Class Meetings
Field trips, hands-on activities, and class sessions morning and afternoon.

Catalog Course Description
This course examines ancient Native American, Hispanic, Latino, and Anglo arts and cultures of the American Southwest. It considers the effects of ethnicity, gender, and community identity on regional art traditions and places artworks within their material, religious, political, and economic contexts. Field trips.

Course Content and Objectives
Through the lenses of art history and religious studies, this course will examine religious and secular art and architecture of the American Southwest, with an emphasis on traditional cultures of New Mexico between 100 CE and the 21st century. This interdisciplinary, cultural immersion course is designed for SMU-in-Taos. Astronomical alignments, water, earth and sky, spirits and saints, the living and their ancestors—these are among the themes in the art of the region. Readings and discussions set the stage for experiential, on-site learning in archaeological sites, pueblos, churches, museums, and artisan studios. In these living classrooms, students encounter the converging streams of Southwestern cultures through first-hand experiences. Informed, critical observation and analysis are central to the course. Personal reflection and hands-on projects allow students to “own” their learning. During August term, this class will join the people of Picuris Pueblo to witness traditional ceremonies of the San Lorenzo Feast Day. During January term, we will join Taos Pueblo on the religious feast day for the Deer or Buffalo Dance.

Course Credit
Ways of Knowing, Breadth/Creativity & Aesthetics, Proficiency/Oral Communication, Proficiency/Human Diversity

Ways of Knowing: Student Learning Outcomes
1. Students will demonstrate knowledge of more than one disciplinary practice.
2. Students will explain how bringing more than one practice to an examination of the course topic contributes to knowing about that topic.

Breadth/Creativity & Aesthetics: Student Learning Outcomes
1. Students will identify and/or employ methods, techniques, or languages of a particular art form and describe how these inform the creation, performance or analysis of that form.
2. Students will demonstrate an understanding of concepts fundamental to creativity through explanation and analysis.
Proficiency/Oral Communication: Student Learning Outcomes
1. Students will be able to select, organize and use appropriate evidence or information to suit a specific or targeted audience.
2. Students will be able to use appropriate vocal and visual cues to deliver a presentation to a specific or targeted audience.

Proficiency/Human Diversity: Student Learning Outcomes
1. Students will be able to demonstrate an understanding of the historical, cultural, social, or political conditions of identity formation and function in human society, including the ways in which these conditions influence individual or group status, treatment, or accomplishments.

Required Supplies
- Laptop computer or iPad with keyboard (Word or Pages)
- Digital camera or smartphone camera and accessories necessary to transfer images
- Readings provided in PDF format on Canvas. Save these to your laptop or iPad.
- Modest outfit for churches field trips
- Insulated lunch bag for picnic lunch days
- See the packing list provided by SMU in Taos (remember to bring linens)

Readings Required for Pre-program Writing Assignment
Find PDF’s under Modules on the Canvas course site. Some are large files.


   Chapter 2: ”The Southwest” (The Ancient World: Anasazi, Mimbres, Hohokam; From the Late Precontact to the Colonial Era to the Modern Pueblos (*art history, history)


   Chapter 3: "Cross-Cultural Exchange in Native American and Hispanic Architecture of the Southwest", by James E. Ivey (*art history, history, religious studies)
   Chapter 5: “The Meaning and Role of Sacred Images in Indigenous and Hispanic Cultures of Mexico and the Southwest”, by William Wroth (*religious studies and art history)

Readings for Field Trips and Journal (PDF’s under Modules on Canvas)
Readings should be completed BEFORE the class meeting on which they are listed.

ISBN-10: 0890136041

- Chapter 4: The Florescence of Painting: AD 900-1300, pages 81-114. (*art history*)
- Chapter 6: Mural and Ritual Art to 1900, pages 139-169. (*art history and religious studies*)


- Chapter 7: The Early Santeros of New Mexico: A Problem in Ethnic Identity and Artistic Tradition, by Marianne L. Stoller, pages 116-137. (*art history and religious studies*)


- Chapter 9: Pueblo Southwest, pages 348-409. (*art history*)


- Chapters TBA.


- Chapter 1: Historical Background, pages 19-33.
- Chapter 2: Fibers and Yarns, pages 35-56.
- Chapter 3: Colors, pages 57-67.


- Chapter 2: "Creating a New Mexico Style", by Robin Farwell Gavin (*art history, history*)
- Chapter 6: "Three Southwestern Textile Traditions", by Anne Lane Hedlund
- Chapter 9: "Early Jewelry of the Pueblos, Navajos, and Hispanos of New Mexico", by Lane Coulter

**Videos for Field Trips and Journal**

- [https://www.youtube.com/watch?v=EclSMsD2kWE](https://www.youtube.com/watch?v=EclSMsD2kWE)
  Moments in Time / Tesoros De Devocion | New Mexico. PBS, 2010.
  Very good information about retablos and bultos, their history and meaning.

- [https://www.youtube.com/watch?v=Hh335g8Om5Y](https://www.youtube.com/watch?v=Hh335g8Om5Y)
  Santuario de Chimayó, NM / ASU Hispanic Research Center
  Good video showing images of interior artwork, but no voice-over info.

**Website Reference**

**Grading**
Pass/Fail is not allowed. Grades will be determined on the basis of a pre-program exam over readings; participation in class discussions and activities; a journal of photos and written responses to topical questions; and a final exam. Late assignments will not be accepted unless an extension is arranged in advance. Honors students will write a paper.

**Pre-Program Writing Assignment over Selected Readings = 25% of Final Grade**
The essay test covers readings that provide a foundation for your learning experience in Taos. These essays are in response to questions provided by the instructor. Write in your own words and cite completely anything you take from another author. Your work will be submitted to Turnitin to check for plagiarism. Carefully proof your essays and correct grammatical and spelling errors prior to submitting the exam. Due at 11:59 pm August 6.

Additional readings are assigned in Taos to prepare you for field trips and they will be addressed in your journal questions and group discussions. The more you read in advance, the more time you will have in Taos to devote to your experiences and journal. The pre-program exam allows us the freedom to spend most of our class time on field trips!

**Participation in Discussion and Class Activities = 10% of Final Grade**
Enthusiastic, cooperative, and consistent participation in all course activities including slide lectures, discussions, field trips, collaborative projects, and workshops. Discussion is an opportunity to practice presenting and defending a position orally; it is also a laboratory for experimentation with ideas.

**Human Diversity Journal = 25% of Final Grade**
This is an academic journal with daily entries addressing questions provided by the instructor as well as your thoughtful reflections. Focus on comparing traditional Native American and Hispanic cultures, and gender roles in traditional art. It may include photographs recording highlights of sites we visit, artworks we see, people we meet, landscapes and community scenes that intrigue you. The completed journal is due at 11:59 pm August 21 (online upload or email; email no larger than 20 MB).

**Oral Presentation on Individual Topic = 15% of Final Grade**
This is the culmination of individual research on a course topic, placing representative art or architecture within its historical and cultural context. Students will choose either a public PowerPoint presentation at Fort Burgwin or an on-site field trip presentation with notecards. A bibliography is required. Duration: 20 minutes.

**Final Exam = 25% of Final Grade**
This is an essay exam addressing broad course themes and concepts. To prepare, review your notes, journal, and readings. Learn the title, culture, approximate date, medium, meaning, and cultural context of the works of art in Chapter 2 of Native North American Art and the major works we’ve seen on field trips. The 3-hour exam will be given on August 22.

**Honors Credit**
Honors students complete an additional project: a research paper, poster-session, article, or documentary film; possibly a further development of the Individual Project.

**Attendance Policy**
In the high intensity environment of a summer program where each class session is vitally important, regular attendance is mandatory. Except under extraordinary circumstances, any student missing more than ½ day of class will not pass.
**Course Outline - Tentative**
The instructor reserves the right to modify the schedule at any time; changes will be announced in class and by email. Life in Taos is laid back and fluid. Our sense of time on the main campus in the city of Dallas is vastly different from "Taos Time". Things don’t always happen at the time or in the way they are planned or promised. We have to remain flexible so we can adapt to unexpected change.

This is a non-traditional art history course. Our class in Taos emphasizes on-site learning, individual reflection on readings and experiences, and thoughtful writing about careful seeing. Classroom lectures are deemphasized so your learning experiences connect you directly to the cultural contexts of the art and architecture we study. We will be a team.

**Tuesday, 8/6**
Travel and Arrival Day
Course introduction after dinner.
11:59 PM (just before midnight) Pre-program Writing Assignment due uploaded to Canvas.

**Wednesday, 8/7**
9:00-12:00 Classroom
Major themes and media of regional art and architecture.
2:00-4:30 Classroom
Film and Discussion: *The Mystery of Chaco Canyon*
Contemplation/ Writing Exercise on Migration, Settlement, and Adaptation to Environment
Readings:
- *Native North American Art*, Chapter 2: “The Southwest” (review of pre-program reading)
- Morgan: "Regional Developments, 900 to 1140 – Chaco Canyon Anasazi", pages 39-58

**Thursday, 8/8**
7:30-4:00 (take sack lunch)
Field Trip to Bandelier National Monument
Tour, Museum of Indian Arts and Culture in Santa Fe for *Here, Now and Always*
Readings:
- *Native North American Art*, Chapter 2: “The Southwest” (review of pre-program reading)
  - Chapter 6: Mural and Ritual Art to 1900, pages 139-169

**Friday, 8/9**
8:00-11:30 (take sack lunch or money for lunch at Taos Cow)
Field Trip to Taos Pueblo
Urban Planning/Pueblo Architecture
Readings:
- "The Enshrined Pueblo: Villagescape and Cosmos in the Northern Rio Grande”, pages 448-466.
1:00-4:00
Rottenstone Pottery in Arroyo Seco for History of Ceramics & Hands-On Clay Workshop
Reading:
4:30-6:00 PM Field trip to Picuris Pueblo for Sunset Dances on eve of San Lorenzo Feast Day
Saturday, 8/10
(2019: optional for students not enrolled in PRW; when August 10 is a weekday, entire class attends)
2:00-6:00 Field trip to Picuris Pueblo Feast Day of San Lorenzo, dances and pole climbing

Sunday, 8/11: No Class

Monday, 8/12
All Day Field Trip
Church of Santa Cruz de la Cañada (altar screen by Andres García)
Santa Clara Pueblo Feast Day for Buffalo, Harvest, or Corn Dance (architecture, ceremonial dances, costumes)
Reading (review of chapter read for pre-program exam):
"The Enshrined Pueblo: Villagescape and Cosmos in the Northern Rio Grande", pages 448-466.

Tuesday, 8/13
9:30-12:00
Field trip to Millicent Rogers Museum for tour and oral presentations by 2 students
2:00-5:00 Art Barn or outside Dining Hall
Collaborative Installation Project: Create a site-specific mandala or astronomical marker using found materials. Document process and completed work with digital photos.
Design a Katsina or Animal Spirit Figure and use natural materials and other supplies to create a 2D or 3D object representing your concept.
Readings:
• *Converging Streams: Art of the Hispanic and Native American Southwest*, Chapter 5: "The Meaning and Role of Sacred Images in Indigenous and Hispanic Cultures of Mexico and the Southwest".
• Online gallery and videos associated with the Turquoise, Water & Sky exhibition:
  http://turquoise.indianartsandculture.org/gallery.html
  http://turquoise.indianartsandculture.org/videos.html

Wednesday, 8/14
9:00-12:00
Field Trip to Talpa and Ranchos de Taos
Visit to the studio of santero Victor Goler in Talpa
Visit to San Francisco de Asís Mission Church and oral presentations by 2 students
Sacred Images in Hispanic Art of New Mexico
Readings:
• Reading: Gavin, Robin Farwell, *Traditional Arts of Spanish New Mexico*, (Museum of New Mexico Press, 1994).
  https://www.youtube.com/watch?v=EclSMsD2kWE  Tesoros De Devoción, a brief PBS documentary on retablos and bultos
1:00-4:00 (Art Barn or Dining Hall)
Paint a Retablo inspired by the work of a traditional Hispanic artist of New Mexico.
Thursday, 8/15
8:00-11:30 (take money for lunch at Rancho de Chimayó)
Field Trip to Santuario de Chimayó and oral presentations by 2 students
1:00-3:30
Artist Demonstrations by weavers Irvin and Lisa Trujillo at Centinela Traditional Arts
Folk Catholicism
Reading:
• Farago, Claire and Donna Pierce, *Transforming Images: New Mexican Santos in-between Worlds*, Chapters 1 and 2.
• [https://www.youtube.com/watch?v=Hh335g8Om5Y](https://www.youtube.com/watch?v=Hh335g8Om5Y) Santuario de Chimayó, NM, a brief video showing the exterior and interior of the church in Chimayó
• Wroth, William and Robin Farwell Gavin, eds., *Converging Streams: Art of the Hispanic and Native American Southwest*, Chapter 6: “Three Southwestern Textile Traditions”, by Anne Lane Hedlund

Friday, 8/16
9:30-12:00
Introduction to Weaving Techniques, Hands-on Project
1:30-4:30
Field Trip to Martínez Hacienda, Fechin House, Taos Inn, and Taos Plaza for secular architecture

Saturday, 8/17
No Class.

Sunday, 8/18
No Class.

Monday, 8/19
9:30-11:30 and oral presentations by 2 students
Field Trip to the Harwood Museum of Art
Lunch in Taos
1:30-4:30
Field Trip to D.H. Lawrence ranch near San Cristobal
Reading:

Tuesday, 8/20
9:00-4:00
Field Trip: Artists’ Studios in Taos or museums in Santa Fe and oral presentations by 2 students

Wednesday, 8/21
9:00-12:00 Art Barn
Landscape Painting
1:30-3:00
Course Theme Review for Final Exam
Academic Journal due by 6:00 pm uploaded to Canvas course site

Thursday, 8/22
8:00-11:00 am
Final Exam
SMU Policies

Academic Honesty and Misconduct
You are bound by the Honor Code and the SMU Student Code of Conduct. For complete details, see: http://www.smu.edu/studentlife/PCL_01_ToC.asp

Disability Accommodations
Students needing academic accommodations for a disability must first be registered with Disability Accommodations & Success Strategies (DASS) to verify the disability and to establish eligibility for accommodations. Students may call 214-768-1470 or visit http://www.smu.edu/alec/dass to begin the process. Once registered, students should then schedule an appointment with the professor to make appropriate arrangements.

Religious Observance
Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.)

Excused Absences for University Extracurricular Activities: Students participating in an officially sanctioned, scheduled University extracurricular activity should be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue)