

History 231, 232, 235, 238, 241, 245, 261, 338
 Museum Studies- Art 393, History 393,
 History Interim
 Religion 311, 321
 Sociology 153, 253, 303, 308
 Two courses in ancient languages applicable
 to the archaeological culture studied
 One Interim course, with archaeological
 focus
 Other courses applicable to the student's
 archaeological interests.

Students may select a coherent sequence of four elective courses appropriate to their major and to their plans for further study with the approval of an advisor in the minor program. Sample programs in Old World Archaeology, New World Archaeology, and specialized fields such as Architectural Drawing in Archaeology are available. Language requirements for advanced work in archaeology vary. There are no language requirements for the archaeology minor, but students should consider plans for future work and study in completing college language requirements. For Old World archaeology, the best modern language choice is either French or German, while Spanish is useful for New World archaeology.

Supervising and Advising

The group minor in archaeology is administered by an inter-departmental committee, the Archaeology Minor Committee. The

members of the committee in 2003-04 are B. de Vries (History), Program Coordinator, K. Bratt (Classics), R. Stearley (Geology), K. Pomykala (Religion), H. Luttikhuizen (Art), and T. VandenBerg (Sociology).

Interested students should consult a member of the Archaeology Minor Committee for selection of the specific courses for the minor.

COURSES

IDIS240 Introduction to Archaeology (3). A classroom introduction to archaeology with emphasis on archaeological theory, field work methods, artifact processing, and data interpretation. The course is designed to introduce students to the theoretical concepts of archaeology, participation in field work, and the critical reading of archaeological reports in both the Old World and New World archaeology. It serves as a prerequisite for Interdisciplinary 340.

IDIS340 Field Work in Archaeology (3-6). SS. Offered in conjunction with field work done by Calvin faculty or quality field schools of other universities. An on-site introduction to archaeological field work designed to expose the student to the methodologies involved in stratigraphic excavation, typological and comparative analysis of artifacts, and the use of non-literary sources in the written analysis of human cultural history. Also listed as History 380. Prerequisites: Interdisciplinary 240 and permission of the instructor.

Art and Art History

Professors D. Diephouse (chair), A. Greidanus, H. Luttikhuizen, F. Speyers

Associate Professor J. Steensma Hoag

Assistant Professors J. Chen, C. Hanson, E. Van Arragon, J. Van Reeuwijk, A. Wolpa

Instructor Y. Ahn

Calvin's art department offers both Bachelor of Arts and Bachelor of Fine Arts degrees. Students opting for a Bachelor of Arts degree may choose from the major concentrations of studio art, art history, and art education. The department also offers minors in studio art and art history.

The Bachelor of Fine Arts (B.F.A.) program, which has a greater professional emphasis, is described in detail below.

Visual Arts (B.F.A.)

Students who are interested in the Bachelor of Fine Arts degree (B.F.A.) program at Calvin should consult with A. Greidanus of the Department of Art, faculty advisor for the B.F.A. program.

Before applying for admission to the program, a student must have completed three studio art courses in college. Application forms and information on requirements for admission are available in the Art Department office. Submit applications by the first Wednesday in October or the first Wednesday in March.

A student wishing to obtain a B.F.A. degree in art must successfully complete 124 semester hours, including three interim courses, the regular liberal arts core requirements, with the *exception* of a reduced foreign language requirement, equivalent to one year in college, and a prescribed program of concentration.

Program of Concentration: 63 hrs.

Art 153	4 hrs.
Art History 101 or Architectural History 201	4 hrs.
Art History 102 or Architectural History 202	4 hrs.
Art History 238, 239, or 240	3 hrs.
One Art History Elective	3 hrs.
Five Introductory Studio Courses from:	
Art Studio 250, 251, 255, 256, 257, and 258	15 hrs.
Four Intermediate Studio Courses from:	
Art Studio 300, 301, 305, 306, 307, 308, and 316	12 hrs.
Three Advanced Studio Courses from:	
Art Studio 350, 351, 355, 356, 357, 358, and 380	9 hrs.
Two Electives from Art Studio or Art History	6 hrs.
Art Studio 395	3 hrs.

Recommended Cognate:

Philosophy 208

STUDIO ART MAJOR

Art 153
 Art History 101 or Architectural History 201
 Art History 102 or Architectural History 202
 Two Introduction Studio Courses
 Two Intermediate Studio Courses
 One Advanced Studio Course
 One Art History or Studio Elective
 Art Studio 395

Art History 232 or 233 or Classics 221
 Art History 234 or 235 or 237
 Art History 238 or 239 or 240
 Art History 241 or 243 or 245
 Two Art History Electives
 Art History 397 or Architectural History 397

Cognates

Philosophy 208
 Second Foreign Language

STUDIO ART MINOR

Art 153
 Art History 101 or Architectural History 201
 Art History 102 or Architectural History 202
 Two Introduction Studio Courses
 One Intermediate Studio Course
 One Studio Elective

ART HISTORY MINOR

Art 153
 Art History 101 or Architectural History 201
 Art History 102 or Architectural History 202
 Art History 232 or 233 or Classics 221
 Art History 234 or 235 or 237
 Art History 238 or 239 or 240
 Art History 241 or 243 or 245

ART HISTORY MAJOR

Art 153
 Art History 101 or Architectural History 201
 Art History 102 or Architectural History 202

**ART EDUCATION K-12
COMPREHENSIVE MAJOR
(NO MINOR REQUIRED)**

Art 153

Art Studio 250

Art Studio 255 or 256

Art Studio 257 or 258

Art Studio 251

Five studio art electives (including two intermediate courses and one advanced course)

Art Education 315, 316 and 359

Art History 101 and 102

Art History 238, 239, or 240

Art History 241, 243, or 245

Prior to the teaching internship, students must have the approval of the department. Criteria for approval are found in the *Teacher Education Program Guidebook*, available in the Education Department.

Students must have earned a grade of “C” (2.0) or better in Art 153 before applying for admission to the studio art and art education programs.

**ELEMENTARY EDUCATION FINE
ARTS GROUP MAJOR AND MINOR**

All Fine Arts Group Majors must complete at least 36 semester hours of courses in Art, Music, and Communication Arts and Sciences. All minors must complete at least 24 semester hours of courses in these three areas. All majors and minors must take Art Education 315; Communication Arts and Sciences 214; and Music 238. In addition, students majoring in Fine Arts must complete a sequence of courses from two of these disciplines chosen in consultation with a fine arts education advisor. Students minoring in fine arts must complete a sequence of courses from one of these disciplines and some additional electives chosen in consultation with a fine arts advisor. Fine Arts Advisors: J. Van-Reeuwijk, Art; R. Buursma, Communication Arts and Sciences; and P. Hash, Music.

COURSES

153 **Visual Culture** (4). F and S. An introduction to the function of visual images as tools of persuasive communication. This course will better equip students to communicate effectively with visual images and critically examine their various uses in contemporary

culture. Intended for first- and second-year students only.

Art Education

210 **Methods for the Elementary Teacher** (3). F This course is an introduction to image-making and to various methods of teaching art at the elementary-school level. The course is designed to meet the needs of general education and special education students. It includes lectures, studio experiences, collaborative assignments, demonstrations, and opportunities to work with children from area schools through service learning hours. This course meets core requirements in The Arts section in Core Competencies. Open to sophomores, juniors, or seniors or by permission of the instructor.

315 **Introduction to Elementary Art Education** (3). S. This course is an introduction to the field of art education in general as well as art education methods specifically for the elementary school level. This course is designed to meet the needs of the Art Education student (K-12) and is pre-requisite to ARTE 316: Secondary Art Education. It is also designed to meet the needs of the Education student taking a Fine Arts group major or minor. This course includes lectures, studio experiences, and collaborative assignments as well as assignments to create art lesson plans, units and a personal philosophy of Art Education. Partnership opportunities to work with area school children through service learning hours are included. Prerequisites: Education 302/303 or permission of the instructor.

316 **Secondary Art Education** (3). F This course introduces students to various methods of teaching art in the secondary school and to professional standards in art education. It will also guide prospective teachers in developing a responsible pedagogical approach that they can call their own. To foster greater socio-historical understanding, throughout this course, the function of visual images will be addressed in relation to their cultural setting. This course includes lectures, studio projects, demonstrations, and art teaching experiences with students from area schools. This final component will be met through service learning hours. Prerequisites: Art 153, Arte 315, Education 302/303.

359 Seminar in Principles and Practices in Art Teaching (3). S. A course on principles and practices in the teaching of visual culture at the elementary and secondary levels. This course must be taken concurrently with Education 346. Students must be admitted into Directed Teaching by the Art and Education departments prior to enrollment.

Studio Courses

250 Introduction to Drawing (3). F and S. An introduction to drawing media. This course teaches the basic understanding and use of drawing materials and techniques through the construction of visual problems and solutions related to pictorial space (line, shape, value, volume, scale, composition, and perspective). Students will be expected to produce visually effective drawings through control and execution of the media. Visual, conceptual, and technical concerns will be reinforced through readings, discussions, demonstrations, and critiques. This course will address the use of drawing, not only as a means of developing observational skills, but also that of practicing critical and visual discernment. Materials fee. Prerequisite: Art 153.

251 Introduction to Painting (3). * F and S. An introduction to the painting medium. This course initiates technical and visual problems and solutions related to the study of painting (color, form, shape, and composition), as well as an investigation of adjoining critical issues that include perception, representation, likeness, and facture. Students will be expected to produce visually effective paintings through control and execution of the media. This course addresses critical issues surrounding the production of painted images, the tradition of painting, and the use of painting as a means of developing observational skills, as well as critical and visual discernment. Visual, technical, and conceptual concerns will be reinforced through readings, discussions, demonstrations, and critiques. Materials fee. Prerequisite: Art Studio 250.

255 Communication Design I (3). * F and S. An introduction to the image-based software as a problem-solving approach to Internet oriented communication design. Emphasis is on developing and integrating visual acuity with software dexterity in order to com-

municate with meaning and purpose. Typography, illustration, and photography are integrated to develop visual problem-solving skills. Selected projects are designed to develop visual understanding and encourage critical discernment. Materials fee. Prerequisite: Art 153.

256 Introduction to Photography (3). * F and S. An introduction to basic photographic techniques and the process of black and white photography including camera operation, film processing, printing, and presentation. Course work emphasizes visual problems and solutions specific to photography, such as flatness, frame, time, and focus. The ability to produce photographic images with visual effectiveness through control and execution of the media is stressed. Visual and technical abilities will be reinforced through readings, discussions, demonstrations, critiques, and lectures. The history of photography and critical approaches to the media will be introduced and inform the context of study. Materials fee. Prerequisite: Art 153.

257 Introduction to Sculpture (3). * F and S. An introduction to the production of three-dimensional objects through methods and technologies of sculpture. Course work emphasizes visual problems and solutions specific to sculpture including the basic components of three-dimensional form and the manipulation of space. Students will be introduced to a variety of materials such as pre-fabricated, found media, plaster, wood, stone, metal, and composites. Students will be expected to produce sculptural objects with visual effectiveness through control and execution of the media. Visual acuity and technical abilities will be reinforced through readings, discussions, demonstrations, critiques, and lectures. The history of sculpture and critical approaches to the media will lead to an understanding of how three-dimensional forms give shape to ideas and beliefs. Materials fee. Prerequisite: Art Studio 250.

258 Introduction to Ceramics (3). * F and S. This course introduces students to the basic components of ceramics, including the construction of three-dimensional forms and the organization of space. Students will learn traditional and contemporary methods of working with clay and glazes. Course work addresses visual problems and solutions spe-

cific to ceramics, the texture of materials, and the manipulation of space. Visual acuity and technical abilities will be reinforced through readings, discussions, demonstrations, critiques, and lectures. The history of ceramics and critical approaches to the media will lead to an understanding of how three-dimensional forms give shape to ideas and beliefs. Materials fee. Prerequisite: Art Studio 250.

300 Intermediate Drawing (3). F and S. A further exploration of the activity of drawing. This course emphasizes the critical engagement of visual problems and solutions through the development of a drawing portfolio. The primary source material for this course is the human figure, utilized for visual and technical investigation of pictorial space, as well as for contemporary critical issues surrounding the representation of the self and others. Materials fee. Prerequisite: Art Studio 250.

301 Intermediate Painting (3). *S. A further exploration of painting ideas and media. This course emphasizes the critical engagement of visual problems and solutions through the development of a painting portfolio. Students will be expected to participate in ongoing group and individual critiques, discussions of assigned readings, and contribute to the dialogue in a bi-weekly painting seminar. Through critical engagement of contemporary painting practices, this course initiates patterns of individual research in the production of a painting portfolio. Materials fee. Prerequisite: Art Studio 251.

305 Communication Design II (3). * F. This course focuses on dynamic, interactive interface website design. Using WYSIWYG editors, vector, bitmapped graphics and motion, and MP3 audio are integrated to produce website portals that are usable and intuitive in the visualization of their navigation. Students will learn how to use low-bandwidth, high-impact, image-based software that allows users to navigate through linear, non-linear, spatial, parallel, hierarchical, and matrix timeline structures, which lead to useful, virtual interaction. Projects are designed to construct visual interfaces, which optimize site navigation without programming. Materials fee. Prerequisite: Art Studio 255.

306 Analogue Photography (3). * F. A further exploration of the visual and technical aspects of the photographic medium, with study of critical theory specific to analogue photography. A variety of professional equipment, processes, and advanced techniques will also be introduced, including color and artificial lighting. Course work emphasizes the application of technical readings, demonstrations, and lectures through the production of effective photographic images. Photographic criticism is addressed through readings, lectures, studio assignments, critiques, and a final project. Materials fee. Prerequisite: Art Studio 256.

307 Intermediate Sculpture (3). * F and S. A further investigation of the visual and technical aspects of sculptural media and organization of space. This course will require the production of a portfolio of sculptural objects. Special attention will be given to the use of particular production methods, issues of presentation, and the relationship between concept and process. Critical theory specific to sculpture is addressed through readings, lectures, and class projects. Materials fee. Prerequisite: Art Studio 257.

308 Intermediate Ceramics (3). * F and S. A further investigation of the visual and technical aspects of clay, glazes, and other media. This course will require the production of a portfolio of ceramic objects. Special attention will be given to the use of particular production methods, issues of presentation, and the relationship between concept and process. Critical theory specific to ceramics is addressed through readings, lectures, and class projects. Materials fee. Prerequisite: Art Studio 258.

316 Digital Photography (3). * F. An exploration of the visual and technical aspects of photography with an emphasis on digital media. A study of critical theory specific to digital photography will be addressed. Topics covered will include digital image acquisition, manipulation, storage, and display. Course work emphasizes the application of technical readings, demonstrations, and lecture through intensive production of digital images. Criticism is addressed through readings, lectures, studio assignments, critiques, and a final project. Materials fee. Prerequisite: Art Studio 256.

350 Advanced Drawing (3). * F and S. This course addresses individual research and conceptual problem solving through the production of a cohesive portfolio of drawings. Students will be encouraged to experiment with the use of new technologies and non-traditional drawing media. In addition to discussions of assigned readings, students will participate in ongoing group and individual critiques that will focus on the individual development and critical understanding of drawn images and ideas. Materials fee. Prerequisite: Art Studio 300.

351 Advanced Painting (3). * S. A further investigation of painting ideas and media. This course emphasizes individual research and conceptual problem solving through the production of a portfolio of paintings. As part of this course, students will be encouraged to experiment with new technologies and non-traditional painting media supports. In addition to helping lead the bi-weekly seminar on contemporary issues in painting, students will participate in ongoing group and individual critiques that will focus on the development of images and ideas toward a cohesive painting portfolio. Materials fee. Prerequisite: Art Studio 301.

355 Communication Design III (3). * S. This course expands site portal design from narrow to broad bandwidth streaming digital imagery. Navigating within time line image frames and MP3 audio will be integrated, calibrated, and coalesced with overlapping clips in order to construct visual narratives which resonate with specific market audiences. Design work flows will be streamlined to optimize the synchronization of audio with vector and bitmapped images, with an emphasis on achieving a portal's predicated performance. Emphasis will be on personal development of technical and imaginative skills. Materials fee. Prerequisite: Art Studio 305.

356 Advanced Photography (3). *S. An emphasis on individual research and conceptual problem solving in the production of a coherent body of analogue and/or digital photographic work. Class time will consist of critiques on the quality of concept and presentation of idea in student images, in addition to discussions of assigned technical and critical readings. Students will be evaluated

on a photography portfolio and a class presentation of their work. Materials fee. Prerequisite: Art Studio 306 or 316.

357 Advanced Sculpture (3). * F and S. This course directs individual research in the production of a cohesive body of sculptural work. Requirements include regular critiques of works in progress and discussions of techniques and critical readings. Student portfolios will be evaluated on the basis of craft, concept, and presentation. Students will examine possible ways in which they can make contributions to the field of sculpture and visual culture. Materials fee. Prerequisite: Art Studio 307.

358 Advanced Ceramics (3). * F and S. This course directs individual research in the production of a cohesive body of ceramic work. Requirements include regular critiques of works in progress, discussions of techniques, and critical readings. Student portfolios will be evaluated on the basis of craft, concept, and presentation. Students will examine possible ways in which they can make contributions to the field of ceramics and visual culture. Materials fee. Prerequisite: Art Studio 308.

380 Internship in Communication Design (3). F and S, tutorial. A practicum in which students work ten hours per week for one semester under an employer supervisor and participate in a series of internship seminars. Students apply theoretical, ethical, and technical aspects of graphic design or photography to specific problems in visual communication. Personal journals, assigned art projects, and regular meetings with the supervising instructor are required. To enroll in this course, students must submit a written proposal to the chair for approval. Prerequisites: Five studio art courses and departmental approval.

385 Internship in Visual Studies (3). * F and S, tutorial. A practicum in which students work a minimum of ten hours per week for one semester in an art-related field under the supervision of a studio artist, professional designer, or gallery director. Students will also meet regularly with an instructor on campus to address lessons learned. To enroll in this course, students must submit a written proposal to the chair for approval. This course is not intended for students concentrating in communication design. Prerequisite:

sites: Five studio art courses and departmental approval.

390 Independent Study in Studio Art (3). * F and S, tutorial. An advanced course providing opportunities for investigating the use of new techniques or new materials, including mixed-media. To enroll in this course, students must submit a written proposal to the chair for approval. Prerequisites: Five studio art courses and departmental approval.

395 Senior Seminar in Studio Art (3). * F: A capstone seminar course for all seniors majoring in studio art, which re-examines the integral relationship between the production of visual images and faith commitments. Students will examine contemporary theories and practices in art criticism, while refining their own religious convictions. In addition, students will address ethical issues related to art-making as they prepare for professional careers in art-related fields. Slide lectures, selected readings, and class discussions; completion of an art portfolio and an artist statement is required. Prerequisite: Senior standing with a major in studio art.

The following art courses may be part of supplementary concentrations in journalism: Art Studio 255, 256, 305, 306, 316, 355, and 356.

Art History

101 Introduction to the History of Art I (4). F and S. This course surveys the history of the visual arts from the Paleolithic era to the Renaissance. Although this course concentrates primarily on the development of the historical and religious traditions of Europe, the artistic traditions of non-Western cultures are also addressed. The course is intended for first- and second-year students.

102 Introduction to the History of Art II (4). F and S. This course is a historical survey of the visual arts in Western civilization from the Renaissance to the present. It is intended for first- and second-year students.

232 Early Christian and Byzantine Arts (3). * S, odd years. A historical study of the form and function of visual images in the Early Christian and the Byzantine traditions. Special attention will be given to the rise of the

cult of saints, to the veneration and destruction of religious icons, and to the relationship between sacred images and the imperial court. Slide lectures and class discussions; a research paper is required. Prerequisite: Sophomore standing or above. Not offered 2007-2008.

233 Medieval Art (3). * S, even years. A historical study of the form and function of visual images in Western Europe from 400 to 1400. Special attention will be given to the relationship between art and the crusades, to tensions between monastic orders, and to the role of visual images in various kinds of mysticism. Slide lectures and class discussions; a research paper is required. Prerequisite: Sophomore standing or above.

234 Northern Renaissance Art (3). * F, odd years. A historical study of the form and function of visual images in Netherlandish and German cultures from 1400 to 1550. Special attention will be given to the rise of naturalism, to the relationship between art and religious devotion, and to the emergence of an art market. Jan van Eyck, Hieronymus Bosch, Pieter Bruegel, and Albrecht Durer are some of the major artists studied. Slide lectures and class discussions; a research paper is required. Prerequisite: Sophomore standing or above.

235 Italian Renaissance Art (3). * F, even years. A historical study of the form and function of visual images in Italy from 1300 to 1550. Special attention will be given to the emergence of linear perspective, to the relationship between art and humanism, and to the invention of artistic genius. Giotto, Piero della Francesca, Leonardo da Vinci, and Michelangelo are some of the major artists studied. Slide lectures and class discussions; a research paper is required. Prerequisite: Sophomore standing or above. Not offered 2007-2008.

237 Baroque and Rococo Art (3). * S, odd years. A historical study of the form and function of visual images in Western Europe and the American colonies during the seventeenth and eighteenth centuries. Special attention will be given to relationship between art and the Catholic Reformation, to the rise of nationalism and modern science, and to the emergence of philosophical aesthetics. Caravaggio, Bernini, Rubens, Rembrandt,

Vermeer, and Watteau are some of the major artists studied. Slide lectures and class discussions; a research paper is required. Prerequisite: Sophomore standing or above. Not offered 2007-2008.

238 Nineteenth-Century Art (3). * S, even years. A historical study of the form and function of nineteenth-century art in Western Europe and the United States, from neoclassicism to impressionism. Special attention will be given to the relationship between art and the politics of revolution, to the cultural implications of industrialization, and to the search for scientific objectivity. David, Delacroix, Goya, Courbet, Manet, and Monet are some of the major artists studied. Slide lectures and class discussions; a research paper is required. Prerequisite: Sophomore standing or above.

239 Modernism and the Arts (3). * F, odd years. A historical study of the form and function of visual images in Western Europe and the United States from 1880 to 1960. Special attention will be given to the rejection of optical naturalism, to the emergence of psychoanalysis, to the World Wars, and to the development of modernism in various intellectual circles. Van Gogh, Cezanne, Matisse, Picasso, and Pollock are some of the major artists studied. Slide lectures and class discussions; a research paper is required. Prerequisite: Sophomore standing or above.

240 Contemporary Art (3). * F, even years. A historical study of the form and function of visual images in Western Europe and North America since 1960. Special attention will be given to the collapse of modernism, to the revolution in digital technologies, and to contemporary issues concerning race, cultural identity, and gender. Slide lectures and class discussions; a research paper is required. Prerequisite: Sophomore standing or above. Not offered 2007-2008.

241 Asian Art (3). * S, even years. A historical study of the form and function of visual images in Asian Cultures. Special attention will be given to India, China, and Japan. Students will address the relationship between visual images and political, religious, and social developments in Asia, including the spread of Hinduism, Buddhism, and Islam. Slide lectures and class discussions; a research paper

is required. Prerequisite: Sophomore standing or above.

243 Art of the Americas (3). * F, even years. A historical study of the form and function of visual images in pre-Columbian and Native American cultures. This course will concentrate on cultural developments before contact with Western civilization, but issues of cultural interaction between Native American and immigrant European cultures will be addressed. Slide lectures and class discussions; a research paper is required. Prerequisite: Sophomore standing or above. Not offered 2007-2008.

245 African and Oceanic Art (3). *S, odd years. A historical study of the form and function of visual images in the African and Oceanic (Polynesian, Melanesian, and Australian Aboriginal) cultures. Special attention will be given to the relationship between religious commitments and artistic practices within these cultures. Slide lectures and class discussions; a research paper is required. Prerequisite: Sophomore standing or above. Not offered 2007-2008.

393 Museum Studies (3). * F and S, tutorial. An advanced course providing opportunities for studying the theory and practice of museum education and/or exhibition curatorial development and installation. Prerequisites: Five courses in art history and permission of the instructor.

397 Methods in Art Historiography (3). * F, odd years. A capstone seminar for all juniors and seniors majoring in art history, the course aims to provide an understanding of the development of art history as an academic discipline and the major methodological approaches available for engaging art objects. Special attention is paid to connecting these methodological issues to the rest of the art history curriculum including the integration of ethics and faith commitments. In preparing students for future work in art history, the course strives to hone critical thinking skills and instill in students a richer appreciation of the stakes of intellectual positions.

CLAS221 Graeco-Roman Art and Architecture.

Architectural History and Criticism

201 Architectural History I (4). F. A survey of the history of architecture from the Paleolithic era to the Renaissance. Although this course will concentrate primarily on the development of the historical and religious traditions of Europe, the development of non-Western traditions prior to 1500 will also be addressed. Slide lectures and class discussions. Intended for first- and second-year students.

202 Architectural History II (4). S. A survey of the history of architecture from the Renaissance to the present. Although this course will concentrate primarily on the development of the historical and religious traditions of Europe, the development of non-Western traditions after 1500 will also be addressed.

Slide lectures and class discussions. Intended for first- and second-year students.

397 Architectural Theory and Criticism. S, odd years. A capstone seminar course for all juniors and seniors enrolled in the pre-architecture program, which re-examines the integral relationship between architectural theories and faith commitments. Special attention will be given to contemporary criticism. Students will address ethical and religious issues as they address various methods of architectural design and practice in preparation for careers in architecture and urban planning. Imaging and verbal discussions; a course paper is required. Prerequisites: Junior or senior standing.

Graduate Courses

590 Independent Study. F, I, and S.

Asian Studies

The Major in Asian Studies consists of three tracks. The Calvin semester in China (STCH 203 and 204) may substitute for History 245 or 246 and Philosophy 225. The semester program at the Japan Center for Michigan Universities, because its curriculum varies somewhat from year to year, may substitute for such courses as may be decided appropriate by the Asian Studies advisor and the Committee for the Asian Studies Major. (D. Bays, History, Chair; K. Clark, Philosophy; L. Herzberg, Asian Languages; D. Obenchain, Religion)

ASIAN STUDIES MAJOR

Choose one of the following tracks as listed below:

TRACK 1: CHINESE LANGUAGE

*Minimum of 8 Chinese language courses and 4 culture courses, with at least one of the latter at the 300 level.

1. History 245 or 246: East Asia
2. Philosophy 225: Chinese Thought and Culture
3. Religion 255: World Religions
4. One 300 level culture elective from the list below
5. Eight Chinese language courses from the list below

TRACK 2: JAPANESE LANGUAGE

*Minimum of 8 Japanese language courses and 4 culture courses, with at least one of the latter at the 300 level.

1. History 245 or 246: East Asia
2. Philosophy 225: Chinese Thought and Culture
3. Religion 255: World Religions
4. One 300 level culture elective from the list below
5. Eight Japanese language courses from the list below

TRACK 3: AREA STUDIES

*Minimum of at least 4 language courses and 8 culture courses, with 3 of the latter at the 300 level.