

and appropriate style. Another aligned goal is to comprehend selected concepts, principles, and theories of Quality Air Force leadership and management (Total Quality Management). Three class-hours per week. A one-hour weekly Leadership Laboratory complements the academic course by providing advanced experience in officer-type activities, giving the cadets the opportunity to apply the leadership and managerial principles of this course.

Prerequisite: 212 or 250

322 Leadership and Management II

Continuation of 321.

Prerequisite: 321

421 National Security Forces in Contemporary American Society I

This course provides future Air Force officers with a background in national security policy and issues while stressing responsibilities of the military officer and civilian-military relationships. They include: an examination of the needs for national security, an analysis of the evolution and formulation of American defense policy and strategy, aerospace doctrine, an examination of the methods for managing conflict, an extensive study of alliances and regional security to preserve American interests around the world, an analysis of arms control and the threat of war and terrorism. Special topics focus on the military as a profession, officership, the military justice system, and transition from civilian to military life. Within this structure, continued emphasis is given to the refinement of communicative skills. Three class-hours per week, plus an additional one-hour weekly Leadership Laboratory, consisting of advanced leadership experiences in officer-type activities.

Prerequisite: 322

422 National Security Forces in Contemporary American Society II

Continuation of 421.

Prerequisite: 421

The following courses allow students to gain credit for certain non-classroom experiences. Permission of department chair is required. A maximum of three credits may be applied, two of which must be from 450, Four-Week Field Training (FT), except for cadets participating in 451, Cadet Training Assistant (CTA), who are able to accrue a maximum of five credits of experiential learning toward the 132 credits required for graduation. Graded on S-R basis.

450 Four-Week Field Training

2 credits

Training and evaluation on an Air Force base during the summer. The experience is designed to develop military leadership and discipline, provide AF officership training, orientation and motivation, and determine officer potential. These objectives are provided to conform to the standards of a structured military environment as well as teach the participant how an Air Force base operates. The syllabus provides for a minimum of 270 hours of scheduled activities—157 hours of total core curriculum hours consisting of Air Force orientation, leadership training, and officership training. Additional hours are required for Flight Training Officer Time (FTOT) and cadet meetings, etc.

Prerequisite: 212

451 Cadet Training Assistant (CTA)

2 credits

A cadet who previously completed Field Training and who successfully competes to be assigned as a staff member in a 4- or 6-week field Training. Discharges staff responsibilities to meet the objectives described in AERO 450.

452 Professional Development Training (PDT)

1 credit

The objective of PDT is to provide opportunities to cadets to gain knowledge and appreciation for the human relations and leadership challenge encountered by junior Air Force officers. Further, the program is designed to motivate cadets in their pursuit of an Air Force career. Normally open to junior and senior contracted cadets who have completed Field Training. However, selected AERO 100 cadets may participate in some of the PDT programs.

Art History (ARTH)

Stansbury-O'Donnell (chair), D'Alleva, Swanson, Webster, Nordtorp-Madson*, Welch*

The visual arts constitute the physical legacy of past as well as present civilizations. Whether in the form of painting, sculpture, architecture, pottery, textiles, photography, or other media, they express the myths, beliefs, and structures of society, allowing us to glimpse the vision of the individuals and culture who created the works. Understanding the art and artifacts of earlier times and of other cultures gives us greater insight into our own culture and its legacy.

The Art History program offers a comprehensive, chronological and geographical exploration of the arts and architecture of the Western and non-Western worlds. Courses include an emphasis upon the critical evaluation and analysis of works of art, and exploration of the cultural, social, polit-

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ical, and religious contexts behind the arts, and an examination of the broader relationships between different arts and cultures.

With its interdisciplinary approach, an undergraduate art history major is an important part of liberal arts studies. It includes a wide-ranging knowledge of mythological and religious beliefs and draws parallels to historical, literary, theological, and technological developments of a period. It also develops analytical thinking and writing skills through research papers and projects.

The liberal arts and interdisciplinary nature of the major can be combined with other majors such as Theology, History, Philosophy, or English, or with other programs emphasizing professional skills, including Journalism, Communication, or Elementary Education.

With careful planning of one's program of studies along with an internship in one of the metropolitan area museums, galleries, or corporate collections, this major can lead to entry level employment related to the visual arts. It can also prepare students for graduate study of art history, which in turn can lead to academic or professional museum positions.

Major in Art History

151 Introduction to Art History I
152 Introduction to Art History II
211 Methods, Approaches, and Problems in Art History
480 Senior Presentation and Paper

Plus four credits from each of the following areas:

Ancient Art (300, 305, 310, or equivalent)
Medieval Art (330, 335, or equivalent)
Renaissance & Baroque Art (320, 340, 342, 345, 347, or equivalent)
Modern Art (350, 355, 392, or equivalent)
Non-Western Art (285, 286, 291, 320, 391, or equivalent)
Media Studies (architecture and media other than painting and sculpture – 280, 285, 286, 391, or equivalent)

A single course may fall into more than one area, but may only be applied to a single area. Students taking courses abroad may also substitute one course taken abroad for one of the advanced studies course areas (with the exception of Non-Western Art) with prior approval of the chair of the department.

Plus four credits meeting one of the following criteria:

- a second course in one of the above six areas
- an internship or other form of experiential learning, including research and preparation of exhibits
- an art history course taken abroad
- a studio art course

Allied requirements:

Eight credits, chosen from the following four options:

A second course in History or a fourth course in one foreign language
Four credits total in Music or Theater
COMM 160 Electronic Media Production
JOUR 220 Design Concepts of Communication

Minor in Art History

151 Introduction to Art History I
or
152 Introduction to Art History II

Plus:

Sixteen credits chosen with the approval of the department chair or a department adviser.

151 Introduction to Art History I (formerly 111)

An introduction to the development of architecture, sculpture, and painting from prehistoric times to about 1400. Includes ancient and medieval European, Near Eastern, Chinese, Japanese, South Asian and pre-Columbian art. Particularly recommended for non-art majors. This course fulfills the Human Diversity requirement in the core curriculum.

152 Introduction to Art History II (formerly 111)

An introduction to the development of architecture, sculpture, and painting from about 1400. Includes Renaissance, Baroque, and Modern European art, as well as Chinese, Japanese, African and Native American art and considers the role of women in art. Particularly recommended for non-art majors to fulfill the fine arts requirement.

211 Methods, Approaches, and Problems in Art History

An introduction to the methods and problems of art history, including the theoretical approaches to art and its history, the examination and analysis of the work and its medium, the role of the museum and gallery in the study of art, and bibliographic tools of the different disciplines of the field. Prerequisite: 151 or 152.

280 Sacred Architecture and Space

Throughout history, humans have set aside spaces for religious purposes. Frequently these are the most visible remains or representatives of a culture and are keys to understanding the place of humans within the world and universe. This course examines sacred architecture and spaces from a variety of perspectives, including materials and structure, ritual function and liturgy, decoration, symbolism, physical context, and social/religious context. The course will examine not only Christian churches, but will also examine non-Christian and non-western traditions of religion and architecture.

285 Arts of Africa and the African Diaspora

The continent of Africa presents a world of contrasts: from the powerful trading empires of the Sahel to the small scale, nomadic societies of the Kalahari. This course will survey the arts and cultures of Africa, drawing on recent breakthroughs in archaeology, anthropology, and art history to explore the diversity and creativity of past and present African artists. In addition, the course will address the expansion of African culture to the New World, a process that began tragically in the Middle Passage, but emerged triumphantly in the artistic traditions of the Diaspora peoples. This course fulfills the Human Diversity requirement in the core curriculum.

286 Women's Art in Cross-cultural Perspective

What is "women's art"? Is the definition of women's art consistent across cultures? What are the conditions of women's artistic practice, and how do women address vital social, spiritual, and political issues through their art? These are the questions to be addressed in this course, an interdisciplinary study of women's art that focuses on case studies in Africa, the Americas, the Pacific, and Asia.

291 Topics in Non-Western Art

This course number covers a range of offerings in the art and architecture of Asia, Africa, Oceania and Latin America. Offerings will vary from year to year, but will usually provide a comprehensive survey of the arts of a wide region such as Asia or Africa or of a major religion such as Buddhism or Islam. A more detailed examination of a single country such as China or Mexico may also be included among offerings. This course fulfills the Human Diversity requirement in the core curriculum.

295, 296, 297, 298 Topics

The subject matter of these courses, announced in the annual *Class Schedule*, will vary from year to year, but will not duplicate existing courses. See the description of these courses at the beginning of the "Departments and Curricula" section of this catalog.

300 The Ancient Near East and Egypt

A survey of the arts of the Stone and Bronze Ages, including the civilizations of Mesopotamia, the Indus Valley, Egypt, the Near East, and the Aegean Sea. The use and problems of archaeology in the understanding of ancient cultures will be discussed.

305 Greek Art and Archaeology

A survey of the art and architecture of ancient Greece from the fall of the Bronze Age civilizations to the end of the Hellenistic period. Particular attention will be given to sculpture, vase painting, and the relationship of art to the broader culture, to the art of the ancient Near East and Egypt, and to gender relations in ancient Greece.

310 Roman Art and Archaeology

A survey of the art of the Roman Republic and Empire to the emperor Constantine in the early fourth century C.E. Issues include the use of art and architecture as an expression of imperial political programs, the creation of urban architecture and the everyday environment of the Romans, and Rome's relationship to Greece and the Near East.

320 Art and Culture of Colonial Mexico

In 1521, the Spaniard Hernando Cortés and his army conquered the Aztec city of Tenochtitlan and assumed control of a land that later came to be known as Mexico, initiating a period of transformation, innovation, and synthesis called the Colonial era (1524 to ca. 1810). The art and architecture created during this time reflects the processes of conflict, resistance, and adaptation that ensued as a result of the collision of two cultures. This course surveys the historical context in which the painting, sculpture, and architecture of Mexico were created, from the conquest to the rise of the independent Mexican nation. A knowledge of major works and monuments will be stressed; however, the emphasis of this course is placed on an understanding of the general concepts and issues that affected art and culture in the Colonial era. Both Spanish and pre-Columbian art and culture will be

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investigated in order to understand the unique context and characteristics of the visual culture of Mexico during this formative period. This course fulfills the Human Diversity requirement in the core curriculum.

330 Churches and Mosques in the First Millennium

This course examines the formation and development of the first Christian and Islamic art and architecture during the first millennium C.E. of Europe and the Mediterranean. The class will examine the development of religious structures for these new religions, the role of visual images in both religious and secular contexts, and the influences that these cultures exerted on each other. Areas to be covered include: the Early Christian period; the Germanic, Celtic, Anglo-Saxon, Scandinavian cultures of the sixth to eighth centuries; the Carolingian and Ottonian periods; Byzantine art and architecture; Islamic art and architecture.

335 Cathedrals, Monasteries, and Caliphates

A survey of the arts in Europe during the Romanesque and Gothic periods, c. 1000-1400. Emphasis will also be given to contemporaneous currents in Byzantine and Islamic art and their influence on the art of the West.

340 Southern Renaissance Art and Society

A survey of the art and architecture of Italy, Spain and Portugal from the fourteenth through the sixteenth centuries. The course will focus on issues of style, patronage and iconography.

342 Renaissance and Reformation in Northern Europe

A survey of the art and architecture of northern Europe from the fourteenth through the sixteenth centuries. This course will examine the impact of the Protestant Reformation on the art of this era, and examine issues of style, patronage and iconography.

345 Baroque and Rococo Art

A survey of the art and architecture of western Europe in the seventeenth and eighteenth centuries. Emphasis will be given to issues of iconography, patronage, and style.

347 Golden Age of Spain

The sixteenth and seventeenth centuries were an age of great triumph for the kingdom of Spain. For a brief but glorious era, the Spanish empire was the most powerful force in the western world. Suffused in gold and riches from its colonies in the New World, Spanish culture prospered and flourished. It was during this intoxicating "Golden Age" that Spain's greatest artistic masterpieces were produced. This course explores the historical development of Spanish painting, sculpture, and architecture, focusing on the social, political, and religious issues that affected artistic production. Particular emphasis is placed on the key figures in the history of Spanish art: El Greco, Zúbarán, Ribera, Velázquez, Murillo, Martínez Montañés, and Pedro Roldán. The art of Spain's New World colonies is also examined.

350 Nineteenth Century: Neoclassicism to Symbolism

A survey of the art of the nineteenth century in Europe, beginning with the study of the Neoclassical movement. The course will examine issues of patronage as well as stylistic and thematic aspects of and economic, political and sociological influences on the successive movements of Romanticism, Realism, Impressionism, Symbolism and Post-Impressionism.

355 Twentieth Century: Cubism to Installation

Twentieth Century art will examine the stylistic, thematic and iconographic aspects of the modern movements in Europe, beginning with Fauvism and other manifestations of European Expressionism, Cubism, Orphism, Futurism, De Stijl, Dada, Surrealism, Art Informal and Tachisme, Optical and Pop Art, Photo-Realism, Conceptual Art, and Neo-Expressionism.

391 Native American Art

An examination of the art of the Native Americans from the prehistoric period to the present within the context of distinct geographical regions: Woodlands, Plains, Plateau, Northwest, and Arctic. This course fulfills the Human Diversity requirement of the core curriculum.

392 American Art

A survey of the painting, sculpture and household objects in the United States from the colonial period to the present time. Relationships to European and indigenous movements will be traced.

475, 476, 477, 478 Experiential Learning

These courses allow students to gain credit for certain non-classroom experiences. (These do not include studio art courses.) Normally open to junior and senior students. Permission of the department chair is required. Credit for experience is normally sought prior to its occurrence. See the complete description of these courses at the beginning of the "Departments and Curricula" section of this catalog.

Prerequisite: previous course or courses in art history

480 Senior Presentation and Paper (formerly 494)**0 credit**

During the senior year or earlier, art history majors are expected to write a major research paper with an abstract and to describe the results of their research in a short oral presentation. The purpose of this paper and presentation is to allow the student to demonstrate competency in art historical methodology and to gain some experience from presenting the results to a group of peers.

Normally, this requirement is done in lieu of the regular paper assignment for one of the upper-level courses. The topic should be chosen in consultation with the instructor of the course by the end of the second week of the semester and should be completed no later than six weeks prior to graduation. In addition, students will present a short oral report on their research to a departmental symposium to be held prior to graduation. Registration for 494 should be made during the semester that the student anticipates writing the paper. A mark of pass or fail will be assigned upon completion.

483, 484, 485, 486 Seminar

See the description of these courses at the beginning of the “Departments and Curricula” section of this catalog.

487, 488, 489, 490 Topics

The subject matter of these courses, announced in the annual *Class Schedule*, will vary from year to year, but will not duplicate existing courses. See the description of these courses at the beginning of the “Departments and Curricula” section of this catalog.

491, 492, 493, 494 Research

See the description of these courses at the beginning of the “Departments and Curricula” section of this catalog.

495, 496, 497, 498 Individual Study

See the description of these courses at the beginning of the “Departments and Curricula” section of this catalog.

Prerequisite: permission of the instructor or supervisor and previous work in art history

Athletic Coaching**Athletic Training Certification**

See Department of Health and Human Performance.

Behavioral Neuroscience

See Department of Psychology.

Biology (BIOL)

Chaplin (chair), Cruise, DeJong, Emms, Evarts, Hartung, Manske, Nelson, Sherer, Sullivan

The Department of Biology encourages and supports diverse interests by offering both basic and specialized courses that reflect the variety of activities biologists undertake and that prepare students for challenging careers in biology.

Courses emphasize the process of science (the importance of asking the right questions, developing methods to answer these questions and critically evaluating the results of these investigations) in addition to the descriptive aspects of biology. The purpose of this approach is to prepare students who are able to understand and develop with a science that is actively changing.

Courses numbered 101-199 are intended for specialized groups of non-majors and cannot be used to fulfill either the major or minor requirements in biology.

The biology major curriculum is divided into three tiers of courses offering increasing levels of challenge with increased reliance on use of the primary literature and involving more independent work. All students who elect to major in biology are required to take the introductory series of four courses in the first of these tiers (BIOL 201, 202, 204 and 206). These core courses cover the fundamental concepts of modern biological thought across the spectrum of sub-disciplines within the field.

The second-tier courses (301-399) introduce additional areas of biology and further develop concepts and topics from the first-tier courses. Some second-tier courses may be taken by students prior to completion of BIOL 206. Each of the courses in the third and final tier (401-498) requires the completion of specific second-tier courses. This provides an opportunity for advanced investigations emphasizing use of the primary literature and independent research projects. In addition, research and individual study courses (BIOL 491-498) are offered to students who wish to pursue in-depth studies in the laboratory or in a particular subject area of their choosing. These courses may be used to fulfill the 400-level requirement for the major.