

SYLLABUS

I. COURSE TITLE

ART 6117 Communicating the Gospel through Art 3 semester Hours

II. PREREQUISITES

None

III. TEXTBOOKS

Hamm, Jack. (1972). *Drawing scenery: landscapes and seascapes*. N.Y.: Perigee Books.

Ferguson, George. (1961). *Signs and Symbols in Christian Art*. New York: Oxford University Press.

Schaeffer, Francis. (1973). *Art and the Bible: Two Essays*. Downers Grove, Illinois: L'Abri Fellowship: InterVarsity Press.

IV. COURSE DESCRIPTION

This course is designed to assist the graduate student in the production of art works which foster ways in which the student may assist in the spread of the Gospel Ministry and serve to enhance various Christian arenas of service and worship.

V. RATIONALE

The goal of this course is to provide graduate students with opportunities to express their Christian faith through various mediums and styles of artistic expression. Students will also be involved in verbally expressing the content of their work to the class (or to a live audience) as a way of encouraging others in their faith. The term “gospel” will not be limited to communicating the plan of salvation, rather, students will be encouraged to share a variety of themes and topics revealed through Scripture. Very few art departments across the country permit expression of the Christian faith because of the concept of “separation of church and state”. However, in this course, students will be encouraged to visualize the reality of their faith instead of being reprimanded for producing art with Christian themes. It is an opportunity for graduate students to produce expressive works of art with spiritual content and to influence the world in positive ways.

The disciplines of art history, studio art, art criticism and aesthetics will provide a framework for the course. Historical and contemporary works of art with Christian themes will be analyzed as to their content and effectiveness of communication. Historical, doctrinal, and aesthetic issues will be explored affecting the way Protestants view art in the church. After discussions pro and con positions about the use of art in the church, students will be asked to verbalize their own positions and to give scriptural references to defend their stances. As a part of the studio component, students will explore creative ways in which the arts can be used to communicate spiritual truths by exploring various styles of expression (ranging from cartoon-like subject matter to “realistic” methods of expression) and in a variety of media

(such as markers, watercolors, acrylics, lecture chalk, pastel, and water based clay). In summary, the goal of the class is to help students have an opportunity to express their faith through the arts in a non-threatening environment, and to help them see how the arts can be used to help others engage in spiritual reflection.

VI. LEARNING OBJECTIVES AND OUTCOMES

- A. To identify major historical, doctrinal, and aesthetic factors influencing the use and omission of art in the church.
- B. To formulate a Biblically based doctrinal and aesthetic position related to the use of art in church.
- C. To gain an understanding of different ways in which visual symbols can be used to express the Christian faith.
- D. To have a working knowledge of basic design principles in order to communicate spiritual principles more effectively.
- E. To produce several original works of art in a variety of styles and media containing spiritual content.
- F. To conduct necessary research on an assignment in order to “set the stage” for a Biblical illustration, or to create an “authentic setting” for a work of art.
- G. To thematically blend imagery from the Bible with contemporary subject matter in creative and meaningful ways.
- H. To incorporate several key components of a successful “art devotional” when giving an art presentation to a live audience.

VII. COURSE TOPICS

- A. The use of art in the Bible
- B. Different interpretations of the Second Commandment
- C. Iconoclastic Controversy
- D. Reformation influences on art in the church
- E. Doctrinal positions related to the use and omission of art in the church:
 - 1. Incarnation
 - 2. Transcendence
 - 3. Worship
 - 4. Creation
 - 4. Stewardship
 - 5. Sanctification

- 6. Evangelism
- 7. Education
- F. The use of Christian symbolism in art (Historical and Contemporary examples)
- G. Design highlights for effective communication
- H. Elements of a successful watercolor poster illustration/presentation
- I. Elements of a successful chalk-talk presentation
- J. "Fine Art" works with Spiritual Content (Oils/Acrylics)
- K. Creating 3-D works with spiritual content (elements of a clay-talk devotional)
- L. Methods of storing, and cataloguing devotional material

VIII. INSTRUCTIONAL METHODS AND ACTIVITIES

Methods and activities for instruction will include:

- A. Lecture / Slides
- B. Demonstrations / Personal Examples
- C. Studio Activities
- D. Critiques: Verbal and Written
- E. Reading Assignments from Various Art and Religion Sources

IX. ASSIGNMENTS and EVALUATION:

A. Class exercises and Presentations: At least four major art presentations will be assigned during the semester in which a student will share his/her faith through different types of media such as, watercolor poster illustration, chalk illustration, acrylic paintings, and water based clay. Presentations will include various components such as: (1) a brief introduction explaining the theme of the art work; (2) appropriate scripture verses; (3) creative art work reinforcing the topic; (4) relating a personal story to the work; (5) conclusion: reiterating the most important spiritual principle. Each assignment will have a check list of basic principles to apply in the art work so that students will know what is expected in their presentations800 pts..

B. Notebook/sketchbook: Students will record class notes as well as information on outside readings in a three ring notebook. In addition, they will include research drawings related to different assignments. Research drawings involve sketches of people, objects, or items that will aid in refining their final concept. The notebook will be due at the end of the semester, and graded on the following criteria: (1) written content from class notes and outside readings; (2) visual content (research drawings and project sketches); (3) organization; (4) legibility of hand written notes and (5) neatness in100 pts.

D. One Abstract: Students will submit a typed abstract related to an article or chapter in a book related to communicating spiritual concepts through art. Students will fill out a form containing several major points, such as: (1) bibliography; (2) central thesis; (3) main points of the article or chapter. They should also bring a xeroxed copy of the article to submit with the abstract and come prepared to share the information orally to the class..... 50 pts.

E. Final Examination: A comprehensive exam will be given to encourage students to keep up with their reading assignments and to help them think about the “whys” and “hows” of each exercise and project.

Evaluation of the Exam: A final exam will consist of objective information related to different topics discussed in class.....100 pts.

F. Attendance and Professionalism: Cumulative absences may result in a lowered grade or loss of credit for the course. Tardiness is also subject to penalty, as is any failure to complete required class work on time. Any student whose absences, whether excused or unexcused, exceed 25% of the class meeting will receive a grade of F in the course. (0 absences = 50; 1 = 45; 2 = 42; 3 = 35; 4 = Fail the course) . Professionalism also involves coming prepared to class, responding positively to constructive criticism, and making effective use of classroom time to complete assignments.

Evaluation of a Student's Attendance and Professionalism Records: The number of absences, lates, and times a student leaves early from class will be tallied at the end of the semester. Four lates or leaving early will constitute as an absence. Daily grades will involve records of a student's preparedness for class, a student's attitude toward constructive criticism, and the effectiveness of his/ her use of classroom time..... 50 pts.

X. LIST OF MATERIALS

3 ring notebook, blank paper, pencil
1 inch lecture chalk (assorted colors)
Gray bogus paper or heavy weight brown drop cloth paper (Home Depot)
Sandpaper (fine or medium)
Fixative or aerosol hair-spray
Large piece of cardboard
Drop cloth
2 rolls of brown wrapping paper
Poster board (assorted colors)
Construction paper
Elmer's glue
Masking tape
Scissors
Inexpensive water color set
Introductory acrylic set
Introductory pastel set
Large and small black magic markers
Colored markers
Water color and acrylic brushes (large, medium, small)
Large canvas board or stretched canvas (no smaller than 18 X 24)
Clear plastic vinyl
Clay and an air tight container
Pottery/sculpture tools
Plastic trash bags

XI. REFERENCES

Bibliography (Library Holdings)

- Apostolos-Cappadona, D. (ed). (1992). *Art, creativity, and the sacred: an anthology in religion and art*. N. Y.: Crossroad.
- Apostolos-Cappadona, D. (1994). *Dictionary of Christian art*. N.Y.: Continuum.
- Baker, J. (1978). *English stained glass of the medieval period*. London: Thames and Hudson.
- Dillenberger, Jane. (1969). *Secular art with a sacred theme*. Nashville: Abingdon Press.
- Dillenberger, John. (1989). *The visual arts and Christianity in America: from the colonial period to the present*. N.Y.: Crossroad.
- Dyrness, W. A. (2001). *Visual faith: art, theology, and worship in dialogue*. Grand Rapids, Michigan: Baker Academic.
- Finney, P. C. (ed.) (1999). *Seeing beyond the word: visual arts and the Calvinist tradition*. Grand Rapids, Michigan: Eerdmans.
- Gardner, P. (1928). *The principles of Christian art*. London: J. Murray.
- Grabar, A. (1968). *Christian iconography: a study of its origins*. Princeton, N.J.: Princeton University Press.
- Hogarth, B. (1981). *Dynamic light and shade*. N.Y.: Watson-Guption Publications.
- Kari, D. M. (1995). *A bibliography of sources in Christianity and the arts*. Lewiston, N.Y.: E. Mellen Press.
- Kessler, H. L. (2000). *Spiritual seeing: picturing God's invisibility in medieval art*. Philadelphia: University of Pennsylvania Press.
- Martin, F.D. (1972). *Art and the religious experience: the "language" of the sacred*. Lewisburg, PA.: Bucknell University Press.
- Maus, C. P. (1960). *The church and the fine arts: an anthology of pictures, poetry, music, and stories portraying the growth and development of the church through the centuries*. N.Y.: Harper.
- McClinton, K. M. (1962). *Christian church art through the ages*. New York: Macmillan Publishers.

- Melton, C. A. (1997). *Caring beyond words: the power of Christian symbols to heal the soul*. Macon, GA.: Smyth and Helwys Publishers.
- Nathan, W. L. (1961). *Art and the message of the church*. Philadelphia: Westminster Press.
- Osborne, M. P. (1998). *The life of Jesus in masterpieces of art*. New York: Viking Press.
- Post, W. E. (1962). *Saints, signs, and symbols*. New York: Morehouse-Barlow Company.
- Sill, G. G. (1975). *A handbook of symbols in Christian art*. New York: Collier Books.
- Speake, Jennifer. (1994). *The Dent dictionary of symbols in Christian art*. London: J.M. Dent.
- Stafford, T. A. (1942). *Christian symbolism in the evangelical churches: with definitions of church terms and usages by Thomas Albert Stafford*. New York: Abingdon-Cokesbury Press.
- Trent, K.E. (1960). *Types of Christ in the Old Testament: a conservative approach to Old Testament typology*. N.Y.: Exposition.
- Verdon, T. and Henderson, J. (ed.) (1990). *Christianity and the Renaissance: image and religious imagination in the Quattrocento*. Syracuse, N.Y.: Syracuse University Press.
- West, E. N. (1989). *Outward signs: the language of Christian symbolism*. New York: Walker.

Other References

- Art and the Bible* (videorecording). Southern Baptist Radio-Television Commission. (LRC: 755 Ar75).
- Gore, Sam. (1987). *Head of Christ sculpture (videorecording): a devotion in sculpture*. Mississippi College Learning Resource Center.
- Religious sculpture*. (1979). (videorecording). WJTV- TV. Jackson, Miss.: The Station.

General Reference Works

- Glaze, M. S. (1992). *A pilot study of Southern Baptist attitudes towards the use of art in the church: a prelude to future research*. Tallahassee, Florida: Florida State University.
- Rookmaaker, H. R. (1973). *Art needs no justification*. Downers Grove, Illinois: Inter-Varsity Press.
- Noland, R. (1999). *The heart of the artist*. Grand Rapids, Michigan: Zondervan Publishing House.

Rookmaaker, H.R. (1973). *Modern art and the death of a culture*. Downers Grove, Illinois: Inter-Varsity Press.

Schaeffer, F. (1981). *Addicted to mediocrity: 20th century Christians in the arts*. Westchester, Illinois: Crossway Books.

Smith, L. S. (1972). *Successful chalk talking: a complete guide*. Grand Rapids, Michigan: Baker Book House.