

# ART & THE BIBLE: CART 299

M/W 3:30 am – 4:50pm

Spring 2014

Room: Art Studio

Creative Arts

## INSTRUCTOR CONTACT:

Instructor: Rondall Reynoso

Email: [rreynoso@jessup.edu](mailto:rreynoso@jessup.edu)

Phone: (707) 816-9652

Office Hours: Available the hour after class or by appointment

## FOUNDATIONAL QUOTES:

The artist must prophesy not in the sense that he foretells things to come, but in the sense that he tells his audience, at the risk of their displeasure, the secrets of their own hearts.

- R.G. Collingwood

There are two kinds of people in the world. There are philosophers and drug addicts. And, Christianity is the drug of choice for a lot of people.

- Jack Crabtree

## COURSE CATALOG DESCRIPTION:

This course examines the intersection of Art, Scripture, and the Christian faith. This course will examine both what it looks like for an artist to be engaged with Christian theology and practice and for a theologian/ pastor to be engaged with artistic theory and practice. What does it look like for a person to be both profoundly theological and profoundly artistic and for these to form a unified whole.

## OBJECTIVES:

This course seeks to introduce students to critical issues within the arts & theology through readings, responses, and discussion of texts of significance to the intersection of art & faith.

## OUTCOMES:

By the end of this course the student will:

- Understand the Biblical foundation for the arts.
- Gain a familiarity with the primary issues and discussion in the fields of theological aesthetics and the theology of art.
- Engage with classic texts that have been crucial in the contemporary dialogue among evangelicals regarding theology and the arts.
- Gain an appreciation for the role of artistic/ visual thinking within the Christian faith.
- Have a comprehension of the challenges and opportunities for those seeking to be Christian artists in a contemporary context.
- Have a comprehension of the challenges and opportunity for those seeking engage the arts theologically or in church life.

## REQUIRED TEXT:

Bible  
Hans Rookmaaker, *Art Needs No Justification* (1978)  
Francis Schaeffer, *Art & The Bible* 2nd Ed. (2006)  
Nicholas Wolterstorff, *Art in Action* (1980)  
Steve Turner, *Imagine: A Vision for Christians in the Arts* (2001)  
Andy Crouch, *Culture Making: Recovering Our Creative Calling* (2008)  
All other readings will be available as PDF files on the course website.

## WEBSITES:

Class Website: <http://art-bible.rondall-reynoso.com>

This site will be the primary on-line presence for this course. The site will include at least a copy of the syllabus, the class schedule, a resources page, and a class blog.

Moodle:

William Jessup University provides the Moodle platform to aid instruction and communication. Moodle will be used in this course to one degree or another. So make sure to regularly access your Moodle account.

## ATTENDANCE POLICY:

Class attendance is mandatory. This class is largely discussion based and an absence represents a significant loss of educational opportunity. Therefore, unexcused absences, tardies and early departures will count against you, since these represent a lack of motivation and work accomplished. (See University & Department Attendance Policy provided below)

- Each unexcused absence beyond three will lower the final grade by a full grade.
- Three unexcused tardies or early departures will be considered an absence.

## PLAGIARISM POLICY:

Copying any portion of another person's writing without giving the original author proper credit and turning it in as your own original work is plagiarism. Plagiarism will result in an "F" in the course. Any copying of another student's work on a quiz or test will result in an "F" in the course. (See University Plagiarism below)

## COURSE STRUCTURE:

The semester will consist of multiple readings, participation, three reading responses, one theological critique, and a letter.

This course meets three hours each week. In addition to class time, the student is expected to work a great deal outside of class to maximize the course. (See University Work Load Policy below)

Students will be required to complete the following assignments:

- Participation. Students will be required to bring questions based on the course reading to each class session.
- Reading Responses. Students will be required to write three 750-1250 word responses to the course readings throughout the semester.

- Theological Critique- Students will twice during the semester write a theological critique of an existing artwork. 500 word minimum.
- Letter to a Friend- Students will write a letter to a friend expressing the importance of the engagement of art & Christianity. (1250 word minimum)

**Letter to a Friend-** In this course we are attempting to bring Christian belief and contemporary art-making into tight relationship. There are, however, many potential problems and misunderstandings that arise on either side of this relationship. For the final project, write a "letter" (which does not need to be sent) to someone in your life who challenges or doesn't understand the entire project of this course. You have two options as to whom to write the letter:

- 1) A fellow Christian who doesn't understand why you're bothering with art.
- 2) A fellow artist who doesn't understand why you're bothering with Christianity.

In the letter, try to articulate why and how Christianity and artistic practice belong to each other and reinforce each other. In short, attempt to articulate your theology of art.

**One Minute Papers-** Each class period will end with a one minute paper. All students will briefly write the answer to one of the following questions:

- 1) What is one new thing you learned?
- 2) What is one thing you would like more information on?
- 3) What is one thing which confused you?

The brief questions will help monitor the student's development through the course and help ensure that students understand the important concepts of the course.

## EVALUATION:

### Participation

25% of the course grade is determined by participation. Students are expected to bring three questions or observations to class from the reading that will help drive the class discussion. Students are also expected to be actively involved in class discussions. See Participation Rubric.

### Reading Responses

30% of the course grade will be determined by the three Reading Responses. Students are expected to interact with the ideas of the readings on a deep and mature level.

### Theological Critique

20% of the grade is based on the two theological critiques the student makes of a particular works of art.

### Letter to a Friend

25% of the student's grade is based on a letter that the student writes.

The following percentage scale will be used to determine the final grade:

Grade	Points
A	90-100%
B	80-89%
C	70-79%
D	60-69%
F	Under 60%

### Participation- Holistic Rubric

Students earn a daily participation grade. These grades will be totaled to determine the participation grade.

5	Student comes to class prepares; contributes readily to the conversation but doesn't dominate it; makes thoughtful contributions; demonstrates that the readings have both been read and thought about; shows an eagerness to thoughtfully engage in discussion; shows interest in and respect for the views of others.
4	Student comes to class prepared; contributes only when called upon or tends to dominate the conversation; contributes but not as thoughtfully as desired; shows general interest in the discussion.
3	Student is attentive but does not participate in the discussion.
2	Student is not involved in the conversation and show little evidence to even listening.
1	The student is rude and disruptive.
0	Student was removed from class.

### Writing- Analytic Rubric

Content	Excellent (10 points)	Good (8 points)	Needs Improvement (6 points)	Poor (5 points)
<b>Style</b>				
Sentence Structure & Fluency	All sentences are well constructed with appropriate variation in structure.	Nearly all sentences are well constructed, with some variation in sentence structure.	Several sentences are not well constructed, or there is too little variation in sentence structure.	May sentences are not well constructed, or there is much too little variation in sentence structure.
Word Choice	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, and the choice and placement of the words seems accurate, natural and not forced.	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, but occasionally the words are used inaccurately or seem overdone.	Writer uses words that communicate clearly, but the writing lacks variety, punch or flair.	Writer uses a limited vocabulary that does not communicate strongly or capture the reader's interest. Jargon or clichés may be present and detract from the meaning.
Grammar & Spelling	Writer makes no errors in grammar or spelling that distracts the reader from the content.	Writer makes very few errors in grammar or spelling that distract the reader from the content.	Writer makes some errors in grammar or spelling that distracts the reader from the content.	Writer makes quite a few errors in grammar or spelling that distracts the reader from the content.

Capitalization & Punctuation	Writer makes no errors in capitalization or punctuation, so the paper is exceptionally easy to read.	Writer makes some errors in capitalization or punctuation, but the paper is exceptionally easy to read.	Writer makes a few errors in capitalization and/or punctuation that catch the reader's attention and interrupt the flow.	Writer makes several errors in capitalization and/or punctuation that catch the reader's attention and greatly interrupt the flow.
<b>Use of Resources</b>				
Accuracy	All supportive facts are reported accurately.	Almost all supportive facts are reported accurately.	Most supportive facts are reported accurately.	NO facts are reported OR most are inaccurately reported.
Evidence & Examples	All of the evidence and examples are specific & relevant; explanations clearly show how they support the student's position.	Nearly all of the evidence and examples are specific & relevant; explanations adequately show how they support the student's position.	Several of the pieces of evidence and examples are not relevant and/or some needed explanations are absent	The evidence and examples are largely not relevant and or needed explanations are absent.
Quality of Sources	All Sources used for quotes and evidence are credible. Sources are always cited where needed, extensively or with great thoroughness.	All sources used for quotes and evidence are credible. Sources are always cited where needed.	Some sources are not credible; or, sources are sometimes not cited where needed.	Many sources are not credible; or sources are often not cited where needed.
<b>Presentation/ Analysis</b>				
Intellectual Ambition	Writer has crafted a compelling, original argument.	Writer has identified an original argument and begun to analyze it.	Writer has not introduced an original argument.	There is no attempt to introduce an original argument.
Introduction	The introduction is inviting, states the main topic and previews the structure of the paper.	The introduction clearly states the main topic and previews the structure of the paper, but is not particularly inviting to the reader.	The introduction states the main topic, but does not adequately preview the structure of the paper nor is it particularly inviting to the reader.	There is no clear introduction of the main topic or structure of the paper.
Audience	The paper demonstrates a clear understanding of the potential reader and uses appropriate vocabulary and arguments, anticipates reader's questions, and provides thorough answers appropriate for that audience.	The paper demonstrates a general understanding of the potential reader and uses vocabulary and arguments appropriate for that audience.	It is unclear for whom the student is writing.	The student aims at an audience in appropriate for the assignment.
Thesis Statement	A clear statement of the main conclusion of the paper.	The thesis is obvious, but there is no single clear statement of it.	The thesis is present, but must be uncovered or reconstructed from the text of the paper.	There is no thesis.

Organization	Information is very organized with well-constructed paragraphs and subheadings.	Information is organized with well-constructed paragraphs.	Information is organized, but paragraphs are not well-constructed.	The information appears to be disorganized.
Support for Topic	Relevant, telling, quality details give the reader important information that goes beyond the obvious or predictable.	Supporting details and information are relevant, but one key issue or portion of the storyline is unsupported.	Supporting details and information are relevant, but several key issues or portions of the storyline are unsupported.	Supporting details and information are typically unclear or not related to the topic.
Focus on Topic	There is one clear, well-focused topic. Main idea stands out and is supported by detailed information.	Main idea is clear but the supporting information is general.	Main idea is somewhat clear but there is a need for more supporting information.	The main idea is not clear. There is a seemingly random collection of information.
Analysis	Writer shows and explains the important concepts, principles, or elements underlying the matter studied.	Writer adequately shows concepts, principles, or elements underlying the matter studied.	Writer does not adequately show concepts, principles, or elements underlying the matter studied.	Writer does not show concepts, principles, or elements underlying the matter studied.
Synthesis	Writer finds concepts or explanations that unify or categorize seemingly disparate elements, either with difficult subject matter, or in a creative or particularly incisive way.	Writer adequately finds concepts or explanations that unify or categorize seemingly disparate elements.	The writer seeks to find concepts or explanations that unify or categorize seemingly disparate elements.	The writer does not unify or categorize the subject matter at hand.
Reasoning	Writer's reasoning is logical and penetrating, yielding important insights.	Writer's reasoning is free of major errors.	Writer's reasoning has some errors.	Writer's reasoning is deeply flawed.
Sequencing	Details are placed in a logical order and the way they are presented effectively keeps the interest of the reader.	Details are placed in a logical order, but the way in which they are presented/ introduced sometimes makes the writing less interesting.	Some details are not in a logical or expected order, and this distracts the reader.	Many details are not in a logical or expected order. There is little sense that the writing is organized.
Transitions	A variety of thoughtful transitions are used. They clearly show how ideas are connected.	Transitions clearly show how ideas are connected, but there is little variety.	Some transitions work well; but connections between other ideas are fuzzy.	The transitions between ideas are unclear or nonexistent.
Fairness	Positions opposed to the writer's view are stated accurately, evenhandedly, and thoroughly; criticism of the writer's own position is significantly addressed.	Positions opposed to the writer's view are stated accurately and evenhandedly; where needed, there is attention to criticism of the writer's own position.	Positions opposed to the writer's view are given inadequate explanation or dismissive treatment; or positions supporting the writer are accepted too uncritically.	Positions opposed to the writer's view are either completely ignored or derisively dismissed.

Conclusion	The conclusion clearly restates the writer's position and important implications of that position; areas for further exploration are also noted.	Writer's position is restated, with some consideration either of implications or areas for further exploration.	The conclusion contains mere generalities or irrelevant content.	There is no clear conclusion.
<b>Total ÷ 1.4= Grade</b>				

**REQUIREMENTS:**

- Completion of all assignments.
- A good attitude. Students who continually complain and disrupt the class may be asked to leave the class and or receive an absence for poor behavior.
- Active participation in all discussions.

All students are also required to commit themselves to the following concepts prior to participating in this course:

- The student should understand that this course could expose them to a wide range of experiences, some of which, for example, may contain themes, language, graphic violence and sexual reference not consistent with Christian values.
- The student should also understand that the purpose for studying such material is to seek a mature understanding of the potential and accomplishment of the course subject as a means of exploring the human predicament.
- And furthermore, the student should understand that the instructor will strive for a mature Christian discernment of the moral and aesthetic appropriateness of the materials and assignments for this course.

**CREATIVE ARTS DEPARTMENT POLICIES:**

FIELD TRIPS

Students must attend any field trips related to class and it is up to the student to clear their schedule with the instructor to partake in these field trips.

ATTENDANCE

For every three credit hour class you are given 3 excused absences. Once you go beyond the three absences, your overall grade will be dropped by an entire letter grade. Therefore, if you have 4 absences and currently have a B+ grade, you will get a C+ on your final grade. The only exceptions are family emergencies, extreme sickness and/or hospitalization and in those cases a doctor's note is required. However, even in extreme cases, your maximum allowable absences are used until you have no more. After a rare extreme case, you may not miss another class unless you have any of your excused absences left.

PARTICIPATION IN CREATIVE ARTS EVENTS

It is expected that all Creative Arts Students will lend a hand in all Creative Arts Events if needed. The department must work to support all that we do and we must do it with a good attitude and willingness to make the department a success.

JURIED ART SHOWS

All Visual Arts Majors must submit work toward the juried art shows whenever they come up during the calendar year. It is expected that you will both submit and help out to make the

event a success. You may be asked to help promote the event, to serve during the event, to aid in managing the event, to set up, to clean up after and a multitude of other responsibilities.

If you are asked to help out, you are expected to do just that. If you show poor behavior, a bad attitude, or don't complete tasks assigned to you, you will be reprimanded through your ability to submit for future work in the department, and/or through the reduction or dismissal of your talent based scholarship.

#### CLASSROOM PROTOCOL- ART STUDIO

- 1) Students should not touch any of the equipment in the Art Studio without permission. This includes the fume hood, the easels and drawing donkey, and any other equipment.
- 2) Students will never touch any solvents or chemicals without a faculty member's ok and presence unless directed to by a faculty member.
- 3) Students must clean up after themselves and turn off lights and sound when they are done using the classroom.
- 4) Students will not use any of the classroom materials/supplies (pencils, markers, ink, paint) for any reason. These are for the faculty to use. The faculty have the right to use these materials as they see fit. Students should buy and use their own supplies.
- 5) Students must use protective eyewear and clothing for handling chemicals and other dangerous items and materials.
- 6) Students must treat all equipment with respect.
- 7) Students are not allowed to change the tables, walls, floors, ceilings or anything else in the studio without express permission from the faculty.
- 8) Students cannot use the smart podium without prior permission from the faculty.
- 9) Students are to wear the proper attire for the classroom and what is happening in the class at all times.
- 10) Students are prohibited from bringing any dangerous items into the class including: fire, chemicals, explosives, sharps, weapons, etc.

#### SCHEDULING

- Students must go through scheduling to reserve any of the classrooms and that includes the art Studio. The student cannot use the space without scheduling their time.

#### ART GALLERY PROTOCOL

- 1) Respect the artwork. Never touch any artwork in the gallery. Art is meant to be observed not interacted with (unless the exhibit is specifically for that purpose and you are encouraged by the curator to do so)
- 2) Listen to the supervisor of the gallery.
- 3) Do not horse-around in the Art Gallery.
- 4) Do not bring food or drink into the gallery space and NEVER bring it near the art.

#### UNIVERSITY POLICIES

##### ATTENDANCE

Class sessions are important for fulfilling the objectives of this course. Attendance is expected at all class sessions. A student who misses 20% of class sessions will be dropped one full grade. There are no differences between excused and unexcused absences, with the exception of a death in the family. It is in the best interest of the student to attend class faithfully. If the student has an emergency that precludes them from attending class it is the responsibility of the student to get notes from that class from a classmate. It is recommended that students get

contact information of dependable and thorough classmates that can give them the notes of the class they missed. A professor has the right at some point to fail a student for excessive absences. Student athletes must provide professors a copy of their season schedule at the beginning of the semester listing the dates of their upcoming absences for games. Student athletes will be allowed to miss class sessions for games plus an additional 15% of remaining class sessions before their final grade drops one full grade.

No extra credit work will be given to make up for absences.

### Plagiarism

Academic integrity is an essential component of Christian higher education. Instances of plagiarism will not be treated lightly. If it is a student's first offence, the paper will simply receive a zero. The student may or may not have the option to re-write the assignment for half credit, according to the instructor's discretion. If evidence of plagiarism exists a second time the student will receive no credit for the assignment and will be referred to the academic committee. See the university catalog for possible consequences.

### Work Load

A classroom hour is a 50 minute hour. In order to successfully complete the learning outcomes for this course, students should expect to spend two hours outside of class completing work for the course for every one hour in class.

### **COURSE OUTLINE/ CALENDAR:**

Below is a tentative course schedule which may be deviated from somewhat as necessary.

#### **Week 1:**

W 1/22 Introduction

#### **Week 2:**

M 1/27 Lecture: "What is Art, What is Christian Art"

W 1/29 Genesis 1 &2, Exodus 20, Exodus 25-28, 1 Chronicle 28-29, 2 Chronicles 3-4, 1 Kings 10, Brazen Serpent (Numbers 21, 2 Kings 18, John 3), Deuteronomy 27, Joshua 8, 1 Samuel 7, Ezekiel 4-5, Ezekiel 12, Mathew 27

#### **Week 3:**

M 2/3 Schaeffer

W 2/5 "Expanding Theology"

#### **Week 4:**

M 2/10 Rookmaaker chapters 1 & 2

W 2/12 Rookmaaker chapters 3 & 4

#### **Week 5:**

M 2/17 **No Class**

W 2/19 **Reading Response #1 Due, Turner 1, 2, & 3**

#### **Week 6:**

M 2/24 Turner 4, 5, & 6

W 2/26 Turner 7, 8, & 9

#### **Week 7:**

M 3/3 Crouch 1 & 2

W 3/5 Crouch 3 & 4

**Week 8:**

M 3/10 Crouch 5  
W 3/12 Crouch 6 & Interlude

**Week 9:**

M 3/17 Crouch 7 & 8  
W 3/19 **Reading Response #2 Due**, Crouch 9, 10, & 11

**Week 10:**

M 3/24 Crouch 12 & 13  
W 3/26 Crouch 14 & 15

**Week 11:**

M 3/31 Crouch 16 & Postscript  
W 4/2 Wolterstorff pp. 1-18

**Week 12:**

M 4/7 Wolterstorff pp. 19-38  
W 4/9 Wolterstorff pp. 39-64

**Spring Break****Week 13:**

M 4/14 Wolterstorff pp.65-90  
W 4/16 **Reading Response #3 Due**, Wolterstorff pp. 91-121

**Week 14:**

M 4/21 **No Class**  
M 4/23 Wolterstorff pp. 122-155

**Week 15:**

W 4/28 Wolterstorff pp. 156-174  
W 4/30 **Theological Critique Due**, Wolterstorff pp. 175-214

**Week 16:**

M 5/5 Hilary Brand & Adrienne Chaplin, *Art & Soul*, "Art in a Postmodern Age" & "Art and a suspicious Church"; Reynoso "That's not Art...That's Nekkid."  
W 5/7 *For the Beauty of the Church*, W. David O. Taylor, "What are the Dangers of Artmaking in the Church?" & Jeremy Begbie, "Looking to the Future: A Hopeful Subversion"

**Final Exam:**

W 5/14 1:00-3:00 **Letter Due**

### About your Professor:

Rondall Reynoso studied art and art history at the Pratt Institute in Brooklyn, NY where he received his M.F.A. in painting and a Masters in art history. Currently, he is in the PhD program in Art & Religion, with a focus on art history, at the Graduate Theological Union in Berkeley, CA. His work has been exhibited in over sixty solo and group exhibitions across North America. The venues have been as varied as commercial galleries from Manhattan to California, art centers, churches, museums, colleges and universities. Also, he has been profiled and his work reviewed across the nation in regional media, including journals, newspapers, television, and radio. Reynoso's formal abstraction deals heavily with metaphors, both sociological and spiritual, including the exploration the boundaries between 2-D and 3-D as a metaphor for the relationship of the corporeal and the spiritual. In 2008, Reynoso was one of seven North American artists selected by the Nagel Institute to take part in a cross cultural seminar in Indonesia from which an international traveling exhibition emerged. From 2007-2012, Reynoso lived in Louisiana where for four years he was the head of the art department at Louisiana College followed by a year teaching at Northwestern State University in Natchitoches, Louisiana. Presently, he teaches in the Creative Arts program at William Jessup University in Rocklin, CA.

Website: [www.rondall-reynoso.com](http://www.rondall-reynoso.com)

Blog: [www.faithonview.com](http://www.faithonview.com)