

**Santa Clara University
Religious Studies Department**

TESP 4I: THEOLOGY OF THE ARTS

Winter 2017

Professor: Paul G. Crowley, SJ
Office Hours: Thursdays, 1:30–3:30 PM
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Course Description:

All theology is interpretation, and art can be a mode of theologizing. This course engages major motifs of Christian faith in light of various artistic interpretations, understood here to be genres of theologizing: literature, painting, sculpture, architecture, music, theater, opera and dance. Among the faith motifs examined are mercy, faith incarnation, Jesus Christ, suffering, forgiveness, and witness. Students examine at least two different cultural expressions of Christian faith and engage in personal critical reflection through written and conversational reflection.

Course Goals

1. Students will be able to correlate at least two modes of artistic expression with a monument of Christian theological tradition (text, doctrine, or ritual)
2. Students will learn the meaning of interpretation as it applies to monuments of theological tradition.
3. Students will understand what it means to theologize through artistic expression.

Core Curriculum Learning Goals and Objectives

This course fulfills Santa Clara's Core Requirement for RTC 2, to:

- 2.1 *Analyze complex and diverse religious phenomena (such as architecture and art, music, ritual, scriptures, theological systems, and other cultural expressions of religious belief).*
- 2.2 *Integrate and compare several different disciplinary approaches to a coherent set of religious phenomena.*
- 2.3 *Clarify and express beliefs in light of their critical inquiry into the religious dimensions of human existence.*

Evaluation and Grading:

1. **Participation** (30% of the final grade)

This will be measured by:

- preparation of the class material as evidence by ability to respond to questions about it
- frequent short writings about the reading or other assignments
- regular attendance (**absence only with permission of instructor**)

2. **Four reflection papers** (ca. 600–700 words) (30% of the final grade)

marked with an asterisk [] in course schedule below*

Here you will be doing theology yourself, not only reading it or reading it. **These papers must be typed and single spaced, using 12 point font, and in easily readable English.**

Work will be evaluated for *both content and grammatical execution*. No late papers can be accepted.

3. **A final term project** (40% of the final grade): either a ten-page paper, or an arts-as-theology project, both of which ask the student to demonstrate how two art forms working together can illuminate or interpret a theological question or topic. **Proposals re due January 24.** There will be two presentations of your progress on these papers/projects: March 1 and March 16. **The final product will be due no later than Monday, March 20.**

Grading Scale (for all assignments and for the final grade; grades entered on Camino)

A	94.0–100
A-	93.0–90.0
B+	89.9–87.0
B	86.9–84.0
B-	83.9–80.0
C+	79.9–77.0
C	76.9–74.0
C-	73.0–70.0
D+	69.9–67.0
D	66.9–64.0
D-	63.9–61.0
F	59.9 and below

Attendance: Students are expected to make a commitment to the course, to attend all course meetings, and to be fully prepared to participate by responding to questions posed about the text. If you have to miss a course meeting, **please email Professor Crowley in advance for permission.** *Because participation is so important, if you miss more than three class meetings, your grade will drop by at least one letter grade (e.g., from B to C).*

Course Schedule:

A detailed schedule of class meetings, readings and assignments will be given on the first day of class. The following outline gives an idea of the contents of the course.

Introductory Concepts

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| 1 | T | Jan 10 | What is Christian theology? What are the (Christian) arts? How does imagination function in common within theology and the (Christian) arts? “Reading” the Mission Church ceiling |
| 2 | Th | Jan 12 | Art as “<i>locus theologicus</i>”
Read: Thiessen, <i>Theological Aesthetics</i> (Camino):
Participation assignment for January 12: Which art form (a painting, sculpture, song, musical composition, structure, dance) most speaks to you of matters of faith, or of the numinous? Using Thiessen as a guide, try to express why this is the case for you. Write out a short essay of 300 words, along with a representation of the art form you have in mind. <i>Post to Assignments by Wednesday evening.</i> |

II. Exemplars

A. Mercy

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|---|----|--------|---|
| 3 | T | Jan 17 | Prodigal Son
Read: Luke 15: three parables (Camino)
John Donahue, <i>The Gospel in Parable</i> (Camino)

Participation assignment for January 17: In a short essay of 300 words express what insights into the story of the Prodigal Son you have gained from your reading of Donahue. <i>Post to Assignments by Monday evening.</i> |
| 4 | Th | Jan 19 | Mercy in Church theology
Read: Selections from <i>Evangelii Gaudium</i> and <i>Dives in Misericordia</i> (Camino)
WEEKEND Assignment for January 24: See “Charisma” (between Thurs and Sunday: (For information, see http://scupresents.org/performances/student-spotlight-series-charisma (please provide ticket stub in class on January 24) |

***Reflection Paper No. 1 Assigned (due Jan 26 on Camino)**

- 5 T Jan 24 **Dance as a form of theology**
Note: We will meet with Prof. Kusanovich's class on this day
 Dance: Balanchine, *The Prodigal Son*, video
 Read: Elisabeth Moltmann-Wendel, *I Am My Body* (Camino)
- Participation assignment for January 24:** Write a short essay of 300 words on what you learned about the artistic expression of faith and/or spirituality in this performance. Post to **Collaborations and Assignments** by Wednesday evening
- Final Paper or Project Topic Due**
- B. Faith**
- 6 Th Jan 26 **Faith from a theological perspective**
 Read: Rahner, excerpt from *Do You Believe in God?* (Camino)
- Participation assignment for January 26:** Write three questions for in-class discussion that arise for you from your reading of this Rahner essay. Post to **Collaborations and Assignments** by Wednesday evening.
**Reflection Paper No. 1 due (post to Assignments)*
- 7 T Jan 31 **Faith, Believing, Doubt, and Witness**
 Read: Endo, *The Golden Country* (Camino)
- 8 Th Feb 2 **Group reading of Endo, and discussion**
- Participation assignment for February 2:** Write a short essay of 300 words on what this play says about faith. Post to **Assignments** by Wednesday evening.
- WEEKEND Assignment: SEE: "SILENCE" at local movie theater**
- Participation assignment for February 7:** Write a short essay of 300 words on "Silence" as a film about faith, believing, doubt and witness (*please provide ticket stub in class on February 7*)
- 9 T Feb 7 **Discussion of "Silence"**
 In class: video clips from "Dialogues of the Carmelites" and "Of Gods and Men"
 Read: short background and review articles (Camino)

- 10 Th Feb 9 **Shifting the Method: Reading theology in light of art**
Read: Sobrino on martyrdom (Camino)
- Participation assignment for February 9:** Write a short essay of 300 words on how Endo's work, as well as film, can help us to understand the meaning of this theological text. Post to **Assignments** Wednesday evening.
**Reflection Paper No. 2 Assigned (due February 24)*
- C. Incarnation**
- 11 T Feb 14 **Sacred Texts as Interpreted Texts: The Saint John's Bible**
Jonathan Homrighausen, Special Collections
- *Reflection Paper No. 2 due (post to Assignments)*
- 12 Th Feb 16 **Incarnation of the Son/Word**
Read: John 1 (on Camino); Küng, *Mozart* (on Camino)
In class: Mozart, Coronation Mass in C
- 13 T Feb 21 **Sacred texts as Interpreted Texts**
Read: Parallel texts of Matt 1:1–2:23; Luke 1:1–2:40 (Camino)
Brown, *The Birth of the Messiah* (excerpts on Camino)
- Participation assignment for February 21:** On a single page, list the similarities and differences between these two accounts. On a second page, discuss what new you have learned about the birth of Jesus from these readings. Post to **Assignments** by Monday evening.
- 14 Th Feb 23 **Sacred Texts as Interpreted Texts: John Adams, "El Niño"**
Read: Libretto (Camino)
In class: video of "El Niño"
- Participation assignment for February 23:** On a single page, list how this libretto reflects and differs from the standard Christmas accounts. Post to **Assignments** by Wednesday evening.
- 14 T Feb 28 **The Art of Interpretation**
Read: (TBA)
In class: videos of Peter Sellars and John Adams
**Reflection Paper No. 3 Assigned (due February 28)*

16 Th Mar 1 **Projects Panels**
Presentations of your paper research or project

D. Passion (and Paschal Mystery)

17 T Mar 7 **The Passion Narratives: Matthew and parallels**
Read: Raymond Brown, *The Death of the Messiah* (Camino)

Participation assignment for Mar 7: Focus on Matthew, and in particular on the Eucharistic narrative. How do the other accounts (Matthew, Mark and Luke) each differ from Matthew's account? Make a chart listing these differences. *Post to **Assignments** by Monday evening.*

****Reflection Paper No. 3 due** (post to **Assignments**)*

****Reflection Paper No. 4 assigned** (due March 14)*

18 Th Mar 9 **Dramatic Enactment:** In class: by Berlin Philharmonic, Bach's
Passion according to St. Matthew, on video)
Read: Libretto, Bach's St. Matthew Passion

Participation Assignment for March 9: Write a short 300 word essay on how Bach adds to the account in Matthew. How do these additions serve as a kind of theological interpretation of the Eucharistic narrative?

19 T Mar 14 **Images of Suffering and Hope**
In class: The Isenheim altarpiece
 Handel's "Messiah"
Read: (TBA)

****Reflection Paper No. 4 due** (post to **Assignments**)*

20 Th Mar 16 **Projects Panels**

M Mar 20 Final Papers/Projects Due

Academic Integrity Pledge

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.

Policies

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. Students who have medical needs related to pregnancy may also be eligible for accommodations.

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).

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 medically related needs. 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.