

TESP4: The Christian Tradition

Section: #43271

MWF: 1:00-2:05 pm.

Instructor: Rev. Mark P. Fusco, S.J.

Office: Kenna Hall 323E

Office Hours: Wednesday 10-11 am

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Classroom: Kennan 102

Course Description: An exploration of fundamental theological themes presented through scriptural, scholarly and various artistic sources.

Purpose of the Core Course in Religious Studies

One of the central aims of the Core Curriculum is to aid the student's exploration and practice of spiritual practice, ethical action, personal identity and the academic study of religious belief from historical, cultural, and critical vantages.

Course Goals

1. Students will be able to express a critical understanding of the theological foundations of Christian tradition.
2. Students will better understand the historical, philosophical and theological elements of artistic explorations of the spiritual dimensions of the human person.
3. Students will be able to converse on at least two different unique cultural and artistic presentations of theological themes.
4. Students will be able to describe and evaluate the positioning of Christian themes, Catholicism in particular, within the larger practices of global religious and secular art worlds.
5. A rudimentary apprehension of the study of theological aesthetics will be grasped.

Religious Studies Department Goals (RSDG's)

1. Students will develop a critical vocabulary and approach to religious studies and its theological, anthropological, cultural, historical, social, political and artistic appropriations.
2. A variety of artistic mediums and genres will be employed to introduce the relationship between the arts and religious inquiry. Students will develop critical skills by reflectively engaging descriptive accounts of religious themes.
3. Dogmatic and meta-reflective questions concerning theological themes will be undertaken by the student.

Core Curriculum Learning Goals and Objectives (LO's)

1a. Students will be able to describe and compare the central ideas and practices from several religious traditions and from at least two globally distinct regions (Knowledge of Global Cultures; Complexity; Ambiguity). Hereafter cited as **LO1**.

1b. Students will be able to use critical approaches to reflect on their own beliefs and the religious dimensions of human existence (Critical thinking; Complexity; Reflection). Hereafter cited as **LO2**.

Core learning goal 1a (e.g. **LO1**) will be fulfilled by demonstrating an understanding of some of the central tenets, propositions, scriptural narratives, spiritual practices of Christianity, as well as, an understanding of how these elements were communicated artistically. In this way the student will better appreciate the philosophical, theological, historical, cultural and spiritual motivations behind various examples of religious art and further how artistic vision has a privileged place in exploring the mysteries of the Divine. The artwork studied in the course will be drawn from around the globe and reflect a variety of genres and materials—as directed in **LO2**. The course will provide the student with a rudimentary grasp of some of the key elements used in the discipline of theological aesthetics.

Required Books (Note: You must bring books to class as indicated on the Schedule):

The Catholic Study Bible, 2nd Edition, Donald Senior (Editor) and John J. Collins (Editor), New York: Oxford University Press, 2011 (ISBN-13: 978-0195297768, ISBN-10: 0195297768). Hereafter cited as *CSB*.

Peter Feldmeier, *The Christian Tradition: A Historical and Theological Introduction* (New York: Oxford University Press, 2017).

Camino required materials:

Please check Camino for class notes, study questions, etc.

Assessment and Grading: 100 points possible

10 points: Informed participation: Students are required to participate regularly in class discussions. Full credit will be given for active, *informed* participation directly concerning the text, film, or website under consideration. This grade includes active listening, group work, and homework. In class, the professor will occasionally solicit and/or accept personal points of view to begin or encourage discussion, however, off-topic comments will not count in this grade as it is essential to the course of study to discuss ideas in readings and/or questions raised on the assignment topics. Only students who consistently demonstrate a close reading of the homework will receive an 'A' in this area. Three or more *unexcused* absences will reduce this grade to 0. (**L0 1** and **L02**).

20 points: A Reflection Paper: A particular theological theme or question (e.g. Transfiguration, Suffering, Creation, etc.) will be explored by comparing two different artistic renderings or exploration into said event. The art chosen to explicate the theological concern must reflect two different cultural sources or historical periods. The paper will be 5 pages in length and follow MLA formatting dictates. (**L01**).

40 points: 4 Quizzes. Quiz may consist of short answers, fill in the blank, and/or essay. In-class. (**L01** and **L02**).

10 points: a critical response paper (2 pages). (**L01** and **L02**). In this paper the student will reflect on how a particular art form or work of art explicates their own understanding and personal experiences of one of the following mysteries: evil, suffering, divine revelation, sacrifice, the relationship between whole and part (universal and individual), Trinitarian Identity, Creation, covenant and law, Jesus Christ or the immaterial order.

20 points: Test.

ASSESSMENT/GRADING

| | | | | |
|------------|------------|------------|-----------------|------------|
| A (95-100) | A- (90-94) | B+ (85-89) | B (80-84) | B- (76-79) |
| C+ (72-75) | C (68-71) | C- (64-67) | | |
| D+ (60-63) | D 57-59 | D- 54-56 | F 53 and below. | |

If accepted by the professor, a late paper will lose one letter grade for each day it is late. An explicit and defensible thesis statement that is argued in an organized and

logically consistent manner focuses an “A” paper. English usage problems detract from such a paper, as would, a paper unable to anticipate possible objections to its point of view.

Extra credit is at the professor’s discretion.

Attendance Policy

Class attendance is a component of one’s participation grade and a necessary facet of the dialogical and dynamic learning environment of university life. A missed class is excusable. Unexcused Absences and tardiness will reduce or erase your entire participation grade.

Academic Integrity

The Academic Integrity pledge is an expression of the University’s commitment to fostering an understanding of -- and commitment to -- a culture of integrity at Santa Clara University. The Academic Integrity pledge, which applies to all students, states:

I am committed to being a person of integrity. I pledge, as a member of the Santa Clara University community, to abide by and uphold the standards of academic integrity contained in the Student Conduct Code.

Students are expected to uphold the principles of this pledge for all work in this class. For more information about Santa Clara University’s academic integrity pledge and resources about ensuring academic integrity in your work, see www.scu.edu/academic-integrity.

Disabilities Resources

If you have a disability for which accommodations may be required in this class, please contact Disabilities Resources, Benson 216, <http://www.scu.edu/disabilities> as soon as possible to discuss your needs and register for accommodations with the University. If you have already arranged accommodations through Disabilities Resources, please discuss them with me during my office hours.

While I am happy to assist you, I am unable to provide accommodations until I have received verification from Disabilities Resources. The Disabilities Resources office will work with students and faculty to arrange proctored exams for students whose accommodations include double time for exams and/or assisted technology. (Students with approved accommodations of time-and-a-half should talk with me as soon as possible). Disabilities Resources must be contacted in advance to schedule proctored examinations or to arrange other accommodations. The Disabilities Resources office

would be grateful for advance notice of at least two weeks. For more information you may contact Disabilities Resources at [408-554-4109](tel:408-554-4109).

Academic Honesty

Plagiarism or academic dishonesty in any form (as described in the Student Conduct Code) will result in a failed grade for the project, and possibly for the course. All allegations of academic dishonesty will be reported to the department chair and Office of Student Life. For a full presentation of University policies concerning plagiarism, see:

<http://scu.edu/studentlife/resources/upload/Academic-Integrity-brochure-2014.pdf>

In order to avoid the sanctions applied to cases of academic dishonesty, please make sure that you properly cite all sources that you utilize in your writing, including works that are directly quoted or paraphrased, as well as works used as a source of information. This includes both print and online sources. Your paper submissions must consist of your own writing, and any direct quotations or paraphrasing from other works must be properly cited.

NOTE: No taping of any kind may occur without explicit written permission from the professor or Disability Resources.

Accommodations for Pregnancy and Parenting

In alignment with Title IX of the Education Amendments of 1972, and with the California Education Code, Section 66281.7, Santa Clara University provides reasonable accommodations to students who are pregnant, have recently experienced childbirth, and/or have medical needs related to childbirth. Pregnant and parenting students can often arrange accommodations by working directly with their instructors, supervisors, or departments. Alternatively, a pregnant or parenting student experiencing related medical conditions may request accommodations through Disability Resources.

Discrimination and Sexual Misconduct (Title IX)

Santa Clara University upholds a zero-tolerance policy for discrimination, harassment and sexual misconduct. If you (or someone you know) have experienced discrimination or harassment, including sexual assault, domestic/dating violence, or stalking, I encourage you to tell someone promptly. For more information, please consult the University's Gender-Based Discrimination and Sexual Misconduct Policy at <http://bit.ly/2ce1hBb> or contact the University's EEO and Title IX Coordinator, Belinda Guthrie, at [408-554-3043](tel:408-554-3043), bguthrie@scu.edu. Reports may be submitted online through <https://www.scu.edu/osl/report/> or anonymously through Ethicspoint

<https://www.scu.edu/hr/quick-links/ethicspoint/>

Reporting Practices

While I want you to feel comfortable coming to me with issues you may be struggling with or concerns you may be having, please be aware that there are some reporting requirements that are part of my job at Santa Clara University. For example, if you inform me of an issue of harassment, sexual violence, or discrimination, I will keep the information as private as I can, but I am required to bring it to the attention of the institution's EEO and Title IX Coordinator. If you inform me that you are struggling with an issue that may be resulting in, or caused by, traumatic or unusual stress, I will likely inform the campus Student Care Team (SCU CARE).

If you would like to reach out directly to the Student Care Team for assistance, you can contact them at www.scu.edu/osl/report. If you would like to talk to the Office of EEO and Title IX directly, they can be reached at 408-554-3043 or by email at bguthrie@scu.edu. Reports may be submitted online through www.scu.edu/osl/report or anonymously through Ethicspoint: www.ethicspoint.com. Additionally, you can report incidents or complaints to the Office of Student Life (OSL), Campus Safety Services, and local law enforcement. For confidential support, contact the Counseling and Psychological Services office (CAPS), the YWCA, or a member of the clergy (for example, a priest or minister).

Finally, please be aware that if, for some reason, our interaction involves a disruptive behavior, a concern about your safety or the safety of others, or potential violation of University policy, I will inform the Office of Student Life. The purpose of this is to keep OSL apprised of incidents of concern, and to ensure that students can receive or stay connected to the academic support and student wellness services they need.

NOTE: No taping of any kind may occur without explicit written permission from the professor or Disability Resources.

SCHEDULE OF ASSIGNMENTS

This schedule may change and it is the student's responsibility to remain current in all assignments.

Lectures

Lecture 1: Introduction (April 3)

Read: *Feldmeier*, 1-9 & David Foster Wallace, *This is Water*.

Lecture 2: Some Fundamental Philosophical Principles (April 5)

Read: see Camino & Handouts.

Lecture 3: Trinitarian Identity (April 7)

Read: see Camino & Handouts.

Lecture 4: Creation and Sacrifice: Movement, Fragment & the Whole (April 10)

Read: *Genesis* 1-2: 1-25 and *Feldmeier*, 10-18, 29-33.

Quiz #1 (L01).

Lecture 5: Covenant, Law and Community (April 12)

Read: *Feldmeier* 18-25, 29 & *Exodus*: 20:3-4

Lecture 6: Augustine Theologian Of Vision & Non-Material Presence (April 17)

Read: *Feldmeier*, 117-126.

Lecture 7: Christology (April 19)

Read: *Feldmeier*, 65-77 & 92-108.

Lecture 8: The Prophets/ Social Justice (April 21)

Read: *Feldmeier*, 26-29 & 186-188.

Critical Response Paper due. (L01 & L02).

Lecture 9: Just war? (April 24)

Read: *Feldmeier*, 178-183.

Lecture 10: Glory: Divine Theophany & Spiritual Life (April 26)

Read: *Feldmeier*, 129-143 & *Mk* 9: 2-9.

Quiz # 2 (L01 & L02).

Lecture 11: Icon & Image (April 28)

Read: *Feldmeier*, 141-143.

Lecture 12: Theological Issues in Film (May 1)

Read: see Camino and handouts.

Lecture 13: Theological Issues in Film (May 3)

Read: see Camino & Handouts.

Lecture 14: Mission (May 4)

Read: *Feldmeier*, 54-58, 80-82, 86-89 & *John* 13: 1-20 (Washing of the Feet).

Lecture 15: TEST (May 8)

Lecture 16: Contemplation: Silence as the Music of the Spirit (May 10)

Read: and the following three quotes on contemplation of the Divine:

(1) "It should be known that God dwells secretly in all souls and is hidden in their substance, for otherwise they would not last...Oh, how happy is this soul, which ever experiences God resting and reposing within it! Oh, how fitting it is for it to withdraw from things, flee from business matters, and live in immense tranquility, so that it may not, even with the slightest speck of dust or noise, disturb or trouble its heart where the Beloved dwells." (Excerpts from: *The Ascent of Mount Carmel*, Book 2: Chapter 7:8 *The Living Flame of Love*, Stanzas 4:14–15 from: John of the Cross. (2011). *Strength in Darkness: Wisdom from John of the Cross*. (M. Kerry, Ed.) (Pgs. 97–98). Boston, MA: Pauline Books & Media).

(2) "For me to become great is impossible. I must bear with myself and my many imperfections; but I will seek out a means of getting to Heaven by a little way—very short and very straight, a little way that is wholly new. We live in an age of inventions; nowadays the rich need not trouble to climb the stairs, they have lifts instead. Well, I mean to try and find a lift by which I may be raised unto God, for I am too tiny to climb the steep stairway of perfection. I have sought to find in Holy Scripture some suggestion as to what this lift might be which I so much desired, and I read these words uttered by the Eternal Wisdom Itself: "*Whosoever is a little one, let him come to Me.*" Then I drew near to God, feeling sure that I had discovered what

I sought; but wishing to know further what He would do to the little one, I continued my search and this is what I found: “*You shall be carried at the breasts and upon the knees; as one whom the mother caresseth, so will I comfort you.*” Thérèse of Lisieux, S., & Taylor, T. N. (1912). *The Story of a Soul* (p. 136). London: Burns and Oates.

(3) “When shall this soul of mine, entranced with love for God, look on herself as broken shards, yearn after God, and lose herself in Him, for “He who is joined to the Lord is one spirit”? When shall she cry out: “My flesh and my heart have fainted away; Thou art the God of my heart, and the God that is my portion for ever”? Holy and happy is he who but once, for but one moment, has felt something like this in his mortal life; for this is no human happiness, it is life eternal so to lose oneself, as if one were empty of self, as if one were not. (Bernard of Clairvaux, S., Patmore, M. C., & Patmore, C. (1884). *Saint Bernard, On the Love of God* (pp. 43–44). London: Burns and Oates).

Reflection Paper Due (L01 & L02).

Lecture 17: Sacraments and Grace (May 12)

Read: *Feldmeier*, 82-86.

Lecture 18: Hermetic Tradition & Magic (May 15)

Read: *Feldmeier*, 257-263.

Quiz # 3.

Lecture 19: Scientific Determinism (May 17)

Read: *Feldmeier*, 306-308.

Lecture 20: Mysticism & the Feminine (May 19)

Read: *Feldmeier*, 194-196.

Lecture 21 Miracles, Transfiguration and Free Faith (May 22)

Read: *Mark. 27:1-26. Feldmeier*, 302-304.

Lecture 22: Evil and Suffering (May 24)

Read: *Luke 4: 1-13* (Temptation in Desert), *Mt. 27: 11-26* (Christ Before Pilate), *Feldmeier*, 275 & 338-341.

Lecture 23: Resurrection and Afterlife (May 26)

Read: *Hosea* 13:14 and 1 *Cor.* 15: 50-54.

Lecture 24: The Holy Spirit & the Classical: Art as Objective Order (May 31)

Read: *Feldmeier*, 197 & 205-210.

Centering Question: Gerardus van der Leeuw states of Bach that in him: “the artist is priest, is himself a theologian,” ((Gerardus van der Leeuw, *Sacred and Profane Beauty: The Holy in Art*, trans. By David E. Green (NY: Holt, Rinehart & Winston, 1963), 242)). How are the arts analogous to a liturgical event? How artists allow us to understand the cosmos as ordered and rational?

Lecture 25: The Holy Spirit & the Romantic: Art as Subjective Order (June 2)

Read: *Feldmeier*, 219-227.

Centering Question: Karl Barth asked of Wolfgang Amadeus Mozart: “Why and in what respect can one call this man “incomparable”? In part, Barth answers his own question in claiming that Mozart’s music is “free and freeing”, “strong”, “wise” and “sovereign”. Indeed, Barth thought Mozart acts as a theologian of the doctrine of creation and eschatology. How do artists like Mozart help us to better understand the subjective and experiential aspects of spirituality? (L02).

Lecture 26: The Holy Spirit & the Postmodern World (June 5).

Centering Question: Does advertisement reduce reason’s ordination of the beautiful to a calculus driven by equations of consummation—sensual algorithms that confuses the attractive with the vulgar, disordered feeling with taste, and appetite with authentic desire? Why or why not? (L02)

Lecture 27: Ecumenical Movement (June 7).

Read: *Feldmeier*, 338-341.

Quiz # 4.

Lecture 28: The Future of Christianity? (June 9).

Read: *Feldmeier*, 345-46.

