

Approval Chart for Curriculum Changes

A = Approve I= Information Item¹ R= Advise & Respond²

Course Number ART 325 or Degree Plan(s) _____

State the requested change and reason. A memo may be attached if more space is necessary.

Add ART 325: Christian Art History to the University Requirement Menu for HISTORICAL LITERACY.

Circle the number that corresponds to the requested change. Degree plan changes are on the second page.

		COUNCIL ³								
	Change to a Course	Dept./School	College Academic	Deans	TEC	UGEC	UAC	GRAD	Provost	President
1.	Title (description unchanged)	A	A	A	I				I	I
2.	Description (not affecting content)	A	A	A	I				I	I
3.	Course term(s)	A	I	A	I				I	I
4.	Content (substantive change)	A	A	A	I				A	A
5.	Number of hours (lecture, lab, contact)	A	A	A	A				A	A
6.	Course number within the hundred	A	A	I	I				I	I
7.	Course number beyond the hundred	A	A	A	A				A	A
8.	Prerequisites	A	A	A	I				I	I
9.	Course fee(s)	A	--	A	--				A	I
10.	From U to G <i>or</i> G to U	A	A	A	A				A	A
11.	Cross list with another department: U or G level	A	A	A	A				A	A
12.	Department of record	A	A	A	A				A	A
13.	Open or close a course	A	A	A	A				A	A
14.	New course — See website for application and process. This change includes combining or splitting a course(s).	A	A	A	A				A	A

Note: When an academic unit does not have a council, the UGEC and/or UUAC will serve as its academic council, depending on the nature of the issue.

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		COUNCIL ³							Board of Trustees
Change to a Degree Plan		Dept./School	College Academic	Deans	TEC	UGEC	UUAC	GRAD	
1.	University Requirements — Change in approved course content ⁶	A	A	A		A		A	--
2.	University Requirements — Add or drop a required course from the University Requirements chart ⁶	A	A	A		A		A	A
3.	University Requirements — Add or drop a course from a menu within the University Requirements ⁶	A	--	--		A		A	--
4.	University Requirements — Change hours within a menu on the University Requirements chart ⁶	A	A	A		A		A	A
5.	Major — Revision of major ^{4,5}	A	A	A		A		A	--
6.	Major — Adopt or change admission requirements	A	A	A		A		A	--
7.	Major — Add ^{4,5}	A	A	A		A		A	A
8.	Major – Discontinue (proposed by the department or college)	A	A	A		A		A	A
9.	Major – Discontinue (proposed by the Provost)	See below.							I
10.	GPA — Revise major or cumulative requirement	A	A	A		A		A	A
11.	Minor — Revise course selection	A	A	A		I		I	--
12.	Minor — Add	A	A	A		A		A	--
13.	Minor – Discontinue (proposed by the department or college)	A	A	A		A		A	--
14.	Minor – Discontinue (proposed by the Provost)	See below.							I
15.	Degree — Add	A	A	A		A		A	A
16.	Degree – Discontinue (proposed by the department or college)	A	A	A		A		A	A
17.	Degree – Discontinue (proposed by the Provost)	See below.							I
18.	Any change to a graduate degree program	A	A	A		A		A	--

		COUNCIL ³							Board of Trustees
Provost-Proposed Change		Provost	Department	Dean	TEC	UUAC	Graduate	Faculty	
1.	Major/Graduate Program – Discontinue (proposed by the Provost)	A	R	R		A		A	A
2.	Minor – Discontinue (proposed by the Provost)	A	R	R		A		--	A
3.	Degree – Discontinue (proposed by the Provost)	A	R	R		A		A	A

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COUNCIL³

	Change to the Catalog Information	Dept./School	College Academic	Deans	UGEC	UUAC	GRAD	Provost	Faculty	President
1.	General requirements for graduation including course requirements that are common to all majors for all degrees ⁷	--	--	--		A		A	A	A
2.	Admission requirements	--	--	--		A		A	A	A
3.	Policies governing academic probation and suspension	--	--	--		A		A	A	A
4.	Requirements for graduating with honors	--	--	--		A		A	A	A
5.	Other academic policy changes	--	--	--		A		A	--	A

¹ Councils may request additional information about "Information" items. These items are approved as "Consent Agenda."

² The Dean and Department should respond to the Provost's recommendation to close a program in writing. Advise & Respond (R) requires that the voting body should receive the written responses at least one week prior to the vote.

³ All courses that meet University Requirements for general education must go through UGEC. Courses or degrees offered only to students seeking teacher certification must go through the Teacher Education Council. All undergraduate changes must go before the UUAC. All graduate degree plan changes must go through the Graduate Council.

⁴ A minimum of 30 hours is required for a major. A maximum is specified for each degree (e.g., BA, BS). The university minimum for elective hours is 6, unless the requirements of external accrediting bodies make it impossible.

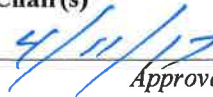
⁵ Program or course changes that apply to any major that includes Teacher Certification will be reviewed by the college, the Teacher Education Council (TEC), and then the UUAC.

⁶ Courses that satisfy ACU's University Requirements (General Education) will normally have lower-level numbering, be free of prerequisites and co-requisites, appeal to more than one or two majors, and "not narrowly focus on those skills, techniques, and procedures specific to a particular occupation or profession" (SACS 2.7.3). Departments may request exceptions to the first three criteria.

⁷ The UUAC approved the clarification that "general requirements for graduation" means the enumerated items in the "General Requirements for Bachelor's Degrees" section of the catalog.

Revised 3-8-17

Curriculum/Catalog Changes Signature Page

Department/School Chair(s)	
 Signature	 Approval date
_____ Signature	_____ Approval date

College Academic Council(s)	
_____ Signature	_____ Approval date
_____ Signature	_____ Approval date

Dean(s)	
_____ Signature	_____ Approval date
_____ Signature	_____ Approval date

Teacher Education Council	
_____ Chair's signature	_____ Approval date

General Education Council	
_____ Chair's signature	_____ Approval date

Undergraduate Academic Council	
_____ Chair's signature	_____ Approval date

Graduate Council	
_____ Chair's signature	_____ Approval date

Provost	
_____ Signature	_____ Approval date

Faculty	
_____ Chair of faculty senate	_____ Approval date

President	
_____ Signature	_____ Approval date

- 1. Students will demonstrate broad knowledge of key historical events, personalities, movements, themes, patterns, and ideas that have influenced human civilizations, including issues of gender and social diversity.**

Through weekly quizzes, midterm / final exams, and a saint research project, students are required to demonstrate both when and where certain visual themes in Christian art emerged, as well as the historical and theological contexts that drove the emergence of these themes. Students are also introduced to the life stories of important figures in Christian history, particularly those figures who recur visually, and are required to evince understanding of why and how these people are represented.

- 2. Students will encounter and analyze primary sources in their historical context.**

In addition to engaging with the traditional Protestant canon of scripture, students are required to read excerpts from the Old Testament Apocrypha that inspired various images in Christian art. Class discussions probe the plausibility and contexts of these writings. Additionally, students are required to read various essays from Christian thinkers from the past, including Dorothy Sayers, Francis Schaeffer, and Madeleine L'Engle. Moreover, students are exposed to primary sources (such as the Protevangelion of James, the Navigatio of St. Brendan, and the Life of St. Patrick) in classroom lectures, and their saint research project often leads them to analyze primary sources in exploring the lives of their chosen saint.

- 3. Students will discuss broad historical themes of causation, continuity, and change and apply these themes to significant turning points in history.**

Classroom lectures frame the broad historical arc into which artists, works, art movements, and motifs fit. Small group and large class discussions require students to apply this framework and to consider the impact that events and ideas such as the Great Schism, the Protestant Reformation, the Catholic Counter-Reformation, Renaissance Humanism, and the Enlightenment had on Christian art. Moreover, students are required to make connections between recurring trends that influence visual representation in different times (such as connecting Egyptian fixation on the afterlife with Medieval Christian representations of the Last Judgment).

- 4. Students will recognize and critique the process of historical narrative creation in public memory (i.e. in museums, public memorials, canons, and historiography).**

Since this class essentially explores the evolution of the “visual diet” of various Christian traditions, issues of public memory form a lynchpin of the class. Questions such as the following are frequently engaged: When does representation of the virgin Mary first appear in art, and in what branches of the Christian faith is it perpetuated or expunged, and why? To what degree are the various streams of Judaism and Christianity iconic or aniconic? Which saints are recognized or ignored in which traditions? Why is sculpture permitted in Roman Catholicism, but infrequently seen in Eastern Orthodoxy? Why do certain saints come into favor at different times? How does representation of Christ evolve in Catholicism? How does the theology of the intercession of saints evolve in different Christian traditions, and what do theologians say about it now?

Students probe these and related questions in group discussions and on quizzes and exams.

ART 325 • HISTORY OF CHRISTIAN ART (VISUAL FAITH)

COURSE SYLLABUS • FALL 2015

MWF 12:00 – 12:50 p.m.
Don Morris 141 (Whitefield Lecture Hall)

INSTRUCTOR: Dan McGregor, Professor
www.behance.net/danmcgregor
OFFICE: Don Morris 321
OFFICE HOURS: MWF 9-11
E-MAIL: dan.mcgregor@acu.edu (best way to contact me)

ACU MISSION STATEMENT

To educate students for Christian service and leadership throughout the world.

PRAYERS

*God be in my head, and in my understanding;
God be in my eyes, and in my looking;
God be in my mouth, and in my speaking;
God be in my heart, and in my thinking;
God be at my end, and at my departing.*

Pynson's *Horae* (Book of Hours), 1514

O Lord Jesus Christ, who at the carpenter's bench didst manifest the dignity of honest labor, and dost give to each of us our tasks to perform, help us to do our weekday work with readiness of mind and singleness of heart, not...as men-pleasers, but as thy servants, labouring heartily as unto Thee and not unto men, so that whatever we do, great or small, may be to the glory of Thy Holy Name.

John Stott

THEME SCRIPTURE

The Son is the image (eikon) of the invisible God, the firstborn over all creation. For by him all things were created: things in heaven and on earth, visible and invisible, whether thrones or powers or rulers or authorities; all things were created by him and for him. He is before all things, and in him all things hold together.

Colossians 1:15-17

SPIRITUAL PHILOSOPHY OF THIS COURSE

I approach this course as a committed (though very imperfect) believer in Jesus Christ. I believe that He was physically born to a virgin, was literally God Incarnate, walked this earth at a specific time and place in history, was killed, and rose again from the dead, according to the scriptures. I believe that he will come again one day to judge the living and the dead.

These orthodox ideas form the story that the Visual Faith class flows out of, the narrative it is designed around. The content of this class assumes that the story of Jesus is true, historical, and relevant. I realize that you, the student, may or may not share this belief. You might be a committed atheist, an agnostic, a nominal cultural Christian, a doubting Christian, or a sold-out Jesus Freak. I want you to know that wherever you locate yourself on the spectrum of belief, you are welcome in this class, and your voice is valued. I believe that you are worthy of love because you were made in the image of the Creator of the universe (whether you believe in Him or not). I pray that my actions and words in this class will reflect your infinite worth.

This class contains an occasional devotional component (prayer, singing, chanting, etc.). You are welcome and invited to participate in this component even if you do not identify as a Christian, or are unsure what you believe (no survey will be taken!). You are not, however, required to participate, and your grade is certainly not dependent on your level of belief or participation in the devotional life of the course.

One last thing: this course is a “spiritually safe place.” This means you are free to question, probe, doubt, test, and explore Christianity. If you have any questions about Christianity or how to become a Christian (or any other spiritual question that may not relate to the course content), you are more than welcome to come ask me. I will do my best to walk beside you in these questions, or direct you to someone who is wiser than I.

COURSE DESCRIPTION

The only really effective apologia for Christianity comes down to two arguments, namely, the saints the Church has produced and the art which has grown in her womb.

Joseph Ratzinger (Pope Benedict XVI)

This course is designed to immerse upper-level art and design students in the rich history and theology of Christian art. Topics of examination will include the Jewish aesthetic tradition, early Christian art, recurring biblical themes in Christian art, Catholic and Eastern Orthodox theology and how it influences artwork, saints, and contemporary art with Christian and spiritual themes.

Through lectures, discussions, written reflections, field trips, etc. students will explore the intertwining of Judeo-Christian belief and physical artifacts. Students will also be challenged to examine issues critical to the believing artist, such as the morality of created matter, stewardship, propaganda, offensive content, and the role of the arts in worship. Finally, students will be invited on a path of spiritual shaping, or formation, via the arts.

COURSE COMPETENCIES

1. You will gain familiarity with the greatest works of Christian art and architecture.
2. You will explore and understand Biblical perspectives on the nature of aesthetics and created matter.
3. You will understand how Christian theology has affected art creation over the centuries.
4. You will learn to think “Christianly” about contemporary art that uses Christian imagery.

REQUIRED TEXTS

These texts are to be procured from the bookstore or online during the first week of school. They are not optional and must be brought to class every day.

1. Schaeffer, Francis. *Art and the Bible*.
2. Ferguson, George. *Signs and Symbols in Christian Art*.
3. Farmer, David. *The Oxford Dictionary of Saints, Fifth Edition*.

GRADE BREAKDOWN

Your final grade will be comprised of the elements listed below. These percentages are approximate, and might be adjusted as I see fit.

60% - QUIZZES

Quizzes will be administered at the end of every week (approximately) to cover readings and course content. These will typically be multiple-choice, administered on Scantron forms. No make-up opportunities will be given for these quizzes, **so be sure that you don't miss Fridays!**

25% - MAJOR EXAMS

A mid-term and final exam will be administered.

15% - SAINT PRESENTATION

You will present research on the life of a Christian saint and his/her appearance in visual art.

GRADING SCALE

100-90:	A
89-80:	B
79-70:	C
69-60:	D
59-0:	F

COURSE COST

The cost of this class, at \$950 per semester hour, is approximately \$2850. We have approximately 45 scheduled meetings, which means that the market value of this class is about \$63 per 50-minute "hour" (or \$1.26 per minute). If you choose not to attend class it is like throwing away \$63 each time you miss (and I would rather you just give me the \$63 to support my family)!

I will do my best to make sure that you get your \$63/hour's worth of content or experience in this course. If class session happens to be canceled, I will do my best to supply remote or digital content to you to give your money's worth.

ATTENDANCE

1. You get 4 free absences (\$252 worth of class!); any additional absence after that (whether an "actual" absence or a "virtual" one via three or more accumulated tardies) will automatically result in 5 points per absence off your final grade. The absence limit is 10; if you hit that number, you automatically fail (if you haven't dropped the course yet).

2. There are no excused absences other than official university events accompanied by an official university excuse form delivered 1 week in advance (e.g. athletic events). Illness, sleeping in, doctor's visits, funerals, and family emergencies are NOT excused; they count as some of your 4 free absences.

3. 3 tardies = 1 absence. "Tardy" means you are not in your seat, ready to go, at 12:00 noon.

4. If you come in more than 15 minutes late, you will automatically be counted absent, even if you stay for the rest of class. If you leave class early, you will be counted absent.

5. Upon incurring a tenth absence for whatever reason, you must drop the course. **You must initiate a course drop (get a form from your advisor).** If this tenth absence is incurred after the deadline to drop a class, you will automatically receive an "F" for the course.

ACADEMIC HONESTY

The overwhelming majority of students are totally honest and don't cheat or plagiarize. However, occasionally a few students do. This breaks my heart; I take it personally (and more importantly, God sees it)! Any form of cheating—cheat sheets, looking at someone else's paper, helping someone else cheat, etc., will result in an automatic 0 and permanent-record documentation with the university for all perpetrators. Cheating is a sin that harms your soul—please don't do it.

LATE WORK

Important! The deadline for any given assignments is the beginning of class on the assignment's due date. Your assignment, be it a podcast, artwork, or a paper, should be ready to turn in when you walk in the door. **This is regardless of whether you are present in class on the due date or not.** If you know that you will be gone on the day an assignment is due, please make arrangements to send your project or paper with a friend or make arrangements with me to leave it somewhere in the room; otherwise, it will be counted late.

FOOD

I realize that this class falls at a less-than-ideal time when it comes to lunch. Please eat lunch either before or after coming to class. The consumption of food isn't permitted during class—not because I want you to starve, but because a roomful of students crushing chip bags and crunching food doesn't make for a good discussion environment. Drinks are, however, permitted in class.

ELECTRONIC DEVICES

Laptops, iPads, smart phones, etc. are not permitted in this class, even for taking notes. I realize that this may deviate from many or most of your classes, in which the use of technology is encouraged. Please understand that this policy doesn't derive from an anti-technology bias. There is nothing wrong or evil about such devices. Rather, I am hoping to cultivate an atmosphere conducive to devotional practices and meditative thinking; glowing screens—large or small—can detract from this environment. Electronic devices may be used intermittently to take quizzes, however.

Please use good old paper and pen/pencil for note-taking. Think of it as awesomely analog, like a single-speed bike or a pinball machine. If you have a learning disability that would, for some reason, require the use of an electronic device, please bring me official paperwork from Alpha Academic services to that effect.

OFFENSIVE CONTENT

Some of the images that will be shown in this class may contain content that is offensive to you (in fact, it may be offensive to me, too!). This might include images of nudity, blasphemous content, or shocking violence.

Please know that just because I show something doesn't mean that I endorse it or approve of its content. I believe that there are certain things that need to be shown in order for this course to provide a full educational experience. If you anticipate that the content of this class might be disruptive or spiritually harmful to you, you might consider dropping the course; your spiritual life is the #1 priority.

NOTEWORTHY CALENDAR EVENTS

9/20-23:	Summit
10/16-17:	Homecoming weekend
10/23:	Fall Break (no class Fri.)
11/2-4:	Professor at Conference (no class Mon. or Wed.)
11/13:	Last day to drop a class
11/25-27:	Thanksgiving Holiday [no class Mon. (not across the university), Wed., or Fri.]
12/7:	Dead Day (make-up exams given)
12/8:	(Tues.) Final: 4:00 p.m.

Please note that the university does not allow me to give early finals.