

Course Outline: 2018-19

Religious Studies 2297A
Faith in Sound, Stone, & Paint
Fall 2018



Location: W17
Day/Time: Wednesdays, 9.30-11.20; Fridays, 9.30-10.20

Instructor: Stephen McClatchie

Contact Information:

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Telephone: 519-438-7224 ext. 208

Office: A320A (take staircase near Theology office)

Office Hours: drop in (or make an appointment)

Course Description:

An exploration of how music, architecture, and the visual arts can both reflect and help shape Christian faith. Representative works from a wide variety of historical periods will be studied in their theological and cultural contexts.

After an introductory section on theology, theological aesthetics, and meaning in music and the fine arts, each class will focus on a specific work or body of work: a painting or group of paintings, a piece of music, or a building. We will examine these in their historical, cultural, and theological contexts. The works chosen come from a wide variety of historical periods and reflect different aesthetics, forms, and styles. In some cases, the focus will be on a theme or topic, which will be approached similarly through illustrative works.

The content of the course will be addressed through lectures, class discussion, and student presentations. Students are expected to come to class having done the assigned reading, viewing, or listening beforehand.

Course Outcomes:

Upon successful completion of this course, a student should be able to:

- Demonstrate an understanding of how music, architecture, and the visual arts can both reflect and help shape Christian faith;
- Identify and apply the basic tools and language of theological reflection, historical and cultural study, and analysis of music and the fine arts;
- Understand and be able to reflect theologically on the aesthetic, biblical, historical, and cultural background of the works studied;

- Demonstrate an understanding of the connections between theology and the fine arts and music, past and present, as well as how a work becomes theologically or spiritually significant;
- Write short reflections on works of art and music (as well as on readings).

Required Texts:

There is no required text for this course. Assigned reading, listening, or viewing is listed in the syllabus and arranged as Lessons in OWL. The syllabus includes links for access to recordings and some readings, most of which is also available through OWL. Several titles are on reserve in the Huron Library.

Course Syllabus:

7, 12 September

- Introduction: Faith in Sound, Stone, and Paint

Read

- Jeremy S. Begbie, "Introduction," in *Resounding Truth: Christian Wisdom in the World of Music* (Grand Rapids: Baker, 2007), pp. 13-26. [On reserve]
- William A. Dyrness, "Reflecting Theologically on the Visual Arts," chap. 4 in *Visual Faith: Art, Theology, and Worship in Dialogue* (Grand Rapids: Baker, 2001), pp. 87-102. [On reserve]

Optional

- Richard Viladesau, "Aesthetics and Religion," in *The Oxford Handbook of Religion and the Arts*, ed. Frank Burch Brown (Oxford: Oxford University Press, 2014) [[E-book](#)]

14 September - MEET IN THE HURON CHAPEL

- *The Collegiate Chapel of Saint John the Evangelist*, Huron University College (early 1950s)

Read

- Stephen Platten, "Building sacraments," *Theology* 117 (2014): 83-93 [in OWL]
- Richard Kieckhefer, *Theology in Stone*, "Introduction," pp. 3-20; *browse* (only!) the rest. [On reserve]

19 September

- Popular Images of Faith

Read

- David Morgan, "Introduction: Constructivism and the History of Visual Culture," in *Visual Piety: A History and Theory of Popular Religious Images* (Berkeley & Los Angeles: University of California Press, 1998), 1-20. [in OWL]
- Frank Burch Brown, *Good Taste, Bad Taste, Christian Taste: Aesthetics in Religious Life*, chap. 1 "Good Taste, Bad Taste, and Christian Taste," pp. 1-25; chap. 2 "Art in Christian Traditions," pp. 26-61. [[E-book](#)]

View

- Warner Sallman, *Head of Christ* (1940) [[View](#)]

21 September

- Theologians and Music

Read

- Saint Augustine, *Confessions*, Book X, Chapter 33 [in OWL]
- Saint Thomas Aquinas, *Summa Theologicae* IIaIIae q. 91.2 [in OWL]
- Karl Barth, *Wolfgang Amadeus Mozart*, trans. Clarence K. Pott (Grand Rapids: Eerdmans, 1986; repr. Eugene, OR: Wipf & Stock, 2003) [on reserve]

26 September

- The Gothic Cathedral: *Notre-Dame de Chartres* (1194-1220)

Read

- Abbé Suger, excerpt from *On What Was Done in His Administration*, ca. 1144-48 [in OWL]

View

- YouTube video on *Chartres Cathedral* [[View](#)]

28 September

- The Gothic Revival: *All Saints, Margaret Street* (1850-59)

Read

- Paul Thompson, “All Saints’ Church, Margaret Street, Reconsidered,” *Architectural History* 8 (1965): 73-94. [in OWL]

View

- William Butterfield, *All Saints, Margaret Street* (1850-59) – [[View](#)]

3, 5 October – NO CLASS (Instructor Away)

Students are advised to take the opportunity this week to visit the two churches you have chosen for the Church Comparison assignment due on 17 October.

10, 12 October – NO CLASS (Reading Week)

17, 19 October

- Sounding Faith: Music and Worship

Read

- Randall J. Stephens, “Introduction,” *The Devil’s Music: How Christians Inspired, Condemned, and Embraced Rock ‘n’ Roll* (Cambridge MA: Harvard University Press, 2018), 1-26. [on reserve]
- Sarah Koenig, “This is My Daily Bread: Toward a Sacramental Theology of Evangelical Praise and Worship,” *Worship* 82 (2008): 141-61. [in OWL]
- Kate Bowler and Wen Reagan, “Bigger, Better, Louder: The Prosperity Gospel’s Impact on Contemporary Christian Worship,” *Religion and American Culture* 24 (2014): 186-230. [in OWL]

Listen

- Selections from *Gregorian Chant for Christmas* – suggested: several of the matins responsories and one of the masses [Deutsche Grammophon 00028945942124 - [Listen](#)]

View

- West Gallery Music – Maddie Prior, “Who Would True Valour See” [in OWL]
- Vestal Goodman, “There is a Fountain” [in OWL]
- Michael W. Smith, “Awesome God” [in OWL]
- Michael W. Smith, “Draw Me Close” [in OWL]
- Chris Tomlin, “Our God” [in OWL]
- Matt Redman, “10,000 Reasons” [in OWL]
- Hillsong, “Oceans (Where Feet May Fall)” [in OWL]

24, 26 October

- Icons and Sounding Icons

Read

- John Tavener, “Towards a Sacred Art,” in *The Sense of the Sacramental: Movement and Measure in Art and Music, Place and Time*, eds. David Brown and Ann Loades (London: SPCK, 1995), 172-78. [in OWL]
- Andrew Shenton, “*Magnificat*: Arvo Pärt the Quiet Evangelist,” in *Exploring Christian Song*, eds. Jennifer Bloxam & Andrew Shenton (Lanham, MD: Lexington Books, 2017), 155-70. [On reserve]

View [in OWL]

- Sinai *Pantocrator* (ca. 500-550)
- Andrei Rublev, *Holy Trinity* (ca. 1411)
- Vladimir *Theotokos* (early 12th century)

Listen

- John Tavener, *The Protecting Veil* (1989) [Erato 0077775905250 - [Listen](#)]
- Arvo Pärt, *Magnificat* (1989) [Naxos 8.557299 - [Listen](#)]

31 October

- Images and Sounds of Piety: The Blessed Virgin Mary, the Saints, Corpus Christi

Read

- Jaroslav Pelikan, “The Handmaid of the Lord and the Woman of Valor,” in *Mary Through the Centuries* (New Haven: Yale University Press, 1996), 81-94. [on reserve]
- Hanneke Grootenboer, “Reading the Annunciation: The Navel of the Painting,” *Art History* 30 (June 2007): 349-63. [in OWL]
- James Hadley, “Ad sanctos – Believing in the Saints Again,” *Pray Tell* (blog), April 30, 2018, <http://www.praytellig.com/index.php/2018/04/30/ad-sanctos-believing-in-the-saints-again/> [in OWL]

View

- Paintings of the Annunciation, 14th-19th century [in OWL]
- Henry Ossawa Tanner, *The Annunciation* (1898) - [View](#)
- Illuminated manuscript pages [in OWL]

Listen

- Josquin des Prez, *Missa Pange Lingua* (ca. 1515) [Harmonia Mundi HMM907688 - [Listen](#)]

2 November

- Visual Healing: *Isenheim Altarpiece* (ca. 1512-1515)

Read

- Andrée Hayum, “The Meaning and Function of the Isenheim Altarpiece: The Hospital Context Revisited,” *The Art Bulletin* 59 (1977): 501-17. [in OWL]

View

- Mathias Grünewald, *Isenheim Altarpiece* [in OWL]

Listen

- Paul Hindemith, *Symphony Mathis der Maler* (1934)

7 November

- Grace: *Les Dialogues des Carmélites* (1957)

Read

- Plot synopsis [in OWL]
- Steven Huebner, “Francis Poulenc’s ‘Dialogues des Carmélites’: Faith, Ideology, Love,” *Music & Letters* 97 (2016): 277-315. [in OWL]

Watch

- Francis Poulenc, *Les Dialogues des Carmélites* (1957) – Met Opera on Demand (the video is sung in English) [in OWL]; other performances available on [Naxos Music Library](#) (I recommend the one conducted by Kent Nagano); English [libretto](#) (beginning on p. 98).

9 November

- Death and Purgatory: *The Dream of Gerontius* (1865 and 1900)

Read

- John Henry Newman, *The Dream of Gerontius* (1865) - many editions may be downloaded; here is one at [Western](#) [also in OWL] ** Note that Elgar did not set the entirety of Newman’s text so be sure to read it and not just the libretto of the oratorio.
- Aidan Thomson, “‘Profiscere, anima Christiana’: *Gerontius* and German Mysticism,” *Journal of the Royal Musical Association* 138 (2013): 275-312. [in OWL]

Listen

- Edward Elgar: *The Dream of Gerontius*, op. 38 (1900) [Chandos CHSA5140-41- [Listen](#)] (or any recording, I just happen to like this one)

14, 16 November

- Art, Architecture, and Music in the Vatican

Read

- Malcolm Bull, “The Iconography of the Sistine Chapel Ceiling,” *The Burlington Magazine* 130 (August 1988): 597-605. [in OWL]

- Craig A. Monson, “The Council of Trent Revisited,” *JAMS* 55 (2002): 1-37.

View

- *The Sistine Chapel* (15th-16th centuries) [[View](#)]
- Michelangelo, *Pietà* (1498-1500) [in OWL]
- You Tube documentaries on both [in OWL]

Listen

- Giovanni Pierluigi da Palestrina, *Missa Papae Marcelli* (1567) [Gimell CDGIM041- [Listen](#)]
- Allegri, *Miserere* (ca. 1630) [Gimell CDGIM041- [Listen](#)]

21, 23 November

- Dramatic Faith: Baroque Art, Architecture, and Music

Read

- Tess Knighton and Ascensión Mazuela-Anguita, “The soundscape of the ceremonies held for the beatification of St Teresa of Ávila in the Crown of Aragon 1614,” *Scripta* 6 (2015): 225-50.
- Susanne Warma, “Ecstasy and Vision: Two Concepts Connected with Bernini’s *Teresa*,” *Art Bulletin* 66 (1984): 508-11. [in OWL]
- Michael J. Call, “Boxing Teresa: The Counter-Reformation and Bernini’s Cornaro Chapel,” *Woman’s Art Journal* 18 (1997): 34-39. [in OWL]

View

- Michelangelo Merisi da Caravaggio, *Raising of Lazarus* (1609) [in OWL]
- Rembrandt, *Return of the Prodigal Son* (c. 1668) [in OWL]
- Bernini, *The Ecstasy of St. Theresa* (1647-52) [in OWL]
- *Basilica di San Marco*, Venice (11th-12th centuries) [in OWL]

Listen

- Claudio Monteverdi, “Salve Regina II” (1640/41) [Glossa GCD920914 – [Listen](#)]
- Monteverdi, *Vespro della beata Vergine* (1610) – opening and first few psalms/motets [Deutsche Grammophon 00028947764878- [Listen](#)] – or watch YouTube video of performance in San Marco, Venice [in OWL]

28, 30 November

- The Passion and Resurrection of Jesus Christ

Read

- John 18.1-20.31 [NRSV in OWL]
- Alex Ross, “Holy Dread,” *The New Yorker* (2 January 2017) [in OWL]
- Markus Rathey, “Divine Glory and Human Suffering – The *St. John Passion* BWV 245,” in *Bach’s Major Vocal Works: Music, Drama, Liturgy* (New Haven & London: Yale University Press, 2016) [in OWL]
- Michael Marissen, “Bach’s *St. John Passion* and “the Jews,” in *Bach & God* (Oxford: Oxford University Press, 2016) [in OWL]

View

- Depictions of the Passion & Resurrection, 10th - 16th centuries
- Fredrick Varley, *Liberation* (1936-37) [in OWL]

Listen

- Johann Sebastian Bach, *The Passion According to St. John* (1724) [SDG 712 – [Listen](#)] (or any recording)

5 December

- The Nativity of Jesus Christ

Read

- John Butt, “George Friedrich Handel and *The Messiah*,” in *The Oxford Handbook of the Reception History of the Bible*, eds. Michael Lieb, Emma Mason, Jonathan Roberts, and Christopher Rowland (Oxford: Oxford University Press, 2011) – [in OWL]

View

- Paintings of the Nativity, 14th – 19th centuries [in OWL]
- Rembrandt, *Landscape with Rest on the Flight into Egypt* (1647) [in OWL]

Listen

- Georg Frideric Händel, *Messiah* (1741) – Part I (complete); Part II – “Hallelujah”; Part III “I know that my redeemer liveth” [Archiv 00028945346427 – [Listen](#)] (or any recording, I just happen to like this one)
- Hector Berlioz, *L’Enfance du Christ* (1854) - Part II – “La Fuite en Égypte” (complete) [LSO Live LSO0606 – [Listen](#)]

Assignments & Method of Evaluation of Assignments:

- 40% Weekly Reflection Paper (8 x 5%)
- 15% Written Assignment: Church Comparison
- 25% Research Essay
- 20% Participation

Description of Assignments and Method of Evaluation:

- (1) **Weekly Reflection Paper:** on assigned readings, music, and works of art and architecture
 Length: 8 short reflection papers at about 500 words each (about 2 pages, double spaced)
 Due: Every Wednesday morning in class, beginning **19 September**¹
 (or via email or Drop Box in OWL)
 Weight: 8 x 5% = 40% of final grade

Instructions: each week you are to write a short reflection about one assigned article or work that you have read or viewed or listened to in preparation for class. They are **due at the beginning of class every Wednesday** (i.e., before we have discussed the article or work in class) and are intended to assist you in participating fully in classroom discussion.

¹ There are 10 Wednesdays between 19 September and 5 December in weeks that we have class. You are required to submit 8 reflection papers over the course of the term. That means that **you may miss two Wednesdays** without penalty.

A reflection paper should not be a description of the work or a summary of what you have read. It is intended to allow you to demonstrate that you have thought about and engaged critically with the work or article. Are there aspects of it that you do not understand or which challenge you? Does something about it speak strongly to you in some way? What cultural and/or theological work do you think that the piece was doing in its time? And now? Etc. The possibilities are (almost) endless.

Over the course of the term, **your response papers must cover at least three of the four possible subjects:** an article, a musical work, a painting or sculpture, or a building (architecture).

(2) **Church Comparison:** comparison of a traditional and a contemporary church.

Length: 1000-1500 words (4-6 pages, double spaced)

Due: In class 17 October (or via Drop Box in OWL)

Weight: 15% of final grade

Instructions: For this assignment, you are to choose and visit two different churches in London, one traditional and one contemporary, and write an assessment and comparison of them in terms of the aesthetic, theological, cultural, and other questions with which they engage. The churches do not necessarily need to be of the same denomination (but they can be). The book by Richard Kieckhefer, *Theology in Stone* (assigned in week 1), will be helpful here. (If, for practical reasons, it would be easier to choose churches outside of London, that may be possible if you are able to take and include [or send] photographs.)

More Traditional: St. Paul's Cathedral (Anglican); St. John the Evangelist (Anglican); St. George's (Anglican); St. James Westminster (Anglican); St. Peter's Cathedral Basilica (Roman Catholic); New St. James (Presbyterian); Metropolitan United; Colborne St. United; etc.

More Contemporary: Ascension (Anglican); St. Jude's (Anglican); St. Aidan's (Anglican); St. Michael's (Roman Catholic); Christ the King (King's University College, Roman Catholic); North Park Community Church; New Horizons (Baptist); Gateway Church; Hillside Church; etc.

(3) **Research Essay:** on a topic of your choice, relevant to the class.

Length: 1500-2000 words (6-8 pages, double spaced, plus bibliography)

Due: In class, 30 November and VIA OWL AT CLASS TIME

Weight: 25% of final grade

Instructions: Topics should be approved by the instructor. The paper must include notes and bibliography, formatted according to the [*Chicago Manual of Style*](#) [see also [here](#)].

(4) **Attendance and Participation:** an assessment of your attendance in class and over-all participation in the course.

Weight: 10% attendance + 10% participation = 20% of final grade.

More than three absences will result in a grade of zero out of ten for the attendance portion of the grade. By “over-all participation in the course,” is meant participating in class discussions, demonstrating that you have done the assigned reading/viewing/listening, asking appropriate questions in class, and seeking guidance from me if help is needed.

Additional Resources:

1. Databases, Streaming Audio and Video Resources:

Access these resources through Western Libraries, either on-campus or through [EZProxy](#).

Visual Arts

- Artstor – artstor.org
- Oxford Art Online – oxfordartonline.com
- Google Images - images.google.ca

Music

- Naxos Music Library – uwolib.naxosmusiclibrary.com
- Met Opera on Demand – metopera.org
- Grove Music Online – oxfordmusiconline.com
- IMSLP: Petrucci Music Library – imslp.org
- Classical Scores Library: Volume 1 – alexanderstreet.com

Theology and Religion

- ATLA Religion Database
- Oxford Biblical Studies Online – oxfordbiblicalstudies.com

2. Other Resources

- Hall, James. *Dictionary of Subjects and Symbols in Art*. Rev. ed. New York: Harper & Row, 1979. [Huron Ref N7560.H34 1979]

Additional Statements:

1. Statement on Use of Electronic Devices:

It is not appropriate to use technology (such as, but not limited to, laptops, PDAs, cell phones) in the classroom for non-classroom activities. Such activity is disruptive and is distracting to other students and to the instructor, and can inhibit learning. Students are expected to respect the classroom environment and to refrain from inappropriate use of technology and other electronic devices in class.

2. Statement on Academic Offences:

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following web site:

<http://www.westerncalendar.uwo.ca/2014/pg113.html>

3. Plagiarism-detecting Software/Computer Marking:

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com (<http://www.turnitin.com>).

4. Support Services:

- UWO Registrar's Office: <http://www.registrar.uwo.ca>
- Huron's Faculty of Theology, Office of the Dean: http://www.huronuc.on.ca/faculty_of_theology/info_for_current_students
- Faculty of Theology office: srice@uwo.ca, 519-438-7224, ext. 289
- Bachelor's Academic Advising at Huron: <http://www.huronuc.ca/CurrentStudents/AcademicAdvisorsandServices>
- Huron's Writing Skills Centre: http://www.huronuc.on.ca/student_life/writing_services
- UWO's Mental Health website: <http://www.uwo.ca/uwocom/mentalhealth/> Students who are in emotional/mental distress should refer to this website for a complete list of options about how to obtain help.
- UWO Student Support and Development Services: http://communications.uwo.ca/current_students/student_services.htm
- Services provided by Western University Student Council: <http://westernusc.ca/services/>

5. Accommodation for absences:

a) Non-medical absences:

Documentation and a request for relief must be submitted to the Dean of Theology's Office (A227) in order for accommodation for non-medical absences to be considered.

b) Medical absences:

See also the Policy on Accommodation for Medical Illness—Undergraduate Students, at

<http://www.uwo.ca/univsec/handbook/appeals/medical.pdf>

For work representing 10% or more of the overall grade for the course, a student must present documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities. Documentation must be submitted as soon as possible to your Faculty Dean's office (Huron Arts & Social Science students should take their documentation to the Academic Counsellor, through the Academic Services Centre at Huron), together with a Request for Relief specifying the nature of the accommodation requested. The request and documentation will be assessed and appropriate accommodation will be determined by the Dean's office in consultation with the instructor(s.) Academic accommodation will be granted ONLY where the documentation indicates that

the onset, duration and severity of the illness are such that the student could not reasonably be expected to complete his/her academic responsibilities.

The UWO Student Medical Certificate (SMC) and Request for Relief are available at the Student Centre website (<https://studentservices.uwo.ca/secure/index.cfm>), Huron University College Academic Counselling website (<http://www.huronuc.on.ca>) or from the Dean's Office or Academic Services Centre at Huron.

Work submitted late and without accommodation will be penalized 5% per day or part thereof. If submitted after the last day of classes (Friday, 8 December 2017), it will not be accepted and will be assigned a mark of zero.

6. Grading Rubric:

| | | |
|----|----------|---|
| A+ | 90-100 | One could scarcely expect better from a student at this level |
| A | 80-89 | Superior work which is clearly above average |
| B | 70-79 | Good work, meeting all requirements, and eminently satisfactory |
| C | 60-69 | Competent work, meeting requirements |
| D | 50-59 | Fair work, minimally acceptable |
| F | below 50 | Fail |

7. Contacting the Instructor:

E-mail is preferred. I will normally respond between 9 a.m. and 5 p.m. Monday through Saturday. Please write professionally and respectfully. When addressing the instructor, the use of "Dr." or "Prof." is appreciated, particularly in writing or in public.

8. Instructor's Quirk:

We live in Canada and so your written assignments must use the preferred Canadian spelling for words: e.g., colour, not color; theatre, not theater.