

Course ID:	Course Title:	Winter 2020
IND 289	Art and Faith II	Prerequisite: None
		Credits: 3

Class Information		Instructor Information		Important Dates	
Days:	W, F	Instructor:	Linda Schwartz, Ph. D.; M. Mus.; B. Mus.; ARCT	First day of classes:	Tue, Jan 7
Time:	8:15-9:30 a.m.	Email:	lschwartz@ambrose.edu	Last day to add/drop, or change to audit:	Sun, Jan 19
Room:	RELL124	Phone:	403.410.3998 (voice mail)	Last day to request revised exam:	Mon, Mar 9
Lab/ Tutorial:	n/a	Office:	Dean of Arts and Science	Last day to withdraw from course:	Fri, Mar 20
	n/a	Office Hours:	By arrangement	Last day to apply for coursework extension:	Mon, Mar 30
Final Exam:	n/a			Last day of classes:	Thurs, Apr 9

Course Description (Ambrose Calendar, 2020-2021)

This course explores the historical and contemporary relationship between the Christian Church and visual and performing arts from 1827 to the present. Historical and biographical sources will be used alongside musical, dramatic, and visual art to examine this relationship. Topics include Romanticism and the dissolution of patronage, World War I and the response of modernist artists, Post-modernism, boundaries in art creation and consumption, and artists in the contemporary Church. Students will be asked to consider how artistic trends are incorporated into worship arts, the value of arts creation outside of a worship environment, and the examination of student faith traditions relating to art. Finally, students will be asked to engage in some form of artistic praxis with their home or local church community in an agreed upon artistic collaboration.

Expected Learning Outcomes:

By the end of the course students should be able to:

1. Recognize shifts in how creative arts are viewed by the church and by society throughout the long 19th, 20th and early 21st centuries. Discuss the potential for contemporary arts practice to be incorporated into worship.
2. Clearly articulate an individual response to a work created to provoke inquiry about the self or about the created order. Understand how individual experiences of faith and belief can influence reactions to artistic output.
3. Think critically about the relationship between artists and the church, and about aesthetic thought and faith. Think critically about the role of arts in the church.
4. Demonstrate effective artistic engagement with a wider community by engaging in scholarly inquiry through dissemination or presentation (research paper), or undertaking the development of an original creative project which may be performed or exhibited in a supervised public setting.

Textbooks

There is no textbook for this course. Rather, readings will be supplied from a selected bibliography provided below and primary source materials will be provided on Moodle. These will enhance discussion and provide a context for various ideas and works of art under examination. Please ensure that you have access to this course on Moodle through your student portal.

Course Schedule

Group sessions are held every Wednesday from 8:15 – 9:30 am. Students may meet together on Friday mornings for group discussion or for project development. A written synopsis of group activity is to be provided to the instructor after each Friday session.

The proposed course outline and schedule is posted below.

Some important dates to remember:

Tues. Jan. 7: Classes Begin

Wed. Jan. 22 – NO CLASS SESSION TODAY (meet as a group). CLASS SESSION OCCURS on Friday, Jan. 24.

Thurs. Jan. 30: Program Days, No Daytime Classes

M-F, Feb. 17-21: Reading Week, No Classes

Wed. Mar. 25: Ambrose Research Conference (No daytime classes – students to attend sessions)

M-F, Mar. 30-Apr. 2: TECH WEEK, No Regular Theatre Classes

Thurs. Apr. 9: Last Day of Classes

Attendance:

Attendance and punctuality are mandatory for all classes. There are no excused absences, and students are expected to be at class on time. Students are permitted up to two absences per semester and are expected to make up all work missed. Upon a third absence, the student may receive a failing grade for the course at the instructor's discretion.

A late is considered half an absence.

ANY lateness or absence will be reflected in the student's participation grade.

Assignments/Assessment:

Attendance/Participation	10% - 1 mark for every Wednesday class attended/prepared for discussion
Weekly Reading Reflection (10@2marks)	20% - due every Friday (response to Moodle forum questions) Forum Reading reflections (minimum of two responses to discussion questions), posted to Moodle/FORUM section. Maximum 150-200 words per response. TEN weeks of responses, beginning Week 2, ending Week 11 (two marks per forum). Due: Fridays, 11:59pm MST.
Four Aesthetic Exercises (4@10marks)	40% - 1. Due Jan. 22 ; 2. Due Feb. 13 ; 3. Due Mar. 11 ; 4. Due Apr. 1 Work Study Analyses based on 20 th c. artworks (one 2D visual, one 3D visual, one music and one performance art/art installation). Work studies are mini-essays (max. 1500 words), responding to questions that provide a basis for exploration of contextual, compositional and aesthetic significance. Please submit by email to Dr. Schwartz, as a Word document.
Abstract and Annotated Bibliography	10% - developed in consultation with instructor (rubric provided)

TERM PAPER/CREATIVE PROJECT ABSTRACT DRAFT: submitted by March 4 for commentary. Maximum 200 words. Please submit by email as a Word document (4 marks)

ANNOTATED BIBLIOGRAPHY: A minimum of FIVE sources you will use in your research for your paper or creative project. Please use MLA citation style. Examples will be provided. Maximum: 50 words per annotation.

The aim of this assignment is twofold: to assist you with thinking about the design of your project and the resources that will support your process of craft or argumentation. DUE: March 4.

Paper/Creative Project

20% - developed in consultation with instructor (rubric provided)

1. PAPER (max. 2,000 words) on a topic to be determined in consultation with the instructor. A full rubric for the paper will be provided together with commentary on abstract by March 11. PAPER DUE: on or before April 8. Citation style: MLA. Please submit by email as a Word document to Dr. Schwartz. Be prepared to provide a brief presentation of your paper topic and findings on the final day of class (April 8). *At the discretion of the instructor, the paper may be presented or disseminated in a public setting, such as a local church or faith-based community.*
2. CREATIVE PROJECT based on a topic to be determined in consultation with the instructor. A full rubric for the project will be provided together with commentary on abstract by March 11. PROJECT DUE: on or before April 8. Project to be presented on the final day of class (April 8). *At the discretion of the instructor, the project may be exhibited or performed in a public setting, such as a local church or faith-based community.*

The available letters for course grades are as follows:

<u>Letter Grade</u>	<u>Description</u>
A+ (95-100%)	Mastery – superior performance showing comprehensive understanding and application of the subject matter that exceeds course expectations.
A (90-94.9%)	Excellent – superior performance showing comprehensive understanding and application of the subject matter.
A- (85-89.9%)	Excellent – superior performance showing comprehensive understanding and application of the subject matter with minor areas of exception.
B+ (80-84.9%)	Good – sustained above average performance with by and large complete knowledge of the subject matter.
B (75-79.9%)	Good – generally above average performance with by and large complete knowledge of the subject matter.
B- (70-74.9%)	Good – above average performance in multiple areas with by and large complete knowledge of the subject matter.
C+ (65-69.9%)	Satisfactory – Basic understanding and application of the subject matter.
C (60-64.9%)	Satisfactory – Basic understanding of the subject matter with some inconsistent or mediocre application.
C- (55-59.9%)	Pass – Work of passing quality with generally inconsistent and/or mediocre application that falls below course expectations.

F Failure – Work does not meet the minimum standards required for a passing grade or is incomplete.

Because of the nature of the Alpha 4.00 system, there can be no uniform University-wide conversion scale. The relationship between raw scores (e.g. percentages) and the resultant letter grade will depend on the nature of the course and the instructor's assessment of the level of each class, compared to similar classes taught previously.

Please note that final grades will be available on student registration system. Printed grade sheets are not mailed out.

Proposed Course Outline (subject to change):

Friday, January 10	REVIEW: <i>Classical forms: language, structure, form/symmetry and the sublime</i>
Wednesday, January 15	<i>The Romantic Aesthetic: Art as Experience (the death of patronage) Liberté, Egalité, Fraternité, and Revolution (scientific and political)</i>
Friday, January 17	<i>Dialectic Tension in art: Hegel How to read Hegel from a Christian perspective</i>
Wednesday, January 22	NO CLASS
Friday, January 24	<i>Schopenhauer and Wagnerian Fusion of the Arts Decadence and the Post-Romantic Spirit</i>
Wednesday, January 29	<i>Reading the Contemporary (Modernist) Aesthetic The Artist as Truth-Teller in the Face of Human Atrocity</i>
Wednesday, February 5	<i>Critical Theory, the Frankfurt School, and neo-Marxist notions of art and culture: art as social construct</i>
Wednesday, February 12	<i>Negative Dialectics: Art that expresses suffering The 'culture industry' (art and the banal)</i>
February 17-21	READING WEEK – No classes
Wednesday, February 26	<i>The Postmodern Turn: crossing boundaries; kitsch; feminism; and power inversion</i>
Wednesday, March 12	<i>Deconstruction and the marginalized other - is there a space for creative expressions motivated by faith in this crowded room?</i>
Wednesday, March 19	<i>Pop Art and mass consumption: the anti-aesthetic (Andy Warhol; David Bowie) Improvisation, commodification, diversion (Laurie Anderson; Banksy); Minimalism and spiritualism (Bryers, Tavener, Glass, Pärt, Gorecki)</i>

- Wednesday, March 26 *The Postmodern Turn, Mass Culture, and Christian “Weltanschauung” (Chaplin, Turner, Romanowski)*
Aesthetics of the Market: Polaris, Biennale, and industry ‘taste’
Aesthetics of Social Networks: Exchange and democratization (Kanye)
- Wednesday, April 1 *The Scapegoat and Political Dissidence (Solzhenitsyn, Girard, Weil, Ai Wei Wei)*
TECH WEEK—Class meets by consensus *Degradation, Redemption and the Political: outsider art (Andres Serrano, Judy Chicago; Bill Viola)*
- Wednesday, April 8 Artist slaughter at the hands of religious zealots: the case of “Charlie Hebdo”
 Freedom of ‘speech’ vs. hate: how do Christians “love” through artistic expression? Aesthetics of Hope

Bibliography (selected – Forum Discussions are based on excerpts from these primary source readings):

Adorno, T. W. *The Culture Industry: Selected Essays on Mass Culture*. Ed. Rolf Tiedmann. New York and London: Routledge, 2002.

_____. *Essays on Music*. Selected, with introduction, commentary, and notes by Richard Leppert. Trans. Susan H. Gillespie. Los Angeles and London: University of California Press, 2002.

Benjamin, W. “The Work of Art in the Age of Mechanical Reproduction.” In *Illuminations*. New York: Harcourt, 1996. Also available on Kindle: First Mariner Books edition, 2019.

Cook, N. *Music: A very short introduction*. Oxford: Oxford University Press, 2000.

Cunningham, D. “A Time for Dissonance and Noise: on Adorno, music and the concept of modernism.” In *ANGELAKI: journal of the theoretical humanities* (8:1), 2003.

Derrida, J. *Specters of Marx: the state of the debt, the work of mourning, & the new international*. Trans. Peggy Kamuf. New York and London: Routledge, 1994.

Eagleton, T. *After Theory*. New York: Basic Books, 2003.

Foster, H. Ed., *The Anti-Aesthetic: Essays on postmodern culture*. Seattle, WA: Bay Press, 1983.

Goldblatt, D. and L. B. Brown, Eds. *Aesthetics: A Reader in the Philosophy of the Arts*. Third edition. Upper Saddle River, NJ: Pearson Prentice Hall, 2011.

Huyssen, A. *After the great divide: modernism, mass culture, postmodernism (theories of representation and difference)*. Bloomington, IN: Indiana University Press, 1986.

Leotard, J. F. *The Postmodern condition: a report on knowledge*. Trans. Geoff Bennington and Brian Massumi. Forward by Fredric Jameson. *Theory and History of Literature, Vol. 10*. Minneapolis, University of Minnesota Press, 1979.

.pdf available at:

https://monoskop.org/images/e/e0/Lyotard_Jean-Francois_The_Postmodern_Condition_A_Report_on_Knowledge.pdf

McClary, S. "Terminal Prestige: The case of avant-garde music composition." In *Cultural Critique 12, Discursive Strategies and the Economy of Prestige*. Spring, 1989, 57-81.

<https://edwardsmaldone.qwriting.gc.cuny.edu/files/2011/01/Terminal-Prestige-the-Case-of-Avant-Garde-Music-Composition.pdf>

Romanowski, W. D. *Eyes Wide Open: Looking for God in Popular Culture*. Grand Rapids, MI: Brazos Press/Baker Books, 2001.

Rookmaaker, H. R. *Modern Art and the Death of a Culture*. Leicester, UK: Apollos/Inter-Varsity Press, 1994.

Taylor, C. *The Malaise of Modernity*. Massey Lecture Series. Toronto: House of Anansi Press, 1991.

Turner, S. *Imagine. A vision for Christians in the arts*. Downers Grove, IL: Inter-Varsity Press, 2001.

Wartenberg, T. E., Ed. *The Nature of Art: An anthology*. Fort Worth, TX: Harcourt College Publishers, 2002.

Wigley, M. *The Architecture of Deconstruction: Derrida's haunt*. Cambridge, MA: MIT Press, 1997.

Other source materials are retrieved from various websites dealing with Christian faith and the arts. These will be acknowledged with full citations in Moodle notes and, where possible, live links will be established.

Ambrose University Academic Policies:

Communication

All students have received an Ambrose e-mail account upon registration. It is the student's responsibility to check this account regularly as the Ambrose email system will be the professor's instrument for notifying students of important matters (cancelled class sessions, extensions, requested appointments, etc.) between class sessions. If students do not wish to use their Ambrose accounts, they will need to forward all messages from the Ambrose account to another personal account.

Registration

During the **Registration Revision Period** students may enter a course without permission, change the designation of any class from credit to audit and /or voluntary withdraw from a course without financial or academic penalty or record. Courses should be added or dropped on the student portal by the deadline date; please consult the List of Important Dates. After that date, the original status remains and the student is responsible for related fees.

Students intending to withdraw from a course after the Registration Revision Period must apply to the Office of the Registrar by submitting a "Request to Withdraw from a Course" form or by sending an email

to the Registrar's Office by the **Withdrawal Deadline**; please consult the List of Important Dates on the my.ambrose.edu website. Students will not receive a tuition refund for courses from which they withdraw after the Registration Revision period. A grade of "W" will appear on their transcript.

Students wishing to withdraw from a course, but who fail to do so by the applicable date, will receive the grade earned in accordance with the course syllabus. A student obliged to withdraw from a course after the Withdrawal Deadline because of health or other reasons may apply to the Registrar for special consideration.

Exam Scheduling

Students, who find a conflict in their exam schedule must submit a Revised Examination Request form to the Registrar's Office by the deadline date; please consult the List of Important Dates. Requests will be considered for the following reasons only: 1) the scheduled final examination slot conflicts with another exam; 2) the student has three final exams within three consecutive exam time blocks; 3) the scheduled final exam slot conflicts with an exam at another

institution; 4) extenuating circumstances. Travel is not considered a valid excuse for re-scheduling or missing a final exam.

Electronic Etiquette

Students are expected to treat their instructor, guest speakers, and fellow students with respect. It is disruptive to the learning goals of a course or seminar and disrespectful to fellow students and the instructor to use electronics for purposes unrelated to the course during a class session. Turn off all cell phones and other electronic devices during class. Laptops should be used for class-related purposes only. Do not use iPods, MP3 players, or headphones. Do not text, read, or send personal emails, go on Facebook or other social networks, search the internet, or play computer games during class. Some professors will not allow the use of any electronic devices in class. The professor has the right to disallow the student to use a laptop in future lectures and/or to ask a student to withdraw from the session if s/he does not comply with this policy. Repeat offenders will be directed to the Dean. If you are expecting communication due to an emergency, please speak with the professor before the class begins.

Academic Policies

It is the responsibility of all students to become familiar with and adhere to academic policies as stated in the Academic Calendar. Personal information (information about an individual that may be used to identify that individual) may be required as part of taking this class. Any information collected will only be used and disclosed for the purpose for which the collection was intended. For further information contact the Privacy Compliance Officer at privacy@ambrose.edu.

Extensions

Although extensions to coursework in the semester are at the discretion of the instructor, students may not turn in coursework for evaluation after the last day of the scheduled final examination period unless they have received permission for a course Extension from the Registrar's Office. Requests for course extensions or alternative examination time must be submitted to the Registrar's Office by the deadline date; please consult the List of Important Dates. Course extensions are only granted for serious issues that arise "due to circumstances beyond the student's control."

Appeal of Grade

An appeal for change of grade on any course work must be made to the course instructor within one week of receiving notification of the grade. An appeal for change of final grade must be submitted to the Registrar's Office in writing and providing the basis for appeal within 30 days of receiving notification of the final grade, providing the basis for appeal. A review fee of \$50.00 must accompany the appeal. If the appeal is sustained, the fee will be refunded.

Academic Integrity

We are committed to fostering personal integrity and will not overlook breaches of integrity such as plagiarism and cheating. Academic dishonesty is taken seriously at Ambrose University as it undermines our academic standards and affects the integrity of each member of our learning community. Any attempt to obtain credit for academic work through fraudulent, deceptive, or dishonest means is

academic dishonesty. Plagiarism involves presenting someone else's ideas, words, or work as one's own. Plagiarism is fraud and theft, but plagiarism can also occur by accident when a student fails or forgets to acknowledge to another person's ideas or words. Plagiarism and cheating can result in a failing grade for an assignment, for the course, or immediate dismissal from the university. Students are expected to be familiar with the policies in the current Academic Calendar that deal with plagiarism, cheating, and the penalties and procedures for dealing with these matters. All cases of academic dishonesty are reported to the Academic Dean and become part of the student's permanent record.

Note: Students are strongly advised to retain this syllabus for their records.