

RELIGION 156/ CHRISTIANITY:

*Studying the Incarnation through Art, Literature,
Music, & Architecture*

Spring 2016

**Tuesdays and Thursdays
5:00 P.M. to 6:20 P.M.
111 Hall of Languages**

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Course Description and Methods

This course introduces students to the academic study of Christianity by using art, literature, music, and architecture as ways to orient, present and/or examine the ideas, beliefs, sacred writings, worship, and ways of life of people who call themselves Christians or who belong to Christendom (i.e., Christian culture). Our approach to Christianity will be thematic and humanistic. We will focus almost exclusively on the central theme of Christianity, namely, the idea of the incarnation—the union of the divine and the human, or the indwelling of the divine in the human. In doing so, we will not privilege any of Christianity's many groups, movements, practices, or expressions, even though we will focus predominately on the Western world. Rather, we will take a humanistic approach to this complex faith and its many traditions and articulations by asking what Christianity has to do with being human; how it helps us to understand human being; and how it addresses human needs and concerns, particularly for those committed to it. In other words, our focus on the incarnation will at base be a focus on the meaning of human existence in relation to conceptions and experiences of God or the divine. In terms of discipline and method, our multi-faceted approach (humanistic, theological, aesthetic) will allow us to combine intellectual, social, cultural, and art history.

Doing so will not obfuscate the fact that as a religion, Christianity is something distinctive, with its own integrity, even as it interacts with and is embedded in the world, and is mediated through human expression. Thus, we will not treat it as though it were simply reducible to an understanding of human behavior in historical, sociological, psychological, or even philosophical terms, even though we will not neglect to attend to these insights, where they are useful.

Course Goals

There are two broad goals of this course. First, this course aims to give students a general understanding of Christianity, through its intellectual, historical, and artistic expressions, so that they might comprehend something of its significance—and pervasiveness—in human affairs today. Second, this course aims to help students to think critically, particularly existentially, about a religion that itself claims to be fundamentally about the meaning of human life.

Required Course Texts in the Syracuse University Bookstore

Catherine A. Cory and Michael J. Hollerich, eds., *The Christian Theological Tradition*, 3rd ed. (Upper Saddle River, NJ: Prentice-Hall, 2009).

Readings in Christian Humanism, ed. Joseph M. Shaw et al (Minneapolis, MN: Augsburg, 2009, 1982).

Tim Dowley, *Christian Music: A Global History* (Minneapolis, MN: Fortress Press, 2011).

The HarperCollins Study Bible, New Revised Standard Version (New York: Society of Biblical Literature/HarperCollins Publishers, 1993). See below for more information before you purchase this text.

IMPORTANT NOTE ON THE HARPERCOLLINS STUDY BIBLE

All biblical references that I use in class will come from this version of the Judaeo-Christian Bible. When referring to particular passages from the Bible, students are also required to use this version.

If you are unable to purchase the HC Study Bible, you may use Bird Library's copy. It will be placed on 2-hour reserve, if possible. Keep in mind, though, that you must plan ahead in order to have the texts when you need them. In other words, you are responsible for making your own photocopies of required and supplemental readings, and for bringing them to class as needed. *You will not be excused for not having the readings from the Bible, because it was not available when you went to the library.*

IF YOU ARE A STUDENT ATHLETE, you undoubtedly will have high demands on your time, and so will not have the time to go to the library to use the Bible as required. Therefore, it is especially important that you PURCHASE YOUR OWN COPY.

Finally, if you have taken REL 114 – The Bible, you may use *The New Oxford Annotated Bible with Apocrypha*, New Revised Standard Version. You, however, will need to figure out how to coordinate your use of this version with the work that we do in class.

Other Required Readings on Reserve via Blackboard

Other required readings listed on the schedule below will be available via Blackboard. Students should make their own copies, and **bring them to class, when they are discussed.**

Course Requirements and Grading

In addition to the **weekly reading assignments**, students will be required to: (1) **participate in class through informal discussion**, occasional **short writing assignments**, occasional **pop quizzes**, and **films and film discussions**; (2) to take **one take-home exam** and to do **one “exam-level” theological exercise**; and (3) **participate in the re-enactment of a liturgy**.

(1) Class participation, comprised of informal class discussion, preparedness for class (including bringing texts), pop quizzes, and short writing assignments, **will account for one third of a student's grade.** *Besides doing the readings and other specified assignments, a good way to prepare for class discussions is to pick a passage of interest from the focal text(s) of the day.* Picking a passage of interest should give a student a way to identify, explore, or refer to an issue or subject that is relevant to the

day's topic. A student's *regular participation in class discussion* will be noted by me over the course of the semester. A letter grade will be assessed for it based upon the quality of a student's verbal participation—insightfulness, preparedness, and clarity. Students will also be asked occasionally to do short written assignments (e.g., note the assignments that accompany the readings by Isak Dinesen, Friedrich Schleiermacher, Frances Harper, and Martin Luther King, Jr.). These *occasional, short writing assignments* are designed to facilitate more focused discussion around a film or a certain reading. They will not be graded individually. Rather, they will be graded along with a student's contributions to the discussion accompanying such assignments. (In other words, when an occasional writing assignment is due—for example, the *Babette's Feast* paper and Schleiermacher paragraph, the discussion that goes with it will carry a bit more credit or weight than an ordinary class discussion, even though this writing assignment and its accompanying discussion will still be averaged into the overall participation grade.)

Students can ask individually for an update on their participation grade when they receive the results of their first take-home exam, which will be about two weeks after they turn in that exam, and around the same time that they get the second take-home exam. This participation-grade update, along with the grade on the first take-home exam, can give students a pretty good sense of how they are doing, and what they need to do as they prepare to take the second take-home exam and prepare for the liturgy event, the final major grading event.

The final class participation grade will be an average of the quality of all short writing assignments with class discussion and a final assessment of the student's overall contributions to general class discussion. **THIS GRADE WILL BE AFFECTED NEGATIVELY IF YOU NEVER COME PREPARED OR CONTRIBUTE ANYTHING TO THE CLASS DISCUSSIONS OR THE COURSE. This includes not bringing the readings; being distracted (surfing the web, attending to a calendar, texting or writing email, eating, etc.); being disruptive or disrespectful in class; entering and exiting during class (emergencies excepted); failing to attend regularly and/or in a timely manner, etc. THEREFORE, MAKE SURE THAT YOU COME PREPARED; ATTEND REGULARLY AND TIMELY; TAKE CARE OF BATHROOM AND CELL PHONE NEEDS BEFORE CLASS; TURN OFF CELL PHONES DURING CLASS; ARE NOT DISTRACTED OR DISRUPTIVE; AND SIGN IN EVERY DAY.** Any of these infractions will diminish your overall class participation grade thus:

- One infraction, with warning = No deduction.
- Each infraction thereafter = 10 points per instance.

These penalties will be enforced. However, **if you are having problems or have a special situation or issues, do not hesitate to inform me and/or my teaching assistant as soon as possible. We are always willing to work with you.**

(2) **The average of the grades from the take-home exam and the “exam-level” theological exercise will account for one third of a student’s grade.** *The exam* will be a combination of objective, short-answer, and essay questions worth up to 100 points. The “exam-level” theological exercise will be a short paper that students prepare at home (i.e., type as a formal paper with the intention of turning it in) and then use as the basis for an in-class discussion. In regard to the exam and the take-home part of the “exam-level” theological exercise, students will be allowed to use their texts and notes. **HOWEVER, STUDENTS MUST BE IN CLASS TO RECEIVE THE TAKE-HOME EXAM AND THE TAKE-HOME ESSAY PART OF THE “EXAM-LEVEL” THEOLOGICAL EXERCISE. EXAMINATIONS OF ANY SORT ARE CONTROLLED EVENTS THAT CANNOT BE DISTRIBUTED BY OTHER STUDENTS, OR SENT TO YOU ELECTRONICALLY. ONLY I, A TA, A RELIGION DEPARTMENT SECRETARY, OR OTHER AUTHORIZED PERSON MAY DISTRIBUTE AN EXAM. ANY STUDENT WHO COPIES FOR AND DISTRIBUTES AN EXAM TO ANOTHER STUDENT WILL FAIL THE EXAM AND CAUSE THE OTHER STUDENT FOR WHOM IT IS COPIED AND TO WHOM IT IS DISTRIBUTED TO FAIL THE EXAM.**

(3) Several weeks after the second take-home exam, we will do a **re-enactment of a Protestant liturgy**. This re-enactment **will count for one third of a student's grade**. *Everyone will participate in the re-enactment and the discussion of the short writing assignment accompanying this exercise. Discussion will be worth 60 points. The short writing assignment will be worth 40 points. This constitutes the base grade of up to 100 points. Students given the special opportunity to take a leading role in the performance or the discussion will be given extra credit, **IF THEY COME PREPARED (with printed material and having studied) AND DO WELL (read with feeling, understanding and energy)**. (Lead speakers and lead discussants can earn up to 10 points). Students given the opportunity to be a server during the re-enactment, as well as students who perform thoughtfully and enthusiastically as members of the congregation, will also have the opportunity to earn extra credit (up to 5 points). So take it seriously (be prepared); get into it (imagine yourself as a medieval man or woman); and bring it alive!*

NOTE ON ALL WRITTEN ASSIGNMENTS: Make sure that you type, not hand write, all written assignments that you are to turn in. Make sure that these written assignments are typed double space, in a readable 12-pt. font or something equivalent, and printed on clean paper. If you are allowed to type more than one page, you may print on both sides of the paper in order to conserve resources. **If you need to cite anything**, use a recognizable style such as University of Chicago. **An abbreviated reference style is usually sufficient, since you are only required to use course material.**

For example, if you decide to quote from the short story "Babette's Feast," **make sure that you identify the work at the beginning of your paper. That way you might easily only provide the author's name** (the pseudonym that Karen Blixen used—Isak Dinesen—is fine, since it includes her maiden last name) **and the appropriate page number(s) in parentheses after the quotation** from *Anecdotes of Destiny*, the anthology of stories in which "Babette's Feast" appears. Hence, a quotation from p. 33 of *Anecdotes of Destiny* might appear thus, after the initial reference to the short story in the first paragraph and the desired quotation: (Dinesen, 33).

Please also note that when you refer to the short story, its title should be capitalized and put into quotation marks: "Babette's Feast." When you refer to the film, the title should be treated as book titles are, namely, either underlined or italicized: Babette's Feast or *Babette's Feast*. (You will notice that the anthology, *Anecdotes of Destiny*, is a book.) If you refer to the film, and need to refer to the writing, please be sure to note the director and/or screenwriter by name. Gabriel Axel is the director and screenwriter of *Babette's Feast*.

Grade Scale

A	=	95-100
A-	=	90-94
B+	=	87-89
B	=	84-86
B-	=	80-83
C+	=	77-79
C	=	74-76
C-	=	70-73
D	=	60-69
F	=	0-59

Fractions of points will be rounded to the nearest whole point only at my discretion, and only in regard to the final grade. No rounding off will apply to individual exams, pop quizzes, or written assignments.

Expectations and Policies

Attendance : Students are expected to attend each class session regularly and timely. **You are not fully present, if you do not have your books or readings for the day.**

Preparation : Students are expected to be prepared for each class and to submit all assignments when due. **Tardy work will not be accepted.**

Students are also expected to do their own work, and not to plagiarize anyone else's work. Plagiarism not only means using someone else's exact words and ideas without putting them in quotation marks and providing a citation. But it also means rephrasing someone else's ideas or words in such a way that it is clear that you are still borrowing directly from them without citing them. **Plagiarism is a very serious academic offense that can cause you to fail an assignment and the course.** Be sure, then, that if you use someone else's words or ideas, including in a summary, cite that person. In other words, **avoid** even the hint of **plagiarism**. For more information on the University's policy on this issue, go to: <http://academicintegrity.syr.edu/academic-integrity-policy/>

Respect: Students are expected to be attentive and courteous to me, my assistant(s), and each other. This means **no talking while others are talking; no entering and exiting while class is in session** (unless there is an emergency or this is part of the structure of a presentation); **no cell-phone calls; no text messaging or writing and sending e-mails; no reading newspapers during class**; no chewing gum or eating; no putting on makeup or combing one's hair; no attending to calendars or shopping; and so forth.

Use of Text

Slides Posted on

Blackboard: **Text slides from PowerPoint lectures** are posted on Blackboard for your use and convenience. They, however, **should never be downloaded and posted by students to any external website without the permission of the instructor.** That is a violation of the instructor's intellectual rights and the University's rights as the instructor's employer. **Any student who violates this policy will receive a "0" in participation.** Slides may also no longer be posted to Blackboard.

Problems : If you have problems with the assignments or anything else that might affect your performance, please contact me or my teaching assistant(s) immediately. If you cannot reach us during office hours, please e-mail us.

Holidays: **The University no longer observes any religious holidays.** Therefore, students planning to observe religious holidays must contact me and my assistant(s) well ahead of time so that they might arrange to be absent without penalty and to complete any missed assignments. Students will not be given the opportunity to avoid a penalty or to complete any missed assignments, if they do not contact us ahead of time.

Computer Use During Class:

Students are permitted to use computers, tablets, or other electronic devices in order to access readings and take notes. **Students, however, are not allowed to surf the web, read the news, answer email, etc. during lecture, discussion, or any other class activity. Students who violate this rule will be confronted during class; maybe denied the use of their computer in class; or asked to leave. If there is a broad violation of this policy, the privilege to use electronic devices will be rescinded.**

Disability: The Syracuse University community and I value diversity and seek to promote meaningful access to educational opportunities for all students. This includes supporting Section 504 of the Rehabilitation Act of 1973 as amended and the Americans with Disabilities Act of 1990. If you believe that you need accommodations for a disability, please contact the Office of Disability Services (ODS) at (315) 443-4498 or (315) 443-1371 (TDD). They are located at 804 University Avenue, Suite 303. For more information, please visit their website at: <http://disabilityservices.syr.edu/>

TENTATIVE SCHEDULE OF LECTURES, ASSIGNMENTS, FILMS, & PRESENTATIONS

<u>Week</u>	<u>Date</u>	<u>Topic</u>
1.	Tues., 1/17	Introductions & Introduction to the Course.
	Thurs., 1/19	What is Christianity?: Defining and Studying Christianity, A Humanistic Approach (Belief, Meaning, and Life).
		Assignment: After class, you might find it helpful to read Cory and Hollerich, Ch. 1 (Introduction), along with the text slides from today's lecture.
2.-4.	Tues., 1/24- Tues., 2/7	Introducing the Incarnation or the Idea of the Divine in the Human: Eucharist and Advent.
		Our topical study of Christianity begins with two pieces on the Advent or Christmas season, namely, Isak Dinesen's "Babette's Feast" and Friedrich Schleiermacher's <i>Christmas Eve: Dialogue on the Incarnation</i> .
		On 1/24, I will introduce the film and our discussion of the theme of the Incarnation—Christianity's central doctrine—by giving a brief lecture on this idea, its basic meaning, and its role in Christian ritual, particularly the Lord's Supper or Eucharist. On 1/24-31, we will screen and discuss the film version of "Babette's Feast." On 2/2, there will be an introduction to Schleiermacher and Romanticism. And on 2/7, we will discuss the selection from Schleiermacher's <i>Christmas Eve</i> in the Shaw anthology.
		Assignments: As we screen the film, <i>Babette's Feast</i> , on Tues., 1/24 , consider the ideas of the Incarnation and Eucharist, as well as a broad array of other Christian themes, explicit and implicit. Identify one character in the film that you find interesting and would like to discuss, <i>EXCLUDING BABETTE</i> .
		For Thurs., 1/26 , please come to class having read Dinesen's short story, "Babette's Feast," on Blackboard (under "Content"). We will finish screening the film and have a preliminary discussion on its Christian themes in order to help you think about how to write your paper. Be prepared to talk about the character who most interests you and why.
		Then, on Tues., 1/31 , type a one- or one-and-a-quarter-page, double-spaced reflection paper of no more than three paragraphs based on the short

story, and with reference to what you have already seen in the film. *In the first paragraph*, **state the thesis or argument you wish to make. Your thesis statement must address the Incarnation and the Eucharist** as you see them emerging in the film, which means that you need to **contextualize your thesis by connecting it to the basic point of the story**. *What is the story about, and how might one say that the Incarnation and the Eucharist are reflected in it?* Your summary of the film should be brief, no more than a few sentences.

However, it should be substantive enough to set the stage for what you will discuss in the second and third paragraphs. **TRY NOT BE LITERAL IN YOUR THESIS STATEMENT**. That is, as you state your point or argument, do not make strained or simplistic connections between Christian symbols or practices and features of the film. For example, **if you see some things that may be interpreted as a kind of one-to-one correspondence** (such as the number of people at the dinner table compared to the number of Jesus' disciples at the Last Supper), **do not make these things your focus**. Use such literal connections to transition or support something more substantive and interesting. If you do this correctly, the second and third paragraphs will be better able to exemplify your argument.

In the second paragraph, then, **start supporting your point or argument by addressing what you think may be Eucharistic about this film**. In order to do this, it will help if you **address other explicit and implicit**—that is, obvious and not so obvious—**Christian themes or features** such as what kinds of Christians Dinesen's characters are, and how this might factor into what you see as the incarnational and Eucharistic aspects of this story. This is a good place to mention some of those one-to-one correspondence type things you may find. But again you should mention them only as they help you to make your point. In other words, **synthesize these themes or features into your main argument**. You may discuss the central character, Babette Hersant, in this paragraph, as well as in the first paragraph.

In the third paragraph, though, **YOU SHOULD NOT FOCUS ON BABETTE**, but rather on your focal character and his/her relation to these eucharistic and incarnational themes. Be sure to note similarities and differences between the film and short story versions of the story, especially at the beginning, but also as you finish watching the film. They may make a difference in what you say in class discussion. Your short paper, however, will be based largely on the story; therefore, feel free to make adjustments to what you say in the paper when you discuss the story in class. Finally, **be ready to turn in your paper at the end of class. Make sure that it is typed, double spaced, and printed clearly on clean paper. NO HANDWRITTEN OR LATE PAPERS WILL BE ACCEPTED. BE SURE TO PRINT YOUR PAPER WELL IN ADVANCE OF CLASS TIME.**

On **Thurs., 2/2**, there will be an introductory lecture and discussion on Schleiermacher. I will also assign various parts of the selection from Schleiermacher's *Christmas Eve* to the class for discussion on Tuesday. Therefore, please bring the Shaw anthology, *Readings in Christian Humanism*, to class today.

For historical, intellectual, and cultural context, please read Cory and Hollerich, Ch. 22, and Dowley, *Christian Music*, Chs. 12-13. We will listen to some musical selections from Schleiermacher's time in order to set the stage for his idea of religion as feeling, that is, as a feeling of being "at-home" in the world, or as conviviality and good will among friends, family, community, and world. **NOTE:**

You may find it helpful to start reading the Schleiermacher selection for next Tuesday early so that you might start thinking about it, regardless of what speech you are assigned, since you will better understand your assigned speech, if you know the others.

For **Tues., 2/7**, read the entire selection from Schleiermacher's *Christmas Eve* in the Shaw anthology, and *type a paragraph that summarizes what you think the meaning might be of the speech that was assigned to you* (Leonhardt's, Ernst's, or Edouard's; we will all discuss Josef's). We will divide into groups that match the three speakers, and have group discussion for about 10-15 minutes before having a general class discussion. Each group will elect a representative to present their basic understanding of their speaker's position on Christmas and the Incarnation. **However, everyone should be ready to present their ideas in class during discussion, and to turn in the paragraph at the end of the class session. NO HANDWRITTEN OR LATE PAPERS!**

4.-12. **The Bible and the Incarnation: Interpreting Jesus Christ as the Indwelling of the Divine in the Human.**

Over the next several weeks, we will focus on the person of Jesus as the central means for us to explore and to examine the idea of the incarnation. In order to do this, we will need to spend some time discussing the formation and interpretation of the Bible by scholars and communities of faith. Art, literature, and film will play a significant role in this discussion.

4. Thurs., 2/9 **The Bible: Identity, Inspiration—Toward Interpretation: An Introduction to the Bible and Canon Formation as Means to Focus on and to Interpret Jesus Christ and the Incarnation.**

We will begin today's discussion with a summary of our discussion of the incarnation in Schleiermacher and Dinesen

Assignment: Read Cory and Hollerich, Pt. I, opening pages, pp. 19-27; Pt. II, opening pages, pp. 91-96. We will focus on the material discussed in the introductions to Parts I and II. After class, read the short essay by John Barton, entitled "Strategies for Reading Scripture," on pp. xxxix-xliii of the *HarperCollins Study Bible*.

5.-6. Tues., 2/14-
Thurs., 2/23 **Reading the Hebrew Bible: Artists as Biblical Interpreters and Christians on Justice, Freedom, and Liberation in the Old Testament.**

Assignment: For **Tues., 2/14**, read Cory and Hollerich, Chs. 2-3. Also read Genesis 1-3, 6-9:17, and Exodus 31:18-32:19 in the *HarperCollins Study Bible*. Please bring the Bible (or your copies of the reading from it) to class.

For **Thurs., 2/16**, review Genesis 1-3 and read the short selection from Chapt. 1 of Robert Pogue Harrison's *Gardens* on Blackboard. The first part of lecture and discussion will focus on Genesis 3 in light of the Harrison piece. Please also read Exodus 1-20 on Moses, the Israelites, and the Ten Commandments in

HarperCollins Study Bible. The second part of lecture and discussion today will focus on Exodus 3:13-15, 20, and Exodus 7-14. Be sure to bring the Pogue Harrison selection and your Bible to class, since we will refer to specific passages from the assigned readings, as well as other parts of the Hebrew Bible or Old Testament (e.g., Genesis and Deuteronomy) as we discuss the God of the Hebrew people.

For **Tues., 2/21**, start reading Frances E. W. Harper's "Our Greatest Want" and selections from her long poem, "Moses: A Story of the Nile" (both on Blackboard); and Martin Luther King, Jr.'s short sermon, "I've Been to the Mountaintop" (also on Blackboard). There will be an introduction to African-American readings of the OT, which will include an introduction to Harper and King, and a screening of a portion of *Eye on the Prize*, covering King's sermon.) For biblical and musical context, please also read Deuteronomy 32-34 in *HarperCollins Study Bible* and Chapters 15-16 in Dowley's *Christian Music*.

Supplementary Reading: You may also find Cory and Landry, Ch. 23 helpful (esp. pp. 399 (timeline), 410-411), as well as the selection from Martin Luther King, Jr.'s "Letter from a Birmingham Jail" in the Shaw anthology. The first is a very brief treatment of African-American Christianity in the context of Christianity in America. The second is a very important example of King's social-justice theology and philosophy that may help you to understand better the speech we are reading, namely, his last speech before his assassination.

For **Thurs., 2/23**, pick a passage from the Harper and King selections that you would like to discuss, and that will allow us to address the theme of the Incarnation. **Write a paragraph on each figure in which you consider how Harper and King may be said either to promote or to embody Moses in some way.** Keep in mind that you have three different readings: two from Harper, and one from King. Therefore, pick a passage from each, but synthesize what you have to say about Harper by using both of the selections from her. Harper and King both identify with Moses through black Christian communities that read the Hebrew Bible, and that read Moses in particular as a liberatory figure. Hence, **the point of this exercise is to allow you to think about their assumption or embodiment of this mythic Hebraic figure—an incarnation of sorts—in an existential, not just intellectual way.** Use the text slides on the Incarnation for a working conception of the term, as you compose your paragraphs (two total) on how Harper and King embody and/or call others to embody the figure or character of Moses. **NO HANDWRITTEN OR LATE PAPERS!**

6.-7. **Thurs., 2/23-
Thurs., 3/2**

FIRST TAKE-HOME EXAM: After class lecture and discussion on **Thurs., 2/23**, the first take-home exam will be distributed. It will be **due at the beginning of class on Thursday, 3/2**. This exam is very straightforward. However, read it carefully, and take it seriously, since it does constitute half of your total exam grade. **NB: YOU MUST BE IN CLASS ON THURSDAY, 2/23, IN ORDER TO RECEIVE THE EXAM. DO NOT ASK ANOTHER STUDENT TO COPY THE EXAM FOR YOU. THAT WILL CAUSE BOTH YOU AND THE OTHER STUDENT TO FAIL. IF YOU CANNOT BE PRESENT, ADVISE ME AND MY TEACHING ASSISTANTS BY EMAIL IMMEDIATELY.**

8. Tues., 3/7-
Thurs., 3/9 **Love, Salvation, and the Suffering (embodied) God: Portraits of Jesus in the Christian Gospels (Matthew, Mark, Luke, and John).**
- Assignment:** Read Cory and Hollerich, Ch. 6. Before doing so, though, browse Chs. 4-5; they set the stage for Ch. 6. Then, read the Gospel of Matthew in the *HarperCollins Study Bible*. Over the course of our three-day study, consider what it might mean to say that God is a human being who suffers. Please bring the Bible to class. We will discuss Matthew with Exodus 20:1-21, Deut. 5:6-21, 6:4-9, Luke 1-3, Daniel 7:9-14, Psalms 23, Isaiah 52-53, and John 10:1-18; 1:1-34, 18:1-21:25. We will also reference Matthew's relation to the Gospel of Mark.
9. Tues., 3/14-
Thurs., 3/16 **SPRING BREAK/NO CLASSES**
10. Tues., 3/21 **Love, Salvation, and the Suffering (embodied) God: How Can God Suffer?**
- We will continue the discussion from our last class session by comparing metaphysical conceptions of God with an "agency" conception of God that focuses on what Jesus does that is life-giving or saving (soteriology). This will take us directly into the films that we will screen and discuss over the next two class sessions. It will also set the stage for the second take-home exam.
- 10.-11. Thurs., 3/23-
Tues., 3/28 ***Jesus the Jew* and *Jesus the Rebel*: Portraits of Jesus (continued).** Over the last few weeks we have been studying Jesus by focusing on the Bible. One might still ask, though, "Who is Jesus? And why have people been so taken with him?" We will screen two films in the BBC series, "*The Lives of Jesus*," that attend to these questions. *On Thurs., 3/23*, we will watch and discuss "*Jesus the Jew*," Part I of the series. *On Tues., 3/28*, we will watch and discuss Part 2 of the series, "*Jesus the Rebel*." *During both films, take careful notes. A handout will be provided to help you to be attentive to specific things.*
- 11.-12. Thurs., 3/30-
Tues., 4/4 **DISCUSSION OF BBC FILMS/ LECTURE & DISCUSSION/ THEOLOGICAL EXERCISE SERVING AS A SECOND EXAM:**
- On Thurs., 3/30**, after we have screened both BBC films, there will be follow-up lecture and discussion, followed by discussion of the "exam-level" theological exercise planned for Tuesday, 4/4. Instructions will be provided for the short paper that will be used to focus that discussion.
- On Tuesday, 4/4**, students will do the theological exercise—that is, students will present their answers to the questions constituting the theological exercise. They will divide into groups, and spend about 10-15 minutes discussing their responses with the members of their groups. They will then select a representative for their group, who will present the group's position to the class. Discussion will ensue, involving all of the students. **Students should be prepared**

to pass in their papers after the presentation and discussion. **NO HANDWRITTEN OR LATE PAPERS!**

12. Thurs., 4/6 *What Happens to the Incarnate God in the Middle Ages?: Jesus as Christ, from Antiquity to the Renaissance—an Introduction to Christian Worship and Piety in the High Middle Ages and Beyond.*

Today, we will pick up our discussion of conceptualizations of Jesus as Christ by moving on from antiquity to the Renaissance, as a means to examine the Incarnation in Christian worship and piety. Our focus will be on Erasmus and the Renaissance; therefore, your reading assignment is focused there.

Assignment: Please read the short selections from Augustine’s “Way of Life of the Catholic Church,” Ficino’s *Platonic Theology*, della Mirandola’s *Oration on the Dignity of Man*, and Erasmus’ *Enchiridion Militis Christiani (Handbook of the Militant Christian)* in the *Christian Humanism* reader at pp. 104-110, 240-247, 262-263, 269, and 276, bott.-280, top (4th Rule). Please also read Cory and Hollerich, pp. 307-315 (Ch. 17) and Erasmus’ *A Pilgrimage for Religion’s Sake* on Blackboard. **Bring your *Christian Humanism* reader to class!**

For further context and background to today’s lecture, *and as you are able*, please also read or browse Cory and Hollerich, pp. 161-165, 171-179 (Ch. 9); 181-187 (Ch. 10); 199-205 (Ch. 11); 235-246 (Ch. 13); 261-271 (Ch. 14); 273-275 (Ch. 15); and 290-294 (Ch. 16). These selections will help you to see how I am tracing the development of Jesus as Christ, from the conceptualization of him as Good Shepherd by early Christians, to the imperialization of him by the Romans, to the spiritualization of him in the asceticism and contemplative practices of ancient and medieval monks, to the re-personalization of him by the laity in the devotion to Mary and the saints, and finally to the rationalization and moralization of him by Renaissance Platonists and Erasmus of Rotterdam, which will set the stage for our closer study of Luther.

13. Tues., 4/11-
Thurs., 4/13 **A Biblical Jesus for a Monk in Crisis: Martin Luther on Piety, Worship, and the Passion of Christ.**

This week we will look at Martin Luther’s focus on Scripture as central to a life of faith. This will take us to both his ideas of faith as freedom and to the worship life that his theology influenced in the music of Johann Sebastian Bach.

Assignment: For **Tues., 4/11**, read Cory and Hollerich, Ch. 18. In the *Christian Humanism* reader, read the selections from Luther’s *The Freedom of a Christian and Bondage of the Will* at pp. 314-322; 327, bott.-332, top. **Be sure to bring your textbook to class!**

For **Thurs., 4/13**, Read Dowley, Chs. 7 and 11 (section on Bach); review Matthew 26-28 in the *HarperCollins Study Bible*; and read the Book of Lamentations in the *HarperCollins Study Bible*, along with its introductory material. We will consider Luther’s emphasis on the Bible in worship by focusing on the role of music in his work and on Bach as one of his most important interpreters. We will listen first to

portions of J. S. Bach's *St. Matthew's Passion*, and be graced by paintings by artists such as Grünewald and Rembrandt. We will then listen to a portion of Jeremiah's Lamentations as set to music and sung by either the Tallis Scholars or Chanticleer ("Lamentations for Holy Saturday" from *Lamenta* and/or a selection from John Tavener's *Lamentations and Praises*), with N. dell'Arca's sculpture as a visual guide. Please also read Dowley, Chapters 1-3, 6, if you are able. Chapters 1-3 provide the deeper background of Christian music in the ancient Jewish and Early Christian traditions that supports the Renaissance idea of returning to the sources ("ad fontes").

14.-15. Incarnation and Worship: Prayer, Praise, and Buildings as the Dwelling Places of God.

Over the next two weeks, we will continue our discussion of the Christian idea of the incarnation by looking at conceptions of Jesus as Christ along with worship practices and spaces. In the process, we will consider worship spaces themselves as dwelling places of God.

14. Tues., 4/18-
Thurs., 4/20

Reformed Worship: Zwingli on the Eucharist and His Minimalist Aesthetic of the Word—Zurich's Protestant Easter Mass.

We will devote this week to Zwingli's conception of Christ and worship, by returning to a discussion of the Eucharist. Tuesday will be lecture and discussion. Thursday will be devoted to a re-enactment of the liturgy, after which we will divide into three groups for sustained discussion.

For Tues., 4/18, read Cory and Hollerich, Ch. 19 for background. Focus your reading, though, on Zwingli's liturgy and the Catholic Low Mass on Blackboard. Pay attention to what is emphasized in each event.

For Thurs., 4/20, type a one-to-two page, double-spaced, reflection paper comparing the two liturgies. Make sure your paper starts with your main point—that is, your argument—for making this comparison, so that it is easy to see how you are supporting it with specific examples. **BE SURE TO BRING YOUR PAPERS AND PRINTED COPIES OF BOTH LITURGIES TO CLASS. YOU CANNOT USE ELECTRONIC COPIES, AND CANNOT PARTICIPATE WITHOUT THE PAPER COPIES.** We will perform Zwingli's liturgy first, and then discuss it and the Catholic Low Mass. Your paper is designed to help you to contribute to this discussion. However, be prepared to turn it in. **NO HANDWRITTEN OR LATE PAPERS!**

KEEP IN MIND THAT THIS ENTIRE EXERCISE IS ONE-THIRD OF YOUR OVERALL GRADE. **Bring it alive** for yourself and your classmates **by taking seriously what it might have meant to be an ordinary Catholic man or woman in 16th-century Europe, experiencing Zwingli's liturgy for the first time. What would you have noticed immediately?** Think about this as you read Zwingli's Easter liturgy and the Catholic Low Mass. Think about this as you compose your paper, contribute to discussion, and participate in

the re-enactment. If you do, you will get some sense of what was at stake for these people—spiritually, theologically, and aesthetically at once.

15. Tues., 4/25

“Greening Christ”: Hildegard of Bingen on God and Worship. Our discussion today will focus on the liturgical art and theology of Hildegard of Bingen, a 12th-century German abbess. We will examine Hildegard’s theology by focusing on a selection of her writings, by looking at her paintings of her visions, and by listening to her music and considering the context in which they were sung.

Assignment: Read the selection from Hildegard of Bingen on Blackboard and Dowley, Chs. 4-5. This is your primary reading. **BE SURE TO BRING THE HILDEGARD READING TO CLASS.** We will refer to it during discussion.

Supplementary Reading: Please browse all of the selections under “Hymns and Sequences from the Middle Ages” in the *Christian Humanism* reader, as well as Benedict’s *Rule* in the *Christian Humanism* reader. Hildegard was a follower and a reformer of the Benedictine tradition; therefore, you might find it helpful to know a little more about that tradition. For example, the practice of praying on the hours, as well as the idea of Christ as a model of humility and obedience, all things that may be found in the selections from Benedict’s *Rule*, are things with which Hildegard would have been familiar. Hence, you might find the Prologue and chapters 2-3, 5, 7, 16, 19, 38-40, 48, 52-55 of the *Rule* particularly helpful.

For historical context, you might also find it helpful to read or review Cory and Hollerich, Chs. 13-14; to look at the Islam Time-line at p. 211 (Ch. 12); and to note the background of Medieval Christian music in the ancient world by reviewing Dowley, Chs. 1-3. Note especially Chapter 2 on the Psalms.

Thurs., 4/27

From the Gothic Cathedral to E. Fay Jones’ Sacred Architecture: Nature as the “Body of God.”

Today’s class will focus on the incarnational form of E. Fay Jones’ church architecture. That is, we will consider the way in which his Thorncrowne Chapel might be said to use Frank Lloyd Wright’s architectural theory to transform the Gothic cathedral into a modern conception of nature as sacred space. In doing so, we will not only consider how light, enhanced by music, may be said to create “spirit” in this space, mimicking and opening itself up to the wilderness. (We will listen to selections from the *Vespers* of Rachmaninov.) But we will also consider the way in which this architectural paean to nature calls for a spirituality of the wilderness.

Assignment: Review the reading from Hildegard, and read the selection from Ansel Adams on Blackboard. Bring both readings to class. Please also read Dowley, pp. 46-49, on music in the Orthodox Church, and 155, 196-197, on Russian Orthodox music with reference to Rachmaninov.

Tues., 5/2

LAST DAY OF CLASS: Closing Lecture and Course Evaluations.

There will be a 20-minute summary lecture of the course, followed by time for course evaluations and any final questions and conversation.