



**Religious Studies 2297B – Faith in Sound, Stone, and Paint
Winter 2022**

Course Information

Religious Studies 2297B
W102, Mondays 10:30-11:20, Wednesdays 9:30-11:20*

Instructor(s): Stephen McClatchie
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Office Location: A320A
Office Hours: By 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 delivery with respect to the COVID-19 pandemic

Although the intent is for this course to be delivered in-person, the changing COVID-19 landscape may necessitate some or all of the course to be delivered online, either synchronously (i.e., at the times indicated in the timetable) or asynchronously (e.g., posted on OWL for

* Or: Mondays 9:30-12:00, by unanimous consent of all in the class.

students to view at their convenience). The grading scheme will not change. Any assessments affected will be conducted online as determined by the course instructor.

Course Learning 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).

Textbooks and Course Materials

There is no required text for this course. All of the assigned readings are arranged by week under the “Readings” tab in OWL. Music, architecture, and visual art to be discussed are available by week under the appropriate tab in OWL.

Tentative Class Schedule/ Syllabus

	Week of	Topic
1	10 January	<p>Introduction: What Does it Mean to Think Theologically About the Arts?</p> <p><i>Readings</i></p> <ul style="list-style-type: none"> • Jeremy S. Begbie, “Introduction,” in <i>Resounding Truth: Christian Wisdom in the World of Music</i> (Grand Rapids: Baker, 2007), pp. 13-26. • William A. Dyrness, “Reflecting Theologically on the Visual Arts,” chap. 4 in <i>Visual Faith: Art, Theology, and Worship in Dialogue</i> (Grand Rapids: Baker, 2001), pp. 87-102. • Richard Viladesau, “Aesthetics and Religion,” in <i>The Oxford Handbook of Religion and the Arts</i>, ed. Frank Burch Brown (Oxford: Oxford University Press, 2014) [Optional]
2	17 January	<p>Popular Faith: Questions of Taste & Kitsch</p> <p>Guest Lecturer: Michael Bodkin (Doctoral candidate, Western University; Huron)</p> <p><i>Readings</i></p> <ul style="list-style-type: none"> • David Morgan, “Introduction: Constructivism and the History of Visual Culture,” in <i>Visual Piety: A History and Theory of Popular Religious Images</i> (Berkeley & Los Angeles: University of California Press, 1998), 1-20. • Frank Burch Brown, <i>Good Taste, Bad Taste, Christian Taste: Aesthetics in Religious Life</i>, chap. 1 “Good Taste, Bad Taste, and Christian Taste,” pp. 3-25; chap. 2 “Art in Christian Traditions,” pp. 26-61.

		<p><i>Visual Art</i></p> <ul style="list-style-type: none"> • Warner Sallman, <i>Head of Christ</i> (1940)
3	24 January	<p>Sounding Faith: Music and Worship</p> <p><i>Readings</i></p> <ul style="list-style-type: none"> • Randall J. Stephens, "Introduction," <i>The Devil's Music: How Christians Inspired, Condemned, and Embraced Rock 'n' Roll</i> (Cambridge MA: Harvard University Press, 2018), 1-26. • Kate Bowler and Wen Reagan, "Bigger, Better, Louder: The Prosperity Gospel's Impact on Contemporary Christian Worship," <i>Religion and American Culture</i> 24 (2014): 186-230. <p><i>Music</i></p> <ul style="list-style-type: none"> • YouTube playlist of West Gallery Music, Gospel, and Contemporary Christian Music (CCM)
4	31 January	<p>Icons and Sounding Icons</p> <p><i>Readings</i></p> <ul style="list-style-type: none"> • John Tavener, "Towards a Sacred Art," in <i>The Sense of the Sacramental: Movement and Measure in Art and Music, Place and Time</i>, eds. David Brown and Ann Loades (London: SPCK, 1995), 172-78. • Andrew Shenton, "Magnificat: Arvo Pärt the Quiet Evangelist," in <i>Exploring Christian Song</i>, eds. Jennifer Bloxam & Andrew Shenton (Lanham, ML: Lexington Books, 2017), 155-70. <p><i>Visual Art</i></p> <ul style="list-style-type: none"> • Icons of Christ, the <i>Theotokos</i>, and the Holy Trinity <p><i>Music</i></p> <ul style="list-style-type: none"> • John Tavener, <i>The Protecting Veil</i> (1989) • Arvo Pärt, <i>Magnificat</i> (1989)
5	7 February	<p>Spatial Faith: <i>The Collegiate Chapel of Saint John the Evangelist, Huron University College (early 1950s)</i></p> <p><i>Readings</i></p> <ul style="list-style-type: none"> • Stephen Platten, "Building sacraments," <i>Theology</i> 117 (2014): 83-93. • Richard Kieckhefer, <i>Theology in Stone</i>, "Introduction," pp. 3-20; chap. 8 "Issues in Church Architecture," pp. 265-292 <p><i>Architecture</i></p> <ul style="list-style-type: none"> • TBA
6	14 February	<p>The Gothic Cathedral and the Gothic Revival: <i>Notre-Dame de Chartres (1194-1220) & All Saints, Margaret Street (1850-59)</i></p> <p>Guest Lecturer: Dr. Ayla Lepine (National Gallery, London UK)</p> <p><i>Readings</i></p> <ul style="list-style-type: none"> • Paul Frankl, "The Chronology of Chartres Cathedral," <i>The Art Bulletin</i> 39 no. 1 (1957): 33-47. • Laura Spitzer, "The Cult of the Virgin and Gothic Sculpture: Evaluating Opposition in the Chartres West Façade Capital Frieze," <i>Gesta</i> 33 no. 2 (1994): 132-50. • Paul Thompson, "All Saints' Church, Margaret Street, Reconsidered," <i>Architectural History</i> 8 (1965): 73-94. <p><i>Architecture & Visual Art</i></p>

		<ul style="list-style-type: none"> • Khan Academy video on Chartres Cathedral (Dr. Steven Zucker & Dr. Beth Harris) • Architecture, Stained Glass, and Statuary at Chartres • Khan Academy video on All Saints, Margaret Street (Dr. Steven Zucker & Dr. Ayla Lepine)
	21 February	READING WEEK
7	28 February	<p>Images and Sounds of Piety: the Blessed Virgin Mary, the Saints, and Corpus Christi</p> <p><i>Readings</i></p> <ul style="list-style-type: none"> • Jaroslav Pelikan, "The Handmaid of the Lord and the Woman of Valor," in <i>Mary Through the Centuries</i> (New Haven: Yale University Press, 1996), 81-94. • Hanneke Grootenboer, "Reading the Annunciation: The Navel of the Painting," <i>Art History</i> 30 (June 2007): 349-63. • James Hadley, "Ad sanctos – Believing in the Saints Again," <i>Pray Tell</i> (blog), April 30, 2018, http://www.praytellig.com/index.php/2018/04/30/ad-sanctos-believing-in-the-saints-again/ <p><i>Visual Art</i></p> <ul style="list-style-type: none"> • Paintings of the Annunciation, 14th-19th century • Illuminated manuscript pages <p><i>Music</i></p> <ul style="list-style-type: none"> • Josquin des Prez, <i>Missa Pange Lingua</i> (ca. 1515)
8	7 March	<p>Illness and Death in Paint and Sound: <i>Isenheim Altarpiece</i> (ca. 1512-1515) & Elgar, <i>The Dream of Gerontius</i> (1900)</p> <p><i>Readings</i></p> <ul style="list-style-type: none"> • Andrée Hayum, "The Meaning and Function of the Isenheim Altarpiece: The Hospital Context Revisited," <i>The Art Bulletin</i> 59 (1977): 501-17. • John Henry Newman, <i>The Dream of Gerontius</i> (1865) <p><i>Visual Art</i></p> <ul style="list-style-type: none"> • Mathias Grünewald, <i>Isenheim Altarpiece</i> (ca. 1512-1515) <p><i>Music</i></p> <ul style="list-style-type: none"> • Edward Elgar, <i>The Dream of Gerontius</i>, op. 38 (1900)
9	14 March	<p>Art, Architecture, and Music in the Vatican Guest Lecturer: Dr. Cody Barteet (Visual Arts, Western University)</p> <p><i>Readings</i></p> <ul style="list-style-type: none"> • Malcolm Bull, "The Iconography of the Sistine Chapel Ceiling," <i>The Burlington Magazine</i> 130 (August 1988): 597-605. • Craig A. Monson, "The Council of Trent Revisited," <i>JAMS</i> 55 (2002): 1-37. <p><i>Visual Art</i></p> <ul style="list-style-type: none"> • <i>The Sistine Chapel</i> (15th-16th centuries) <p><i>Music</i></p> <ul style="list-style-type: none"> • Giovanni Pierluigi da Palestrina, <i>Missa Papae Marcelli</i> (1567) • Allegri, <i>Miserere</i> (ca. 1630)
10	21 March	<p>Dramatic Faith: Baroque Art, Architecture, and Music</p> <p><i>Readings</i></p>

		<ul style="list-style-type: none"> • 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," <i>Scripta</i> 6 (2015): 225-50. • Susanne Warma, "Ecstasy and Vision: Two Concepts Connected with Bernini's <i>Teresa</i>," <i>Art Bulletin</i> 66 (1984): 508-11. • Michael J. Call, "Boxing Teresa: The Counter-Reformation and Bernini's Cornaro Chapel," <i>Woman's Art Journal</i> 18 (1997): 34-39. <p><i>Visual Art</i></p> <ul style="list-style-type: none"> • Bernini, <i>The Ecstasy of St. Teresa</i> (1647-52) • <i>Basilica di San Marco</i>, Venice (11th-12th centuries) <p><i>Music</i></p> <ul style="list-style-type: none"> • Claudio Monteverdi, "Salve Regina II" (1640/41) • Monteverdi, <i>Vespro della beata Vergine</i> (1610) – opening and first few psalms/motets
11	28 March	Presentations
12	4 April	<p>The Passion and Resurrection of Jesus Christ</p> <p><i>Readings</i></p> <ul style="list-style-type: none"> • John 18.1-20.31 • Alex Ross, "Holy Dread," <i>The New Yorker</i> (2 January 2017) • Michael Marissen, "Bach's St. John Passion and "the Jews," in <i>Bach & God</i> (Oxford: Oxford University Press, 2016) • Markus Rathey, "Divine Glory and Human Suffering – The <i>St. John Passion</i> BWV 245," in <i>Bach's Major Vocal Works: Music, Drama, Liturgy</i> (New Haven & London: Yale University Press, 2016) <p><i>Visual Art</i></p> <ul style="list-style-type: none"> • Depictions of the Passion & Resurrection, 10th - 16th centuries • Fredrick Varley, <i>Liberation</i> (1936-37) <p><i>Music</i></p> <ul style="list-style-type: none"> • Johann Sebastian Bach, <i>The Passion According to St. John</i> (1724)

Methods of Evaluation

40%	Weekly Reflection Paper (8 x 5%)
15%	Presentation – 28 March 2022 (on the topic of your final paper)
25%	Final Paper – 8 April 2022
20%	Participation

All assignments are to be submitted in OWL by 11:55 p.m. on the due date.

(1) **Weekly Reflection Paper:** on assigned readings, music, and works of art and architecture
Length: 8 short reflection papers (c. 500 words each = about 2 pages, double spaced)

Due: Every Sunday evening by 11:55 p.m. beginning **17 January**[†]
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 before the class in question and are intended to assist you in participating fully in classroom discussion.

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) **Presentation and Final Paper:** on a topic of your choice, relevant to the class.

Length: 1. Class presentation: 15-20 minutes
2. Paper: 1500-2000 words (6-8 pages, double spaced, plus bibliography)
Due: 1. Class presentation: 28 March 2022
2. Paper: Friday, 8 April 2022
Weight: 1. Class presentation: 15% of final grade
2. Paper: 25% of final grade

Instructions: Topics should be approved by the instructor **by 14 March at the latest**. The paper must include notes and bibliography, formatted according to the [Chicago Manual of Style](#) [see also [here](#)].

Feedback and a grade on the class presentation will be given by 28 March at the latest so that you can incorporate it into the final paper.

(3) **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 two 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.

[†] There are 10 weeks between 17 January and 28 March. You are required to submit 8 reflection papers over the course of the term. That means that **you may miss two weeks** without penalty. Plan ahead!

Huron Appendix to Course Outlines: Academic Policies & Regulations 2021 - 2022

Prerequisite and Antirequisite Information

Students are responsible for ensuring that they have successfully completed all course prerequisites and that they have not completed any course antirequisites. Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

Student Code of Conduct

Membership in the community of Huron University College and Western University implies acceptance by every student of the principle of respect for the rights, responsibilities, dignity and well-being of others and a readiness to support an environment conducive to the intellectual and personal growth of all who study, work and live within it. Upon registration, students assume the responsibilities that such registration entails. While in the physical or online classroom, students are expected to behave in a manner that supports the learning environment of others. Please review the Student Code of Conduct at:

<https://huronatwestern.ca/sites/default/files/Res%20Life/Student%20Code%20of%20Conduct%20-%20Revised%20September%202019.pdf>.

Attendance Regulations for Examinations

A student is entitled to be examined in courses in which registration is maintained, subject to the following limitations:

- 1) A student may be debarred from writing the final examination for failure to maintain satisfactory academic standing throughout the year.
- 2) Any student who, in the opinion of the instructor, is absent too frequently from class or laboratory periods in any course will be reported to the Dean of the Faculty offering the course (after due warning has been given). On the recommendation of the Department concerned, and with the permission of the Dean of that Faculty, the student will be debarred from taking the regular examination in the course. The Dean of the Faculty offering the course will communicate that decision to the Dean of the Faculty of registration.

Review the policy on Attendance Regulations for Examinations here:

https://www.uwo.ca/univsec/pdf/academic_policies/exam/attendance.pdf.

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 website:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf. The appeals process is also outlined in this policy as well as more generally at the following website:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/appealsundergrad.pdf.

Turnitin.com

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>).

Statement on Use of Electronic Devices

It is not appropriate to use electronic devices (such as, but not limited to, laptops, cell phones) in the classroom for non-classroom activities. Such activity is disruptive and 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.

Statement on the Recording of Class Activities

Students may not record or distribute any class activity, including conversations during office hours, without written permission from the instructor, except as necessary as part of approved accommodations for students with disabilities. Any approved recordings may only be used for the student's own private use.

Statement on Use of Personal Response Systems ("Clickers")

Personal Response Systems ("clickers") may be used in some classes. If clickers are to be used in a class, it is the responsibility of the student to ensure that the device is activated and functional. Students must see their instructor if they have any concerns about whether the clicker is malfunctioning. Students must use only their own clicker. If clicker records are used to compute a portion of the course grade:

- the use of somebody else's clicker in class constitutes a scholastic offence
- the possession of a clicker belonging to another student will be interpreted as an attempt to commit a scholastic offence.

Academic Consideration for Missed Work

Students who are seeking academic consideration for missed work during the semester may submit a self-reported absence form online provided that the absence is **48 hours or less** and the other conditions specified in the Senate policy at

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_illness.pdf are met.

Students whose absences are expected to last **longer than 48 hours**, or where the other conditions detailed in the policy are not met (e.g., work is worth more than 30% of the final grade, the student has already used 2 self-reported absences, the absence is during the final exam period), may receive academic consideration by submitting a Student Medical Certificate (for illness) or other appropriate documentation (for compassionate grounds). The Student Medical Certificate is available online at https://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf.

All students pursuing academic consideration, regardless of type, must contact their instructors no less than 24 hours following the end of the period of absence to clarify how they will be expected to fulfill the academic responsibilities missed during their absence. **Students are reminded that they should consider carefully the implications of postponing tests or midterm exams or delaying submission of work, and are encouraged to make appropriate decisions based on their specific circumstances.**

Students who have conditions for which academic accommodation is appropriate, such as disabilities or ongoing or chronic health conditions, should work with Accessible Education Services to determine appropriate forms of accommodation. Further details concerning policies and procedures may be found at:

<http://academicssupport.uwo.ca/>.

Policy on Academic Consideration for a Medical/ Non-Medical Absence

- (a) Consideration on Medical Grounds for assignments worth less than 10% of final grade: Consult Instructor Directly and Contact Academic Advising**

When seeking consideration on **medical grounds** for assignments worth *less than 10%* of the final course grade, and if the student has exceeded the maximum number of permissible Self-Reported absences, the student should contact the instructor directly. The student need only share broad outlines of the medical situation. The instructor **may** require the student to submit documentation to the academic advisors, in which case she or he will advise the student and inform the academic advisors to expect documentation. If documentation is requested, the student

will need to complete and submit the [Student Medical Certificate](#). The instructor may not collect medical documentation. The advisors will contact the instructor when the medical documentation is received, and will outline the severity and duration of the medical challenge as expressed on the Student Medical Certificate and in any other supporting documentation. The student will be informed that the instructor has been notified of the presence of medical documentation, and will be instructed to work as quickly as possible with the instructor on an agreement for accommodation.

(b) Consideration on Non-Medical Grounds: Consult Huron Support Services/Academic Advising, or email huronsss@uwo.ca.

Students seeking academic consideration for a **non-medical** absence (e.g. varsity sports, religious, compassionate, or bereavement) will be required to provide appropriate documentation where the conditions for a Self-Reported Absence have not been met, including where the student has exceeded the maximum number of permissible Self-Reported. All consideration requests must include a completed [Consideration Request Form](#). Late penalties may apply at the discretion of the instructor.

Please review the full policy on Academic Consideration for medical and non-medical absence at: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_illness.pdf. Consult [Huron Academic Advising](#) at huronsss@uwo.ca for any further questions or information.

Support Services

For advice on course selections, degree requirements, and for assistance with requests for medical accommodation, students should email an Academic Advisor in Huron's Student Support Services at huronsss@uwo.ca. An outline of the range of services offered is found on the Huron website at: <https://huronatwestern.ca/student-life/student-services/>.

Department Chairs, Program Directors and Coordinators are also able to answer questions about individual programs. Contact information can be found on the Huron website at: <https://huronatwestern.ca/contact/faculty-staff-directory/>.

If you think that you are too far behind to catch up or that your workload is not manageable, you should consult your Academic Advisor. If you are considering reducing your workload by dropping one or more courses, this must be done by the appropriate deadlines. Please refer to the Advising website, <https://huronatwestern.ca/student-life/student-services/academic-advising/> or review the list of official Sessional Dates on the Academic Calendar, available here: <http://www.westerncalendar.uwo.ca/SessionalDates.cfm>.

You should consult with the course instructor and the Academic Advisor who can help you consider alternatives to dropping one or more courses. Note that dropping a course may affect OSAP and/or Scholarship/Bursary eligibility.

Huron Student Support Services: <https://huronatwestern.ca/student-life/student-services/>
Office of the Registrar: <https://registrar.uwo.ca/>
Student Quick Reference Guide: <https://huronatwestern.ca/student-life/student-services/#1>
Learning Development and Success: <https://www.uwo.ca/sdc/learning/>
Accessible Education: <http://academicsupport.uwo.ca/>
Western USC: <http://westernusc.ca/your-services/#studentservices>

Mental Health & Wellness Support at Huron and Western

University students may encounter setbacks from time to time that can impact academic performance. Huron offers a variety of services that are here to support your success and wellbeing. Please visit <https://huronatwestern.ca/student-life-campus/student-services/wellness-safety> for more information or contact staff directly:

Wellness Services: huronwellness@huron.uwo.ca

Community Safety Office: safety@huron.uwo.ca
Chaplaincy: gthorne@huron.uwo.ca

Additional supports for Health and Wellness may be found and accessed at Western through, <https://www.uwo.ca/health/>.