

Field Training (FT), except for cadets participating in 451, Cadet Training Assistant (CTA), who are able to accrue a maximum of five credits of non-classroom experiences 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 5-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.

American Cultural Studies

See Interdisciplinary Minors

Art History (ARTH)

Webster (chair), Stansbury-O'Donnell, Swanson; Nordtorp-Madson, Prestegard, Sheehy, 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, political, 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.

Students graduating with a major in art history should have a broad and general knowledge of the history of art, including western and non-western cultures. They should be able to define and carry out a major research project. They should be able to present an art historical topic in an oral format.

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.

The department offers a number of courses for the non-major to fulfill the Fine Arts component of the core curriculum.

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

Departments

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, 450, or equivalent)

Non-Western Art (285, 286, 289, 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

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 Fine Arts and Human Diversity requirements in the core curriculum.

152 Introduction to Art History II

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. This course fulfills the Fine Arts and Human Diversity requirements in the core curriculum.

159 Principles of Art History

2 credits

This course will introduce and familiarize students with the stylistic and formal qualities of art through lecture, discussion, and field trips. The course will cover certain themes such as the human figure from a historical and contextual perspective. Students will be required to analyze art in these terms in discussions, tests, and papers in the class. This course partially fulfills the Fine Arts requirement in the core curriculum.

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 or permission of chair.

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. This course fulfills the Fine Arts requirement in the core curriculum.

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 Fine Arts and Human Diversity requirements 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. This course fulfills the Fine Arts and Human Diversity requirements in the core curriculum.

289 Asian Art

This course is a survey of South and East Asian art, from its beginnings in the Bronze Age until the present. The course will emphasize regional characteristics as well as cross-cultural influences of Asian art in a variety of media, including architecture, painting, calligraphy, sculpture, and pottery. The course will also examine the impact of social class on artists and patronage and upon the influence of Hinduism, Buddhism, Confucianism, Taoism, and Shintoism play in the form and function of Asian art. This course fulfills the Fine Arts and Human Diversity requirements in the core curriculum.

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 Fine Arts and Human Diversity requirements 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. Topics listed under 297 fulfill the Fine Arts requirement in the core curriculum.

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. This course fulfills the Fine Arts requirement in the core curriculum.

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. This course fulfills the Fine Arts requirement in the core curriculum.

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. This course fulfills the Fine Arts requirement in the core curriculum.

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

Departments

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. This course fulfills the Fine Arts requirement in the core curriculum.

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. This course fulfills the Fine Arts requirement in the core curriculum.

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. This course fulfills the Fine Arts requirement in the core curriculum.

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. This course fulfills the Fine Arts requirement in the core curriculum.

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, Zubarán, Ribera, Velázquez, Murillo, Martínez Montañés, and Pedro Roldán. The art of Spain's New World colonies is also examined. This course fulfills the Fine Arts requirement in the core curriculum.

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. This course fulfills the Fine Arts requirement in the core curriculum.

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. This course fulfills the Fine Arts requirement in the core curriculum.

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 Fine Arts and Human Diversity requirements 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. This course fulfills the Fine Arts requirement in the core curriculum.

450 Modern Scandinavian Art History

The golden age of Scandinavian art history witnessed the establishment of national art academies and museums in the nineteenth century and the amassing of *avant garde* collections of European masters and non-Western art in the twentieth, along with the emergence of prize-winning Nordic designers in industrial settings. Although on the periphery of Europe, Scandinavian masters' art reflected contemporary styles but also displayed the aus-

terity and fantasy of traditional folk designs which evolved out of the poverty and isolation of its largely rural population in the centuries before the modern era. The art of the five Nordic countries provides a model for examining the integration of ethnic folk art motifs with mainstream European styles as well as the acceptance of both fine and applied arts as equal in importance. In addition, indigenous art of the Sami and the Greenlandic Inuit enriched folk and international design motifs. The art of those artists who participated in the great emigration of Scandinavian peoples to North America in the late nineteenth into twentieth centuries will also be examined in relation to the influences of mother country and the American artistic mainstream.

Prerequisite: one ARTH course or permission of instructor

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**

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 480 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**

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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 Training Certification

See Department of Health and Human Performance

Behavioral Neuroscience

See Department of Psychology

Biochemistry (B.S.)

See Interdisciplinary Programs

Biology (BIOL)

DeJong (chair), Chaplin, Cruise, Emms, Evarts, Hartung, Manske, Nelson, Sherer, Sullivan, Verhoeven; Lewno, Schroeder, Trost, Wilson

Modern biology encompasses an extraordinary range of disciplines, from molecular genetics at one end of the spectrum to global ecology at the other. The biology curriculum at St. Thomas reflects this diversity, providing the breadth of experience that students need in their freshman and sophomore years with the depth that they value as juniors and seniors. Courses at all levels of the curriculum emphasize two fundamentals: mastering the essential material of each discipline and developing the intellectual skills needed to do science – asking the right questions, developing methods to answer these questions and critically evaluating the results of these investigations. As well as providing a broad-based liberal arts education in the biological sciences, the biology program serves as an excellent basis for students planning careers in academia, agricultural and forest science, bioinfor-