learning. Each student will write a final reflective paper. Mentors will complete an evaluation commenting on student learning through this experience.

#### **IDST499 SENIOR PROJECT (3 CREDITS)**

The Senior Project is an experiential research course for seniors only and will be either research-based or community based (action research). The Senior Project will provide a mechanism for the student to produce a project that culminates the student's experience at IAIA and reflects the student's growth, leadership, and scholarship.

#### **IDST516 TRIBAL SOVEREIGNTY AND GOVERNANCE RIGHTS (3 CREDITS)**

This course will delve into the history of tribal governance as designed by pressures from federal Indian law and policy, and look to the contemporary issues of tribal sovereignty confronting tribes and tribal government. Tribal governmental policy issues of legal, economic, and sociopolitical rights will be addressed. (Prerequisite: CADM501 Residency I Seminars on Cultural Administration)

#### **JEWL121 INTRODUCTION TO JEWELRY /METALS (3 CREDITS)\***

This course offers a general background in the manipulation of nonferrous metals (copper, brass, sterling silver) from sheet, wire, and grain into three-dimensional forms through forming, construction, and casting. Techniques include soldering, riveting, piercing, surface embellishment, and lost wax casting. The course emphasizes technique, safety, experimentation, design, and concept development. (Prerequisite: FUND102 or permission of the instructor for non-majors)

#### **JEWL221 INTERMEDIATE JEWELRY/METALS (3 CREDITS)\***

This course stresses further development of technique by creating more complex designs and exploring personal expression. Techniques include stamp making, forging, stone setting, enameling, and raising. Material is presented through a series of demonstrations, slide lectures, and reading





assignments that will create a technical, historical, and conceptual framework for an idea formation process. (Prerequisite: JEWL121)

#### **JEWL223 SPECIAL TOPICS IN JEWELRY/METALS (3 CREDITS)\***

Special Topics in Jewelry/Metals courses allow the student to concentrate on a focused technique and area of study (applied or theory). (Prerequisite: JEWL121 or permission of instructor)

#### **JEWL290 JEWELRY/METALS INTERNSHIP (1–6 CREDITS)**

This course is a contract internship with the student, the host institution, and the Studio Arts Program at IAIA. The student will have an opportunity to spend concentrated time with professionals in the area of study related to their art, education or research. Note: This internship may be taken after the first year as 290 or after the third year as 490 for one to six credits.

#### **JEWL295 JEWELRY/METALS APPRENTICESHIP (1–6 CREDITS)**

Apprenticeships place students in a direct one-on-one mentoring relationship with an elder, a master artist, or cultural expert who is willing to share their expertise and experience with an IAIA student. The student is to provide assistance to the mentor on a specific project or undertaking. In this way, through observation and direct involvement, students will become familiar with new artistic processes, cultural practices, and related approaches. All students keep a journal to document their learning. Each student will write a final reflective paper. Mentors will complete an evaluation commenting on student learning through this experience. Note: This apprenticeship may be taken after the first year as 295 or after the third year as 495 for one to six credits.

#### **JEWL298 JEWELRY/METALS INDEPENDENT STUDY (1–3 CREDITS)\***

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic direction of students who seek opportunities to direct their own learning in order to fulfill personal educational goals. (Prerequisites: JEWL121 and permission of the instructor)

#### **JEWL321 ADVANCED JEWELRY/METALS (3 CREDITS)\***

This course emphasizes increasing skill development. Techniques include lapidary, mechanics, advanced casting, and hollow forming processes. A continuation of concept development and a more individualized direction in materials and processes is emphasized. (Prerequisite: JEWL221)

#### **JEWL398 JEWELRY/METALS INDEPENDENT STUDY (1–3 CREDITS)\***

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic direction of students who seek opportunities to direct their own learning in order to

fulfill personal educational goals. (Prerequisites: JEWL121 and permission of the instructor)

#### **JEWL421 ADVANCED JEWELRY/METALS PROJECTS (3 CREDITS)\***

In this advanced-level course students will select an area of continued investigation that further develops expressive jewelry and metalsmithing projects. Students work closely with the faculty to define a semester-long exploration of projects and research. This course will incorporate technical information on processes and highlights of contemporary and historical jewelry and metalsmithing through classroom presentations (Prerequisite: JEWL321) Course may be repeated once to a maximum of 6 credits towards a degree.)

#### **JEWL490 JEWELRY/METALS INTERNSHIP (1–6 CREDITS)**

This course is a contract internship with the student, the host institution, and the Studio Arts Program at IAIA. The student will have an opportunity to spend concentrated time with professionals in the area of study related to their art, education or research. Note: This internship may be taken after the third year as 490 for one to six credits.

#### **JEWL495 JEWELRY/METALS APPRENTICESHIP (1–6 CREDITS)**

Apprenticeships place students in a direct one-on-one mentoring relationship with an elder, a master artist, or cultural expert who is willing to share their expertise and experience with an IAIA student. The student is to provide assistance to the mentor on a specific project or undertaking. In this way, through observation and direct involvement, students will become familiar with new artistic processes, cultural practices, and related approaches. All students keep a journal to document their learning. Each student will write a final reflective paper. Mentors will complete an evaluation commenting on student learning through this experience. Note: This apprenticeship may be taken after the first year as 295 or after the third year as 495 for one to six credits.

#### **JEWL498 JEWELRY/METALS INDEPENDENT STUDY (1–3 CREDITS)\***

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic direction of students who seek opportunities to direct their own learning in order to fulfill personal educational goals. (Prerequisites: JEWL121 and permission of the instructor)

#### **LANG101 TRIBAL LANGUAGE STUDY (3 CREDITS)**

A course that allows the student to study their tribal language or a tribal language in which they are interested. The student can pursue an independent study, study through commercial language learning programs, or study in a classroom setting or online. The independent study and the classroom setting will be



a collaboration between IAIA and the entity providing the independent study or the classroom/online setting. Students using a commercial language product will complete all testing and evaluation instruments included in the commercial product. (Consent by the Chair of ILS required) Additional fees may be required.

#### **LANG102 TRIBAL LANGUAGE STUDY (3 CREDITS)**

A course that allows the student to study their tribal language or a tribal language in which they are interested. The student can pursue an independent study, study through commercial language learning programs, or study in a classroom setting or online. The independent study and the classroom setting will be a collaboration between IAIA and the entity providing the independent study or the classroom/online setting. Students using a commercial language product will complete all testing and evaluation instruments included in the commercial product. (Consent by the Chair of ILS required) Additional fees may be required.

#### **LIBS103 THE IAIA EXPERIENCE (3 CREDITS)**

This course provides first-semester students with the tools, strategies, and resources needed for their transition to IAIA with its mission of empowerment, creativity, and lifelong learning. Students will connect with peers as they explore the positive impact of higher education from an Indigenous perspective. A variety of academic and personal management skills will be developed through a process of self-awareness.

#### **LIBS111 GLOBAL CLIMATE JUSTICE: INDIGENOUS PERSPECTIVES (3 CREDITS)**

This course will explore the current science and sociopolitical issues surrounding climate change and its effects on Indigenous peoples across the globe. Through understanding of geography and analysis of political, economic, and social power structures, students will evaluate and explore how climate change is affecting Indigenous communities, and ways they are responding. Students will explore human and ecological rights as they relate to global climate justice. (Prerequisites: LIBS103 and ENGL099 or equivalent)

#### **LIBS290 INTERNSHIP I (1–6 CREDITS)**

Internships place students within existing organizations to learn directly from fellow employees, volunteers, clients, and others. Internships provide valuable hands-on real world opportunities for student learning to deepen and strengthen classroom instruction and prepare students for professional careers in their chosen fields. Students report to workplace supervisors and fulfill workplace expectations to receive academic credit. All students keep a journal to document their learning. They will write a final reflective paper.

Workplace supervisors will complete an evaluation form commenting on student's learning in the workplace.

#### **LIBS490 INTERNSHIP II (1–6 CREDITS)**

Internships place students within existing organizations to learn directly from fellow employees, volunteers, clients, and others. Internships provide valuable hands-on real world opportunities for student learning to deepen and strengthen classroom instruction and prepare students for professional careers in their chosen fields. Students report to workplace supervisors and fulfill workplace expectations to receive academic credit. All students keep a journal to document their learning. They will write a final reflective paper. Workplace supervisors will complete an evaluation form commenting on student's learning in the workplace.

#### **MATH097 SUMMER BRIDGE MATH EXPERIENCE (0 CREDITS)**

This course is designed to provide students with beginning and intermediate arithmetic skills through experiential activities and projects. Students gain confidence and aptitude for real-world math application, ACCUPLACER testing, and their MATH courses taken as part of their degree plan.

#### **MATH098 FOUNDATIONS OF MATHEMATICS (3 CREDITS)**

This course is designed to provide students with beginning and intermediate arithmetic skills and measurements. This course requires a weekly one-hour lab in addition to the two-hour lecture portion of the class, providing time and support for students to work on material covered during the lecture portion of the class. Logic in problem solving techniques and the use of hand-held calculators are included in course content. Students who complete the course with a "C" or better will move on to MATH099.

#### **MATH099 QUANTITATIVE REASONING (3 CREDITS)**

This course provides an in-depth study of fractions, ratios, and percentages. This course requires a weekly one-hour lab, providing time and support for students to complete work on experiments and projects using the concepts presented in class. These concepts include measurement, basic algebra, basic geometry, and basic statistics. Students who complete the course with a "C" or better will move on to college math. (Prerequisite: MATH098 or equivalent)

#### **MATH102 DISCOVERING THE ART OF MATHEMATICS (3 CREDITS)**

This course provides an inquiry-based approach to investigating the connections between mathematics, art, culture, and nature. Students will explore a variety of topics and problems which may include (but are not limited to): Geometry, Number Theory, Group Theory, Game Theory, and Calculus. Students' satisfactory completion of collaborative classroom activities,



projects, homework, and presentations will be integral to success in this course. (Prerequisites: MATH099 or equivalent)

### **MATH104 NUMBERS AND SOCIETY I (3 CREDITS)**

This course provides an introduction to logic, the process of collecting, analyzing, and displaying data. Students will understand concepts in statistics, carry out basic procedures of data analysis, and interpret data using quantitative and logical thinking and reasoning. Students will make connections between the use of statistics in society and in their lives. (Prerequisite: MATH099 or equivalent; Co-requisite: option of taking paired MATH099 section concurrently)

### **MATH106 MATHEMATICS OF SOCIAL CHOICE AND POLITICS (3 CREDITS)**

Students will apply mathematical reasoning to various problems arising in politics and social sciences. The first focus will be an analysis of election procedures, in both two and multi-candidate elections. Students will then explore the role of mathematics in apportionment and the mathematics of gerrymandering. Other topics may be discussed as time allows (e.g., game theory, probability). (Prerequisite: MATH099 or equivalent.)

### **MUSM110 INTRODUCTION TO REPATRIATION: RECLAIMING OUR CULTURES (3 CREDITS)**

This course examines the basic concerns of cultural repatriation and its ramifications concerning museum collections policy, practice and tribal collaboration. Various laws that have affected Native Americans leading up to the 1990 federal legislation on repatriation, the Native American Graves Protection and Repatriation Act (NAGPRA), will be reviewed as well as pre-NAGPRA case studies.

### **MUSM120 INTRODUCTION TO CURATION AND RESEARCH: MAINTAINING OUR TRADITIONS (3 CREDITS)**

This introductory course on curation reviews basic exhibit design theories and their application to planning and designing an exhibit. This includes the importance of community input, researching an exhibit topic, applying theories of art to exhibit design, exhibit needs and resources, and labeling and lighting techniques. Theoretical and practical issues will be balanced via projects that allow the student to apply the knowledge that they gain throughout the course.

### **MUSM130 INTRODUCTION TO COLLECTIONS CARE: CARING FOR OUR CULTURAL PROPERTY (3 CREDITS)**

Issues surrounding the care and management of Indigenous cultural objects will be examined including handling, examination, registration, identification, cataloging, storage, environmental controls, and traditional care. Topics include current collections policies, ethics, and culturally-specific concerns.

### **MUSM190 ART AND EXHIBIT PREPARATION (3 CREDITS)**

Designed for students in all the degree programs, this course introduces the practical elements of preparing artwork for exhibition. Students will learn to mat and frame two-dimensional art, prepare brackets, mounts and pedestals for three-dimensional objects, and utilize cases and mannequins, and other forms of display for three-dimensional artwork. Following the exhibit schedule of the Contemporary Edge Gallery, students will become involved in all aspects of exhibit installation, gallery openings and de-installation. A work record is maintained as the core documentation of the course.

### **MUSM220 INTRODUCTION TO DIGITAL CURATION (3 CREDITS)**

This course focuses on the new realm of digital media as it pertains to exhibit design and audience presentation. Museums' exhibits within the 21st century are expanding upon audience education and interaction not only by incorporating new media, but also making the exhibits deployable to the web. This course will take the student through a step-by-step process in creating museum specific media to support exhibitions as well as add to a museum's permanent record of exhibitions in a digital format. (Prerequisite: MUSM120)

### **MUSM230 INDIGENOUS COLLECTIONS CARE PROTOCOL (3 CREDITS)**

This course examines issues of collections management and preservation from an Indigenous perspective. Students explore and discuss the appropriateness of western concerns for pristine preservation in relation to Indigenous cultural concerns; collections care protocol drafted by Indigenous groups from the United States, Canada, New Zealand, Africa, and Australia are reviewed and discussed. (Prerequisite: MUSM130)

### **MUSM234 BASICS OF ARCHIVAL MANAGEMENT (3 CREDITS)**

Practical archival management provides students basic training in the development and maintenance of archival materials including archives, manuscripts, photographic and oversized materials, ephemera, and audio-visual collections. The course includes intensive readings on archival theory and best practices as well as hands-on instruction in selection, arrangement, description, digitization, outreach, access, and reference. Specific attention is given towards professional protocols related to access to culturally sensitive materials and policy development. This course fulfills upper-level Museum Studies electives requirements. (Prerequisite: ENGL102)

### **MUSM240 INDIGENOUS CURATORIAL METHOD AND PRACTICE (3 CREDITS)**

Students will analyze Indigenous curatorial theories, methodologies and current practices, along with models of



community involvement and collaboration. The integration of theoretical knowledge, exhibit planning, and design and installation techniques will be utilized in the preparation and presentation of an independent exhibition. (Prerequisites: ENGL102 and MUSM120)

#### **MUSM260 ORAL HISTORIES RESEARCH (3 CREDITS)**

Students will learn how to create, administer, and use oral history projects in their research and communities. The course will present them with a basic understanding of the professional considerations involved with oral history, the pitfalls, ethical considerations, technical aspects, and the benefits of a detailed program for communities. This course fulfills upper-level Museum Studies elective requirements. (Prerequisite: Students with second-year standing or above)

#### **MUSM291 MUSEUM PRACTICUM (3 CREDITS)**

This course offers degree-seeking Museum Studies students personal insight into the various leadership roles with the field. Museum professionals are asked to share their experiences on practical issues they face on a day-to-day basis. This includes collections management, object preservation, exhibit design and installation, research, and cultural reclamation. Students will prepare a 1,000-word written statement of their professional interest track, an electronic portfolio with samples of their academic work, and an oral presentation to the Museum Studies Review Committee.

#### **MUSM310 ISSUES IN REPATRIATION (3 CREDITS)**

This course begins with a review of the Native American Graves Protection and Repatriation Act (NAGPRA) of 1990, and then examines and assesses the overall impact of repatriation from the implementation of NAGPRA to the present day through case studies involving Indigenous peoples across the globe. This course fulfills upper-level Museum Studies elective requirements. (Prerequisites: ENGL102 and students with second-year standing or above)

#### **MUSM320 RESEARCH METHODS (3 CREDITS)**

This class seeks to understand how knowledge is acquired and interpreted. Students will be required to carry out a special research project of their choosing in order to fully understand the uses of primary and secondary research materials. Western scholarly approaches to the disciplines of art history, ethnography, autobiography, and oral history will be examined and discussed in relationship to Indigenous scholarly traditions. (Prerequisite: MUSM240; for non-Museum Studies majors the Prerequisites are: ENGL102 and students with second-year standing or above)

#### **MUSM355 MUSEUM EDUCATION AND PUBLIC AWARENESS (3 CREDITS)**

The field of museum education continues to evolve as Native American communities challenge the ways in which they are represented within museum exhibits. Museums and exhibitions are now emerging as tools of empowerment, as Native American collaborative researchers interpret and present their own histories and cultural objects. The course explores the role of the Museum Educator and the theories and practices utilized within the field of museum education, as well as facets of museum educational outreach such as educational programming development, strategic planning, interpreter and docent training, teaching kits, and exhibit evaluation. (Prerequisites: ENGL102 and students with second-year standing or above)

#### **MUSM358 MUSEUM STUDIES TEACHING ASSISTANT (1–6 CREDITS)**

Undergraduate teaching assistants (TAs) make valuable contributions to the classroom and learn important skills while acting as support for their instructor and as mentors for their student colleagues.

This credit-based supportive experience requires that:

1. The student has taken the same or equivalent course and earned a grade of B+ or higher,
2. The student must be able to commit to attending each class time, and
3. The student must adhere to the “IAIA Guidelines for Undergraduate Teaching Assistants.”

(Prerequisite: third year standing and passing of TA course or its equivalent with a B+ or higher)

#### **MUSM370 SPECIAL STUDIES (3 CREDITS)**

This course is designed to expand the possibilities for the IAIA and guest faculty to teach courses on a one-time basis on a variety of topics not otherwise offered in the curriculum. See online catalog for the semester’s topic details. This course fulfills upper-level Museum Studies elective requirements. (Prerequisites: Museum Studies students with third-year standing or above, or by permission of the instructor)

#### **MUSM390 MUSEUM INTERNSHIP I (1–6 CREDITS)**

This course is a contract internship with the student, the host institution, and the IAIA Museum Studies program. The student will have an opportunity to spend concentrated time with professionals in one or more areas of the museum discipline: exhibitions, collections management, conservation, education or administration, at either the IAIA Museum of Contemporary Native Arts (MoCNA) or other local or national museums. (Prerequisite: Instructor consent)





### **MUSM395 APPRENTICESHIP I (1–3 CREDITS)**

Museum Studies apprenticeships place students in a direct one-on-one mentoring relationship with an elder, a professional in the field, or a cultural expert who is willing to share their expertise and experience with an IAIA Museum Studies student. The student is to provide assistance to the mentor on a specific project or undertaking. In this way, through observation and direct involvement, students will become familiar with specific and unique aspects of the field.

### **MUSM398 INDEPENDENT STUDY I (1–3 CREDITS)**

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic direction of IAIA students who seek opportunities to direct their own learning in order to fulfill personal educational goals. This course fulfills upper-level Museum Studies electives requirements. (Prerequisite: Museum Studies students with second-year standing or above)

### **MUSM410 CULTURAL RECLAMATION AND INTELLECTUAL PROPERTY RIGHTS (3 CREDITS)**

The course will begin with a review of the Native American Graves Protection and Repatriation Act (NAGPRA) of 1990, and will then explore repatriation issues not covered under NAGPRA such as Intellectual Property Rights (IPR) vs. Indigenous Property Protection and Responsibility (IPPR), biopiracy and the patenting of various tangible and intangible cultural properties. This course fulfills upper-level Museum Studies electives requirements. (Prerequisites: ENGL102 and students with second year standing or above)

### **MUSM425 BEING EXHIBITED: HISTORY AND THEORY OF MUSEUM DISPLAYS (3 CREDITS)**

This course examines the theory and history of museum displays from medieval reliquaries and early curiosity cabinets of the 16th and 17th centuries to 21st-century exhibits by Indigenous curators. Special attention will be paid to the way specific movements within the museum field have presented Indigenous peoples, cultures, and artifacts and the ways that museum theory has been altered as a result of Indigenous peoples asserting their opinions regarding museum collections and exhibitions. This course fulfills upper-level Museum Studies electives requirements. (Prerequisites: ENGL102 and students with third-year standing or above)

### **MUSM430 ISSUES IN CONSERVATION (3 CREDITS)**

This course explores current issues in the specialized area of museum and cultural center collections and their preventive maintenance. Through readings, lectures, discussions, and hands-on experience, students address issues of conservation and preservation as they relate to Indigenous ideologies. Demonstrations and supervised practica examine real-life situations of cultural conservation and preservation from

Indigenous perspectives. (Prerequisite: Students with third-year standing or above)

### **MUSM464 MUSEUM ADMINISTRATION (3 CREDITS)**

This course will cover all areas of the legal principles that guide museum administration including the responsibilities of museum directors and boards of trustees, educational programming, public relations, marketing, and audience development. The focus will be on the IAIA Museum with comparative studies and current trends discussed by other local tribal museum professionals. (Prerequisite: Museum Studies students with third-year standing or above)

### **MUSM465 GRANT WRITING FOR THE PROFESSIONAL (3 CREDITS)**

This course is designed to provide students with information on researching and writing grants for both institutional and individual projects. This course fulfills upper-level Museum Studies electives requirements. (Prerequisites: ENGL102 and students with third-year standing or above)

### **MUSM480 SENIOR THESIS I (6 CREDITS)**

Senior Thesis I is the first of two senior thesis courses that incorporates thesis research into a formal senior thesis paper and senior thesis exhibit. Within the MUSM480 Senior Thesis I course, the student conducts extensive research upon their chosen curatorial topic and submits a faculty-approved thesis paper. (Prerequisite: Museum Studies students with fourth-year standing)

### **MUSM485 SENIOR THESIS II (6 CREDITS)**

This course follows the MUSM480 Senior Thesis I course and incorporates last semester's thesis research work. As the final capstone of the baccalaureate experience, this project-focused course allows students the opportunity to apply their curatorial knowledge by researching, designing, and installing their own senior thesis exhibit. The exhibit components will then be added to the student's senior thesis paper, making their baccalaureate thesis complete.

### **MUSM490 MUSEUM INTERNSHIP I (1–6 CREDITS)**

This course is a contract internship with the student, the host institution, and the IAIA Museum Studies program. The student will have an opportunity to spend concentrated time with professionals in one or more areas of the museum discipline: exhibitions, collections management, conservation, education, or administration at either the IAIA Museum of Contemporary Native Arts (MoCNA) or other local or national museums. (Prerequisites: MUSM390 and Museum Studies students with third- or fourth-year standing)



### **MUSM495 APPRENTICESHIP I (1–3 CREDITS)**

Museum Studies apprenticeships place students in a direct one-on-one mentoring relationship with an elder, a professional in the field, or a cultural expert who is willing to share their expertise and experience with an IAIA Museum Studies student. The student is to provide assistance to the mentor on a specific project or undertaking. In this way, through observation and direct involvement, students will become familiar with specific and unique aspects of the field.

### **MUSM498 INDEPENDENT STUDY II (1–3 CREDITS)**

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic direction of IAIA students who seek opportunities to direct their own learning in order to fulfill personal educational goals. This course fulfills upper-level Museum Studies electives requirements. (Prerequisites: MUSM398 and Museum Studies students with third- or fourth-year standing)

### **MUSM517 PROTOCOLS SURROUNDING ETHNOGRAPHICAL MATERIAL (3 CREDITS)**

Protocols Surrounding Ethnographical Material surveys how anthropologists theorize about art and material culture. This course integrates new methodologies and practices in collaborating on field research with and disseminating information on cultural material to originating communities. (Prerequisite: CADM501 Residency I Seminars on Cultural Administration)

### **MUSM526 CURATORIAL AND COLLECTIONS ADMINISTRATION (3 CREDITS)**

In order to support collections and exhibitions departments in their impetus to develop and expand upon their community engagement, museum and cultural center administrators need to be cognizant of each department's roles and responsibilities. This course begins by looking at collections and exhibition practices, and then moves into how upper-level administrators can support their growth, outreach, and audience programming ventures. (Prerequisite: CADM501 Residency I Seminars on Cultural Administration)

### **MUSM543 LEGAL AND REPATRIATION ISSUES IN MUSEUM ADMINISTRATION (3 CREDITS)**

Museum administrators need to be aware of the legal requirements pertaining to their institutional activities. This course focuses on museum governance, tax exempt status, federal laws, and both legal and ethical practices concerning exhibits, collections, and artists' rights. (Prerequisite: MUSM526 Curatorial and Collections Administration)

### **NAST398 INDEPENDENT STUDY (1–3 CREDITS)**

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic direction of IAIA

students who seek opportunities to direct their own learning in order to fulfill personal educational goals. (Prerequisite: third-year standing)

### **NAVJ101 ELEMENTARY NAVAJO I (3 CREDITS)**

This course introduces Navajo speech forms, meta-linguistic skills, the Navajo alphabet, vocabulary, and the grammatical structure of simple and complex sentences.

### **NAVJ102 ELEMENTARY NAVAJO II (3 CREDITS)**

A continuation of Elementary Navajo I, this course is intended for both Navajo and non-Navajo speakers. (Prerequisite: NAVJ101 or consent of instructor)

### **PERF101 INTRODUCTION TO PERFORMANCE POETRY (3 CREDITS)**

This performance-based course is designed to increase student proficiency with language and celebrate self-expression. (Prerequisite: ENGL101)

### **PERF105 ACTING I (3 CREDITS)**

This course explores basic technique and scene study. Work is organized around the development of improvisational skill, observation, sensitivity towards others, and sensory awareness exercises.

### **PERF120 INTRODUCTION TO INDIGENOUS PERFORMANCE (3 CREDITS)**

As an introduction to Indigenous theater, this course is an examination of ceremonial and ritual performance comprised of Indigenous knowledge systems and traditions. This class will include a survey of theatrical practice, its history, artists, and evolution.

### **PERF121 PLAYWRITING I (3 CREDITS)**

This course explores basic technique and scene study. Work is organized around the development of improvisational skill, observation, sensitivity towards others, and sensory awareness exercises.

### **PERF142 INDIGENOUS INFLUENCES IN MUSIC AND CULTURE OF THE U.S. (3 CREDITS)**

This course illuminates the study of musical contributions by Native Americans and their influence on U.S. music in the areas of blues, jazz, rock, popular music and classical. This course further explores the political and cultural impact that Native musical presence has had on U.S. culture.

### **PERF180 STORY-TELLING (3 CREDITS)**

This is an introduction to the practice of oral and written narrative traditions as exemplified through the art of story "telling." Participants explore a variety of oral and textual storytelling practices and techniques. (Prerequisite: ENGL101)



### **PERF194 COSTUME AND REGALIA (3 CREDITS)**

This course introduces the goals and methods of designing apparel for performance that includes historical and modern Native American regalia and draws upon ancient traditions. (Prerequisite: ENGL102)

### **PERF195 TECHNICAL THEATER PRODUCTION (3 CREDITS)**

Introduction to the equipment, technologies, and language used by technicians and designers when working in the sound and lighting areas of technical theater. Students will examine the function and operation of equipment as well as explore the sound and lighting processes.

### **PERF205 ACTING II (3 CREDITS)**

This course continues the development of characterization skills, utilizing scene study, and monologues in increasing variety and sophistication. Each student will perform publicly at the end of the semester with the use of costumes and properties (Prerequisite: PERF105)

### **PERF209 ECO THEATER (3 CREDITS)\***

This course introduces students to the history of environmental and ecological performance. Students learn techniques for devising original performances and the class will culminate in a performance event based on environmental themes. This course uses texts, videos, and objects to explore environmental issues and then transfer our ideas into a performance piece (Prerequisite: PERF105)

### **PERF221 PLAYWRITING II (3 CREDITS)**

This is an intermediate course for students to further develop their playwriting skills, using the critical vocabulary of dramatic writing to critique constructively. (Prerequisite: CRWR121 or PERF121, Pre or Co-requisite ENGL101)

### **PERF230 DANCE APPRECIATION (3 CREDITS)**

This course will cover multiple forms of dance through lectures, movement and videos. Students learn about a broad range of traditional dance forms from around the world and about the history of popular contemporary dance styles such as Modern, Jazz, Pow-wow, Hip Hop and Tango. Students will also learn about a number of traditional Indigenous dance forms and exciting, groundbreaking innovations in Native Dance performance.

### **PERF242 FUNDAMENTALS OF MUSIC KNOWLEDGE (3 CREDITS)**

This course is primarily intended for students with little or no previous musical experience. It introduces music notation and basic music theory topics such as intervals, scales, keys, and chords, as well as basic rhythm skills. This experience also provides for those who would like to extend their musicianship skills through ensemble work and voice.

### **PERF250 PERFORMANCE PRACTICUM (3 CREDITS)\***

This practicum course is an intensive course that gives students the opportunity to go through the process of preparing and putting on a short play or performance. Students work with a short one-act script under the direction of faculty and take on various roles in the process of staging that script from start-to-finish. The course ends in two final performances where students participate as actors, stage managers, technicians, costume designers, dramaturgs and any other roles needed for the particular production. (Prerequisites: ENGL101, FUND100, PERF105)

### **PERF260 SOUND TECHNOLOGY FOR PERFORMANCE (3 CREDITS)\***

Whether you are a performer, musician, technician, or engineer, you need to utilize sound for your production. In this class, you will learn what sound is, how to create, how to capture, how to manipulate, how to reproduce, and how to transmit sound. By the end of the semester, you'll know how to mix and capture sound in a variety of situations, live performances, studio recordings, podcasts, and more. You will also explore the use of ProTools for recording and editing sound.

### **PERF280 INTERNSHIP I (3 CREDITS)**

This course is a contract internship with the student, the host institution and the IAIA Performing Arts Minor. The student will have an opportunity to spend concentrated time with professionals in theater, dance, music or other performing arts organizations or institutions. All students keep a journal to document their learning. They will write a final reflective paper. Workplace supervisors will complete an evaluation form commenting on student's learning in the workplace (Prerequisite: Instructor consent)

### **PERF290 SPECIAL TOPICS COLLOQUIUM IN PERFORMANCE ARTS (1–3 CREDITS)**

These courses provide a mechanism for exploring a variety of topics and issues that impact theater, performance, and related areas. Different courses will be offered each semester depending on the availability of faculty and student interest. (Prerequisite: ENGL101 and Instructor consent)

### **PERF298 INDEPENDENT STUDY (3 CREDITS)**

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic direction of IAIA students who seek opportunities to direct their own learning to fulfill personal educational goals. (Prerequisites: Permission of the Program Director and Instructor)

### **PERF305 ACTING III (3 CREDITS)**

This course continues the development of characterization skills, utilizing scene study in increasing variety and



sophistication. Students will explore and apply Indigenous methods of dramatic performance.

### **PERF310 PUPPETRY I, MASK AND SHADOW THEATER (3 CREDITS)\***

This course integrates visual art, storytelling, music, movement and theatre performance through the use of puppetry. This course includes the building and use of shadow and/or mask puppets with the melding of original music composition and movement. (Prerequisite: FUND100)

### **PERF321 PLAYWRITING III (3 CREDITS)**

This course is an advanced workshop for students concentrating on playwriting. (Prerequisite: CRWR221 or PERF221, Pre or Co-requisite ENGL102)

### **PERF340 THEATRICAL IMPROVISATION (3 CREDITS)\***

The course introduces students to the basic elements of theatrical improvisation and story performance. We will use multiple techniques to explore short and long form improvisation and story-telling. From comedic improv games, to collaborative story-telling and scene creation, students will gain confidence and the ability to spontaneously develop original and interesting content. (Prerequisites: ENGL101 and PERF105)

### **PERF350 PERFORMANCE PRACTICUM II (3 CREDITS)\***

The practicum course is an intensive course that gives students the opportunity to go through the process of preparing and putting on a short play or performance. Students work with a short one-act script under the direction of faculty and take on various roles in the process of staging that script from start-to-finish. The course ends in two final performances where students participate as actors, stage managers, technicians, costume designers, dramaturgs and any other roles needed for the particular production. (Prerequisite: PERF250)

### **PERF375 QUEER/TWO-SPIRIT PERFORMANCE (3 CREDITS)\***

This course explores the complex history, struggle, and resiliency of gay, lesbian, bisexual, transgender, queer, intersex and Two-Spirit LGBTQI2 performance. Students will create their own art or performance pieces. (Prerequisites: ENGL101, PERF105; Pre or Co-requisite: ENGL102)

### **PERF380 INTERNSHIP II (3 CREDITS)**

This course is a contract internship with the student, the host institution and the IAIA Performing Arts Minor. The student will have an opportunity to spend concentrated time with professionals in theater, dance, music, or other performing arts organizations or institutions. All students keep a journal to document their learning. They will write a final reflective paper. Workplace supervisors will complete an evaluation form commenting on student's learning in the workplace. (Prerequisite: Instructor consent; PERF280)

### **PERF385 APPRENTICESHIP (1–6 CREDITS)**

Apprenticeships place students in a direct one-on-one mentoring relationship with an elder, a master artist, or a cultural expert who is willing to share their expertise and experience with a student. The student is to provide assistance to the mentor on a specific project or undertaking. In this way, through observation and direct involvement, students will become familiar with new artistic processes, cultural practices, and related approaches. All students keep a journal to document their learning. Each student will write a final reflective paper. Mentors will complete an evaluation commenting on student learning through this experience. (Prerequisites: Sophomore level or higher and permission of Program Director)

### **PERF398 INDEPENDENT STUDY (3 CREDITS)**

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic directions of IAIA students who seek opportunities to direct their own learning to fulfill personal educational goals. This is a four-week accelerated follow-up studio collaboration for previous Acting II and Technical Theater students to augment their production experience. The study will take place on campus. (Permission by Performing Arts Department required.)

### **PERF408 DEvised PERFORMANCE (3 CREDITS)\***

In this course students learn how to build ensemble performance using integrated music, theatre and dance/movement vocabularies and skills. We will train in each discipline and combine them as we explore composition and performance-making. No prior experience necessary – only a desire to learn, experiment, collaborate, work with the body, mind, and spirit, and have something to say to the world. (Prerequisites: ENGL101, FUND100, PERF101, PERF205)

### **PERF421 PLAYWRITING IV (3 CREDITS)**

This course is a continuation of Playwriting III, with emphasis on refining skills and revising and extending plays. (Prerequisite: CRWR321 or PERF321)

### **PERF440 APPLIED COMMUNITY ARTS LEADERSHIP (3 CREDITS)\***

The goal of this class is to foster students' ability to apply the performing arts as a catalyst for change in their communities. As artist educators, students will develop their leadership skills by studying pedagogy and creating lesson plans. They will initiate empowerment workshops to inspire dialogue as well as explore academic disciplines in schools and communities. The capstone for the course is facilitating a lesson plan/workshop in the Santa Fe community. (Prerequisites: PERF180, PERF250 and Junior or Senior standing)





### **PERF492 SENIOR PROJECT (3 CREDITS)**

The Senior Project embodies a formal artistic capstone opportunity for the BFA candidate. Its purpose is to exhibit their skills in the performing arts and demonstrate excellence from conception through completion of a creative project. Projects may emphasize performance or technical theatre. The candidates must submit to the Performing Arts department the appropriate BFA Project Form. (Pre- and or Corequisites Senior Status or Concurrent with PERF495, Senior Thesis)

### **PERF492 SENIOR THESIS SEMINAR (3 CREDITS)**

A thesis in the Department of Performing Arts allows scholars to deepen knowledge and analyze an area in which there has occurred demonstrated ability to produce distinguished work through the Senior project experience. In a seminar environment, there will be the study and discussion of how to write a thesis on a subject of their own choosing, conducting independent research under the guidance of a faculty member. Topics covered will be art as the primary archive, protocol and research methodology guided by a critical awareness that utilizes Indigenous perspectives. (Corequisite PERF492 and permission of the Department Chair)

### **PHIL201 INDIGENOUS PHILOSOPHIES FOR THE 21ST CENTURY (3 CREDITS)**

This course explores Indigenous knowledge, ethics, and world-views held primarily by Indians of North America. Emphasis will be placed on bioregionally defined Indigenous knowledge systems and tribal expressions of those systems. Contemporary American Indian philosophical expression will be investigated as well as historical tribal philosophical concepts. Discussions will include comparisons with Western and other philosophical systems. (Prerequisite: IDST101)

### **PHOT121 INTRODUCTION TO PHOTOGRAPHY (3 CREDITS)\***

This course introduces students to black and white fine art photography, both on film and in Adobe® Photoshop®. Course information covers camera anatomy, aperture, depth of field, shutter speed, light, and exposure. Students learn the techniques of chemical processing black and white film. Post processing of film will happen in Photoshop with basic image editing and printing techniques covered. Lectures will introduce the study of the technique and aesthetics of fine art photography. The history of photography will also be introduced and discussed. Readings, research papers, field trips to galleries and museums, visiting artists, and both group and individual critiques are part of the learning experience.

### **PHOT221 INTERMEDIATE PHOTOGRAPHY (3 CREDITS)\***

This intermediate course emphasizes technical, formal, and critical skills in photography. Students will dive deeper into Adobe® Photoshop®, large format digital printing, alternative processes, and the use of various cameras, such as medium and

large format cameras. Studio lighting and artificial light set ups in a controlled environment will be explored. This course includes readings, field trips, slide lectures, visiting artists, and both group and individual critiques. (Prerequisite: PHOT0121)

### **PHOT223 SPECIAL TOPICS (1–3 CREDITS)\***

Special Topics in Photography courses allow the student to concentrate on a focused technique and area of study (applied or theory). (Prerequisites: PHOT121 or permission of the instructor)

### **PHOT290 PHOTOGRAPHY INTERNSHIP (1–6 CREDITS)\***

This course is a contract internship with the student, the host institution and the Studio Arts Program at IAIA. The student will have an opportunity to spend concentrated time with professionals in the area of study related to their art, education, or research. Note: This internship may be taken after the first year as 290 or after the third year as 490 for one to six credits.

### **PHOT295 PHOTOGRAPHY APPRENTICESHIP (1–6 CREDITS)**

Apprenticeships place students in a direct one-on-one mentoring relationship with an elder, a master artist, or cultural expert who is willing to share their expertise and experience with an IAIA student. The student is to provide assistance to the mentor on a specific project or undertaking. In this way, through observation and direct involvement, students will become familiar with new artistic processes, cultural practices, and related approaches. All students keep a journal to document their learning. Each student will write a final reflective paper. Mentors will complete an evaluation commenting on student learning through this experience. Note: This apprenticeship may be taken after the first year as 295 or after the third year as 495 for one to six credits.

### **PHOT298 PHOTOGRAPHY INDEPENDENT STUDY (1–3 CREDITS)\***

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic direction of students who seek opportunities to direct their own learning in order to fulfill personal educational goals. (Prerequisite: PHOT121 and permission of the instructor)

### **PHOT321 ADVANCED PHOTOGRAPHY (3 CREDITS)\***

This course focuses on increasing students' technical, formal and critical skills in photography. Further examination of the artistic process and development of professional portfolios are encouraged. Experimental techniques are emphasized. This course will be stacked with PHOT0421 Advanced Photography Projects. (Prerequisite: PHOT221)



### PHOT323 SPECIAL TOPICS (3 CREDITS)\*

Special Topics in Photography courses allow the student to concentrate on a focused technique and area of study (applied or theory). (Prerequisites: PHOT121 or permission of the instructor)

### PHOT398 PHOTOGRAPHY INDEPENDENT STUDY (1–3 CREDITS)\*

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic direction of students who seek opportunities to direct their own learning in order to fulfill personal educational goals. (Prerequisites: PHOT121 and permission of the instructor)

### PHOT421 ADVANCED PHOTOGRAPHY PROJECTS (3 CREDITS)\*

This course focuses on specialized projects for the advanced student in photography. Requirements include one to four bodies of work, project proposals, project statements, and periodic working critiques. (Prerequisite: PHOT321) (Course may be repeated once to a maximum of 6 credits toward a degree.)

### PHOT490 PHOTOGRAPHY INTERNSHIP (1–6 CREDITS)

This course is a contract internship with the student, the host institution and the Studio Arts Program at IAIA. The student will have an opportunity to spend concentrated time with professionals in the area of study related to their art, education or research. Note: This internship may be taken after the third year as 490 for one to six credits.

### PHOT495 PHOTOGRAPHY APPRENTICESHIP (1–6 CREDITS)

Apprenticeships place students in a direct one-on-one mentoring relationship with an elder, a master artist, or cultural expert who is willing to share their expertise and experience with an IAIA student. The student is to provide assistance to the mentor on a specific project or undertaking. In this way, through observation and direct involvement, students will become familiar with new artistic processes, cultural practices and related approaches. All students keep a journal to document their learning. Each student will write a final reflective paper. Mentors will complete an evaluation commenting on student learning through this experience. Note: This apprenticeship may be taken after the third year.

### PHOT498 PHOTOGRAPHY INDEPENDENT STUDY (1–3 CREDITS)\*

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic direction of students who seek opportunities to direct their own learning in order to fulfill personal educational goals. (Prerequisites: PHOT121 and permission of the instructor)

### POLS240 CONTEMPORARY TRIBAL GOVERNMENTS (3 CREDITS)

This course explores the history of tribal government leading to current issues facing tribal governments today. Comparisons of Western concepts of governance with traditional tribal concepts helps define values that govern tribal government today.

### POLS340 FEDERAL INDIAN LAW AND POLICY (3 CREDITS)

This course explores the relationship between the various Indian tribes and the United States through a review of U.S. policy eras and the environment created by treaties, laws, and court cases. Emphasis will be on the changing legal environments and tribal political response to those changes. (Prerequisites: ENGL102 and HIST101)

### PRTM101 INTRODUCTION TO PRINTMAKING (3 CREDITS)\*

This course introduces students to the artist's printmaking studio through a series of assignments in various basic printmaking techniques including monotype, drypoint, collagraph, woodcut, and linocut. This course emphasizes nontoxic printmaking processes, materials and the proper use of tools and equipment. Instruction includes lectures, demonstrations and critiques. (Prerequisites: FUND101 or permission of the instructor for non-majors)

### PRTM150 SERIGRAPHY I (3 CREDITS)\*

This course is designed to give students an opportunity to learn the versatile range of techniques using screen-printing methods and water-soluble inks. Student will start with maintaining shared screens and will explore manual production of films to computer generated produced films. (Prerequisite: PRTM101)

### PRTM201 INTERMEDIATE PRINTMAKING (3 CREDITS)\*

This course will incorporate digital: laser cutting, 3D carving, and photopolymer plate making using ImagOn film, KM plates, and Solar Plates. Adobe® Photoshop® and Illustrator skills are emphasized as well as FAB LAB use. (Prerequisite: PRTM101 or permission of instructor)

### PRTM203 SPECIAL TOPICS (1–3 CREDITS)\*

Special Topics in Printmaking courses allow the student to concentrate on a focused technique and area of study (applied or theory). (Prerequisites: PRTM101 and permission of the instructor)

### PRTM250 SERIGRAPHY II (3 CREDITS)\*

This course is designed to give students an opportunity to learn the versatile range of techniques using screen-printing methods and water-soluble inks. Students will start with maintaining their own screens and will explore manual production of films to computer generated produced films. This course will allow the advanced students more freedom to find their own individual screen printing style. Additionally, students will be encouraged



to explore printing on other materials in addition to paper. (Prerequisite: PRTM150)

#### **PRTM290 PRINTMAKING INTERNSHIP (1–6 CREDITS)**

This course is a contract internship with the student, the host institution and the Studio Arts Program at IAIA. The student will have an opportunity to spend concentrated time with professionals in the area of study related to their art, education, or research. Note: This internship may be taken after the first year as 290 or after the third year as 490, for one to six credits.

#### **PRTM295 PRINTMAKING APPRENTICESHIP (1–6 CREDITS)**

Apprenticeships place students in a direct one-on-one mentoring relationship with an elder, a master artist, or cultural expert who is willing to share their expertise and experience with a student from IAIA. The student is to provide assistance to the mentor on a specific project or undertaking. In this way, through observation and direct involvement, students will become familiar with new artistic processes, cultural practices and related approaches. All students keep a journal to document their learning. Each student will write a final reflective paper. Mentors will complete an evaluation commenting on student learning through this experience. Note: This apprenticeship may be taken after the first year as 295 or after the third year as 495 for one to six credits.

#### **PRTM298 PRINTMAKING INDEPENDENT STUDY (1–3 CREDITS)\***

The purpose of an independent study is to provide for the unique interests, specific passions and artistic direction of students who seek opportunities to direct their own learning in order to fulfill personal educational goals. (Prerequisite: PRTM101 and permission of the instructor)

#### **PRTM301 ADVANCED PRINTMAKING (3 CREDITS)\***

The aim of this course is to learn new techniques in lithography, as well as experiment with digital and digitized images with computer generated matrices and matrices done by hand. Students are encouraged to explore advanced and alternative approaches to printmaking combined with past knowledge of technique and process to develop image and content to create several bodies of work. Full sheet and larger paper sizes encouraged. Knowledge of Adobe Photoshop and Illustrator required. We'll be using Canvas to share information and techniques in this course. Canvas has an app that works well with pads and smart phones. (Prerequisite: PRTM101)

#### **PRTM398 PRINTMAKING INDEPENDENT STUDY (1–3 CREDITS)\***

The purpose of an independent study is to provide for the unique interests, specific passions and artistic direction of students who seek opportunities to direct their own learning in order to fulfill personal educational goals. (Prerequisites: PRTM101 and permission of the instructor)

#### **PRTM401 ADVANCED PRINTMAKING PROJECTS (3 CREDITS)\***

This advanced level printmaking course is for students who have demonstrated mastery of printmaking techniques and are interested in expanding their technical knowledge of printmaking as a way to achieve personal expression. Students will have the opportunity to pursue individual projects with guidance and feedback from the instructor. Students are expected to demonstrate a high level of commitment to the printmaking discipline. The student will complete a portfolio that demonstrates mastery of technique and concept. (Prerequisite: PRTM301) (Course may be repeated once to a maximum of 6 credits toward a degree.)

#### **PRTM490 PRINTMAKING INTERNSHIP (1–6 CREDITS)**

This course is a contract internship with the student, the host institution and the Studio Arts Program at IAIA. The student will have an opportunity to spend concentrated time with professionals in the area of study related to their art, education, or research. Note: This internship may be taken after the third year as 490, for one to six credits.

#### **PRTM495 PRINTMAKING APPRENTICESHIP (1–6 CREDITS)**

Apprenticeships place students in a direct one-on-one mentoring relationship with an elder, a master artist, or cultural expert who is willing to share their expertise and experience with a student from IAIA. The student is to provide assistance to the mentor on a specific project or undertaking. In this way, through observation and direct involvement, students will become familiar with new artistic processes, cultural practices, and related approaches. All students keep a journal to document their learning. Each student will write a final reflective paper. Mentors will complete an evaluation commenting on student learning through this experience. Note: This apprenticeship may be taken after the third year as 495 for one to six credits.

#### **PRTM498 PRINTMAKING INDEPENDENT STUDY (1–3 CREDITS)\***

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic direction of students who seek opportunities to direct their own learning in order to fulfill personal educational goals. (Prerequisites: PRTM101 and permission of the instructor)

#### **PTNG111 INTRODUCTION TO PAINTING (3 CREDITS)\***

This introductory course emphasizes the development of basic painting techniques and skills using acrylic paint and stretched canvas. Course work is based on working from observation and resource materials through basic color theory as it relates to plasticity of form and space. Exploring a variety of painting approaches and concepts provides students with a foundation for developing a composition in a painting. This is an eight-week accelerated course held on campus. (Prerequisites: FUND111 Drawing I, FUND103 Color Theory and Practice or permission of the instructor for non-majors)



### **PTNG211 INTERMEDIATE PAINTING (3 CREDITS)\***

This intermediate level course emphasizes the refinement of formal, technical, and conceptual skills learned in PTNG111. A series of painting projects emphasizing form and content allow students to engage in painting as a form of critical and creative inquiry. A combination of painting projects, reading assignments, worksheets, slide lectures, and critiques create a conceptual framework in which students explore theoretical and historical aspects of painting. (Prerequisite: PTNG111)

### **PTNG290 PAINTING INTERNSHIP (1–6 CREDITS)**

This course is a contract internship with the student, the host institution and the Studio Arts Program at IAIA. The student will have an opportunity to spend concentrated time with professionals in the area of study related to their art, education or research. Note: This internship may be taken after the first year as 290 or after the third year as 490, for one to six credits.

### **PTNG295 PAINTING APPRENTICESHIP (1–6 CREDITS)**

Apprenticeships place students in a direct one-on-one mentoring relationship with an elder, a master artist, or cultural expert who is willing to share their expertise and experience with a student from IAIA. The student is to provide assistance to the mentor on a specific project or undertaking. In this way, through observation and direct involvement, students will become familiar with new artistic processes, cultural practices, and related approaches. All students keep a journal to document their learning. Each student will write a final reflective paper. Mentors will complete an evaluation commenting on student learning through this experience. Note: This apprenticeship may be taken after the third year as 495, for one to six credits.

### **PTNG298 PAINTING INDEPENDENT STUDY (1–3 CREDITS)\***

The purpose of an independent study is to provide for the unique interests and artistic direction of students who seek opportunities to direct their own learning in order to fulfill personal educational and creative goals. (Prerequisites: PTNG211 and permission of the instructor)

### **PTNG311 ADVANCED PAINTING (3 CREDITS)\***

This course encourages the development of technical and conceptual skills with an emphasis on personal expression. Cultural, social, political or purely aesthetic concerns are explored in a series of paintings. Course work is supported by research that includes a combination of a journal project, preliminary sketches or studies, and source material related to a student's personal direction also informs creative work. Slide lectures, field trips, student presentations, and critiques, will help clarify individual goals. (Prerequisite: PTNG211)

### **PTNG312 SPECIAL TOPICS IN PAINTING (1–3 CREDITS)\***

Special Topics in Painting courses allow the student to concentrate on a specialized technique or focused area of study.

These painting courses could include Native images, watercolor, pictorial space and plasticity, and politics of art. (Prerequisites: PTNG111 and permission of instructor)

### **PTNG398 PAINTING INDEPENDENT STUDY (1–3 CREDITS)\***

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic direction of students who seek opportunities to direct their own learning in order to fulfill personal educational goals. (Prerequisites: PTNG111 and permission of the instructor)

### **PTNG411 ADVANCED PAINTING PROJECTS (3 CREDITS)\***

This Advanced-level painting course is for students who have mastered the fundamentals of painting and seek to further refine their painting skills. The student will have the opportunity to pursue individual projects with guidance and feedback from the instructor. The artwork should demonstrate an in-depth exploration of painting, emphasizing the personal development of an aesthetic discipline and a strong personal commitment to painting. (Prerequisite: PTNG311) (Course may be repeated once to a maximum of 6 credits toward a degree.)

### **PTNG490 PAINTING INTERNSHIP (1–6 CREDITS)**

This course is a contract internship with the student, the host institution and the Studio Arts Program at IAIA. The student will have an opportunity to spend concentrated time with professionals in the area of study related to their art, education or research. Note: This internship may be taken after the third year as 490, for one to six credits.

### **PTNG495 PAINTING APPRENTICESHIP (1–6 CREDITS)**

Apprenticeships place students in a direct one-on-one mentoring relationship with an elder, a master artist, or cultural expert who is willing to share their expertise and experience with a student from IAIA. The student is to provide assistance to the mentor on a specific project or undertaking. In this way, through observation and direct involvement, students will become familiar with new artistic processes, cultural practices, and related approaches. All students keep a journal to document their learning. Each student will write a final reflective paper. Mentors will complete an evaluation commenting on student learning through this experience. Note: This apprenticeship may be taken after the first year as 295 or after the third year as 495, for one to six credits.

### **PTNG498 PAINTING INDEPENDENT STUDY (1–3 CREDITS)\***

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic direction of students who seek opportunities to direct their own learning in order to fulfill personal educational goals. (Prerequisites: PTNG111 and permission of the instructor)

### **SCIE101 ETHNOBOTANY OF THE SOUTHWEST (3 CREDITS)**

Ethnobotany is the study of the relationships that exist between





Indigenous cultures and local plants. The interaction of plants and people, including the influence of plants on Native culture, is the focus of the interdisciplinary field of ethnobotany. This introductory course will focus on plant species of the Southwestern U.S. with major economic, medicinal and ceremonial uses. The course begins with a study of botanical terms, plant names, plant reproduction, and basic plant anatomy. A required lab component will include identifying and preparing botanicals which have aided human populations in this region. (Co-requisite: SCIE101L)

#### **SCIE101L ETHNOBOTANY OF THE SOUTHWEST LAB (1 CREDIT)**

The Ethnobotany Lab will consist of hands-on activities including: seed staining, flower, fruit and root dissections, preparation of herbal salves, corn preparation (nixtamalization), tree identification, herbarium sheet preparation, and field trips to natural areas in northern New Mexico. (Co-requisite: SCIE101)

#### **SCIE103 DESERT ECOLOGY (3 CREDITS)**

Desert Ecology will include the study of basic desert plant forms, individual plant characteristics and species distribution. Students will develop an introductory understanding of the desert plant community's role in the environment, and its development as a function of adaptations to pressures of climate, topography and competition.

During the semester a mandatory 4-5 day-long study trip and a 2-day weekend trip will focus on the community ecology of three of the four recognized North American deserts - Chihuahuan, Sonoran, and Mohave Deserts. The study trip will immerse students in the fascinating study of desert ecology: the interactions between desert organisms and their environments. It will provide the opportunity to observe and compare the plants, animals, geography, geology, and cultures of these deserts. Study of the common plants and animals of the Southwest will include their distribution, adaptation, behavior, and ecology. In addition, the course will also focus on the traditional uses of desert plants and the Indigenous cultures that live in these deserts. (Co-requisite: SCIE103L and permission of the instructor)

#### **SCIE103L DESERT ECOLOGY LAB (1 CREDIT)**

During the semester a mandatory 4-5 day-long study trip and a 2-day weekend trip will focus on the community ecology of three of the four recognized North American deserts-the Chihuahuan, Sonoran, and Mohave Deserts. The study trip will immerse students in the fascinating study of desert ecology: the interactions between desert organisms and their environments. It will provide the opportunity to observe and compare the plants, animals, geography, geology, and cultures of these deserts. Study of the common plants and animals of the Southwest will include their distribution, adaptation, behavior,

and ecology. In addition, the course will also focus on the traditional uses of desert plants and the Indigenous cultures that live in these deserts. (Co-requisite: SCIE103 and Permission of the Instructor) (These two trips will take place during the semester and you will need to obtain prearranged absences from your other instructors.)

#### **SCUP131 INTRODUCTION TO SCULPTURE (3 CREDITS)\***

This beginning course offers an introduction to basic sculptural materials and techniques. Students experiment with additive and subtractive processes in clay, plaster, wood, or stone to learn a variety of construction techniques. The focus is on developing skills and fabrication solutions in three-dimensional form, with an emphasis on the safe use of materials. (Prerequisite: FUND102 or permission of the instructor for non-majors)

#### **SCUP231 INTERMEDIATE SCULPTURE (3 CREDITS)\***

This intermediate course focuses on the continued exploration of materials and processes with an emphasis on content and critical thinking. Studio projects include preliminary studies based on the consideration of ideas. New sculptural mediums and techniques such as moldmaking and casting are introduced along with such new genres as installation, conceptual, and performance art. Written assignments require the use of library and Internet resources. (Prerequisite: SCUP131, FUND100)

#### **SCUP233 SPECIAL TOPICS IN SCULPTURE (1–3 CREDITS)\***

Special Topics in Sculpture courses allow the student to concentrate on a focused technique or area of study (applied or theory). (Prerequisite: SCUP131 or permission of the instructor)

#### **SCUP290 SCULPTURE INTERNSHIP (1–6 CREDITS)**

This course is a contract internship with the student, the host institution and the Studio Arts Program at IAIA. The student will have an opportunity to spend concentrated time with professionals in the area of study related to their art, education, or research. Note: This internship may be taken after the first year as 290 or after the third year as 490 for one to six credits.

#### **SCUP295 SCULPTURE APPRENTICESHIP (1–6 CREDITS)**

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be taken after the first year as 295 or after the third year as 495 for one to six credits.

#### **SCUP298 SCULPTURE INDEPENDENT STUDY (1–3 CREDITS)\***

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic direction of students who seek opportunities to direct their own learning in order to fulfill personal educational goals. (Prerequisites: SCUP131 and permission of the instructor)

#### **SCUP331 ADVANCED SCULPTURE (3 CREDITS)\***

In this upper division course, students pursue more advanced projects which demonstrate a higher level of commitment and discipline. Students use their increased understanding of the concepts and language of sculpture to refine their skills in specific media, while also looking at the historical, public, and social context of sculpture as it relates to their work. There will be continued reading, research and written assignments. (Prerequisite: SCUP231)

#### **SCUP398 SCULPTURE INDEPENDENT STUDY (1 TO 3 CREDITS)\***

The purpose of an independent study is to provide for the unique interests, specific passions and artistic direction of students who seek opportunities to direct their own learning in order to fulfill personal educational goals. (Prerequisites: SCUP131 and permission of the instructor)

#### **SCUP431 ADVANCED SCULPTURE PROJECTS (3 CREDITS)\***

Students focus on refining the skills and concepts acquired in SCUP331 and on developing the high level of discipline and commitment to the creation of sculpture necessary for preparation for the Senior Project. Students will continue advanced work in chosen media. Areas of focus may be quite diverse in content and materials ranging from issues of gender, ethnicity, and multiculturalism to creating large outdoor sculptures. (Prerequisite: SCUP331) (Course may be repeated once to a maximum of 6 credits toward a degree.)

#### **SCUP490 SCULPTURE INTERNSHIP (1–6 CREDITS)**

This course is a contract internship with the student, the host institution, and the Studio Arts Program at IAIA. The student will have an opportunity to spend concentrated time with professionals in the area of study related to their art, education, or research. Note: This internship may be taken after the third year for one to six credits.

#### **SCUP495 SCULPTURE APPRENTICESHIP (1–6 CREDITS)**

Apprenticeships place students in a direct one-on-one mentoring relationship with an elder, a master artist, or cultural expert who is willing to share their expertise and experience with a student from IAIA. The student is to provide assistance to the mentor on a specific project or undertaking. In this way, through

observation and direct involvement, students will become familiar with new artistic processes, cultural practices, and related approaches. All students keep a journal to document their learning. Each student will write a final reflective paper. Mentors will complete an evaluation commenting on student learning through this experience. Note: This apprenticeship may be taken after the third year as 495 for one to six credits.

#### **SCUP498 SCULPTURE INDEPENDENT STUDY (1–3 CREDITS)\***

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic direction of students at IAIA who seek opportunities to direct their own learning in order to fulfill personal educational goals. (Prerequisites: SCUP131 and permission of the instructor)

#### **TECH101 TECHNOLOGY BASICS FOR COLLEGE (3 CREDITS)**

This course teaches basic computer technology skills necessary to succeed in academic coursework. The course covers basic skills in word processing, spreadsheet, presentation graphics, and email. Advanced skills necessary to academic success are also covered. The course includes the concepts and use of cloud-based file storage and programs and online collaboration techniques. By the end of the course, students will be able to prepare and present well-formatted academic papers, graphs, and screen-based presentations.

#### **TRDA101 TRADITIONAL ARTS AND ECOLOGY (3 CREDITS)**

This course is an introductory course that emphasizes the relationships between traditional tribal forms of expression and the environment within which the tribe lives. The course will focus on bioregional environmental and agricultural science and the role of humans in the ecological system as expressed through the traditional tribal arts.

#### **TRDA290 TRADITIONAL ARTS COLLOQUIA (3 CREDITS)**

These courses provide a mechanism for exploring, in seminar form, a variety of topics and issues related to the Traditional Arts. Different courses will be offered each semester depending on the availability of faculty and student interest. This course includes a lab component for a practical application of materials and techniques. (Prerequisite: ENGL101; Co-requisite: TRDA290L)

#### **TRDA290L TRADITIONAL ARTS COLLOQUIA LAB (1 CREDIT)**

The lab will consist of activities designed to acquaint the student with practical application of materials and techniques of the topics covered in TRDA290 (Co-requisite: TRDA290)

#### **TRDA298 INDEPENDENT STUDY (1–3 CREDITS)**

The purpose of an independent study is to provide for the unique interests, specific passions, and artistic direction of IAIA students who seek opportunities to direct their own learning in



order to fulfill personal educational goals. (Prerequisite: second-year standing)

### **WELL101 BUILDING RESILIENCY (3 CREDITS)**

This course is designed specifically for students who have experienced adversity in some way that is impeding their success as a student. Students will explore the development of the qualities, attitudes, and behaviors of students capable of completing college coursework. Topics include accepting personal responsibility, strengthening resilient behaviors, discovering self-motivation, setting and achieving academic and personal goals, mastering self-management, and gaining self-efficacy skills. A large focus of the course will also be on learning and gaining “soft skills” necessary for success in their college and professional careers. Students will also work closely with advisors and student services to create and adhere to improvement plans so they can overcome obstacles they may be experiencing.

### **WELL210 COMMUNITY WELLNESS AND SUSTAINABILITY (3 CREDITS)**

Community Wellness and Sustainability will explore issues surrounding the concept of environmental factors in public health. This course will provide the student with a broad understanding of wellness on the community level. (Prerequisite: IDST101; ENGL102)

### **WELL240 COMPARATIVE HEALTH ISSUES AND MODELS (3 CREDITS)**

Comparative Health Issues and Models is a course that will explore the variety of health issues facing Indigenous communities around the world and the various models of community wellness that have been developed to address those issues. (Prerequisite: IDST101; WELL210)





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# ADDENDUM

Addendum entries will be posted in this section.





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Inside Front and Back Covers: Photographs by Jason S. Ordaz.  
Pages 21, 24, 25, 151, and 162: Photographs by Nicole Lawe.

All other photographs by Jason S. Ordaz.

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# IAIA

INSTITUTE OF  
AMERICAN INDIAN ARTS

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