

## Theological Themes in the Creative Arts

7.1 Module Overview									
Module Number		Module Title	Theological Themes in the Creative Arts						
Stage of Principal Programme	1	Semester	2	Duration. (Weeks F/T)	12	ECTS	5		
Mandatory / Elective (M/E)	E	Hours of Learner Effort / Week	2.3						
Analysis of required hours of learning effort									
Teaching and Learning Modalities				✓if relevant to this module	Approx. proportion of total (hours)				
Contact Hours									
In person face-to-face				✓	28				
Synchronous									
Indirect/Non-Contact Hours									
Asynchronous									
Work Based									
Other:									
<ul style="list-style-type: none"> <li>Independent, self-directed reading</li> </ul>				✓	49				
<ul style="list-style-type: none"> <li>Research and Completion of Assessments</li> </ul>				✓	48				
Total					125				

<b>Pre-Requisite Module, if any. Module # and Title</b>	N/A
<b>Co-Requisite Module, if any. Module # and Title</b>	N/A
<b>Maximum number of learners per instance of the module</b>	120
Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff working in this module.	
Role e.g., Tutor, Mentor, Lecturer, Research Supervisor, etc.	Qualifications & experience required
Lecturer	A minimum level 9 qualification in Theology or closely cognate area
Tutor	A minimum level 9 qualification in Theology or closely cognate area
Staff - Learner Ratio X:Y	
	1:120
	1:20

Assessment Techniques – percentage contribution				
Continuous Assessment	100%	Proctored Exam – in person		Practical Skills Based
Project		Proctored Exam - online		Work Based
Capstone (Y/N)?	N	If Yes, describe		

7.2 Minimum Intended Module Learning Outcomes (MIMLOs)	
MIMLO	Related MIPLO #
<b>On completion of this module a learner will be able to:</b>	
1. Interpret a work of art from the perspective of theology.	3
2. Identify both implicit and explicit theological themes in Film, Popular Music, and Video Games.	2

3. Critically evaluate the dynamic relationship between theology and the creative arts.	7
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### 7.3 Indicative Module Content, Organisation and Structure

This module expands the concepts and frameworks studied in the '*Introduction to Theology*' module through the exploration of these same concepts and frameworks in Cinema, Music, and Video Gaming. It develops the skills of interpreting texts theologically (visual arts, video games, film, and popular music) by exploring theological themes in various art forms and examining the fusion of horizons between theology and the creative arts.

The structure of the module aims to enable learners to explore and identify theological themes in and through the creative arts. Learners should attain the ability to reflect theologically upon the arts and evaluate implicit and explicit religious content as it pertains to the Christian economy of salvation in various art forms.

Below is an indicative structure of the module content (sources will change from year-to-year after consultation with learners):

- Themes of Revelation, Incarnation, Death, and Redemption in contemporary music artists such as Nick Cave, Kendrick Lamar, and U2;
- Film as a site for theological discourse: Theodicy in *The Dark Knight Trilogy*, Redemption in *Harry Potter*; Fellowship in *Babettes Feast*; *The Matrix* and the Christian economy of salvation;
- Video Games as places of prayer (The Binding of Isaac – Edmund McMillen)

The content of the module will address the programme themes of interdisciplinarity.

### 7.4 Work-based learning and practice-placement (if applicable)

N/A

### 7.5 Specific module resources required (if applicable)

N/A

### 7.6 Application of programme teaching, learning and assessment strategies to this module

Lectures will be delivered in two-hour lectures over a twelve-week period. The lecturer models the skills of exposition, analysis and critique in delivering the content and draws attention to the process. Lectures will facilitate the development of individual skills through critical reading and interpretation of recommended theological texts on the topics of 'revelation,' 'redemption,' and 'tradition.' Learners will explore these topics in selected works of art. Through the study of interdisciplinary texts, learners will learn about the dynamic relationship between theology and the creative arts. In keeping with the principles of UDL, there are multiple means of engagement in terms of lecture visual aid and resource type (VLE audio-visual/apps/podcasts; visual and infographic guides to the Bible available in the library), in addition to hard copy and on-line reading, with lecturer's slides posted the day before so that learners may download in advance, should they wish.

#### Assessment:

**Mind-Map:** This assessment allows learners to express their understanding of a theological theme through a visual format. The use of this form of assessment is in line with the programmes' focus on UDL. (MIMLOs 1 and 2).

**Essay:** The essay is linked to the Mind-Map in that learners must incorporate feedback from the Mind-Map assignment into their essay. This format is in line with the UDL principle of Scaffolding learner learning, and it also has the advantage of reducing the likelihood of AI misuse (MIMLO1, 2, 3).

7.7 Summative Assessment Strategy for this module		
MIMLOs	Technique(s)	Weighting
1, 2	<p><b>Mind-Map</b></p> <p>The first assignment is to design a Mind-Map that explores the theme of redemption in two specific art forms of the learner's choice. This exercise is to focus on visually presenting (either hand-drawn or electronically designed) the different representations of redemption in the two art forms.</p> <p>This Mind-Map accounts for 30% of the overall mark for the module. It is to be submitted during week six of the module.</p>	30%
1, 2, 3	<p><b>Essay</b></p> <p>The second assignment is an essay (c. 1,500-2000 words) which is to be submitted one week after the end of the course. The essay will be a critical presentation of the dynamic relationship between theology and the arts. Learners are to incorporate the feedback they receive on the Mind-Map assignment into the essay.</p> <p>This essay accounts for 70% of the overall mark for the module, 5% of which is assigned to assess referencing style and syntax.</p>	70%

7.8 Sample Assessment Materials	
<p><b>Mind-Map (30%)</b></p> <p>The Mind-Map will be submitted half way through the course (and the end of week six). It will be an exploration of a theological theme in a specific art form of the learner's choice.</p> <p><u>Sample Assignment:</u></p> <p>Design a Mind-Map (A3 size) that explores the theme of salvation in a film, game, or musical work of your choice. Please study Alister McGrath's chapter on 'Salvation' in his <i>Theology: The Basics</i> and use this text as a guide to exploring your chosen work of art.</p> <p><b>Essay (70%)</b></p> <p>The essay (c. 1,500 words) will be submitted one week after the end of the module. The essay will be a critical presentation of the dynamic relationship between the theology and the creative arts. It should incorporate feedback from the Mind-Map assignment, and the material studied for the Mind-Map assignment should form part of the Essay. This essay accounts for 70% of the overall mark for the module, 5% of which is assigned to assess referencing style and syntax. The essay is to be submitted via Turnitin.</p> <p><u>Sample Assignment:</u></p> <p>Theology and the Creative Arts</p> <p>In this essay you are required to discuss the relationship between theology and the art forms you have studied in the module.</p> <p>Marking of assessments will be in line with the Marking Assessment Guidelines as outlined in Section 3.3 of the College's <a href="#">Regulations in Relation to Assessment and Standards</a> unless otherwise indicated.</p>	

7.9 Indicative reading lists and other information resources	
<p><b>Indicative Core Reading:</b></p> <p>Baugh, Lloyd, <i>Imagining the Divine: Jesus and Christ-figures in Film</i> (New York: Sheed and Ward, 1997)</p> <p>Begbie, Jeremy and Steven R. Guthrie (eds), <i>Resonant Witness: Conversations between Music and Theology</i> (London: W. B. Eerdmans, 2011)</p> <p>Bosman, Frank, <i>Gaming and the Divine: A New Systematic Theology of Video Games</i> (London: Routledge, 2019)</p>	

Deacy, Christopher, *Screen Christologies: Redemption and the Medium of Film* (Cardiff: University of Wales Press, 2001)

Hederman, Mark Patrick, *Anchoring the Altar: Christianity and the Work of Art* (Dublin: Veritas, 2002)

**Indicative Other Reading:**

Kiberd, Declan, *After Ireland: Writing the Nation from Beckett to the Present* (London: Head of Zeus, 2017)

Taylor, Barry, *Entertainment Theology: New-Edge Spirituality in a Digital Democracy* (Ada, Michigan: Baker Academic, 2008)

Viladesau, Richard, *Theological Aesthetics: God in Imagination, Beauty, and Art* (New York: Paulist Press, 2000)

**Indicative Other Viewing:**

*The Matrix, Babette's Feast, The Gospel According to Matthew, The Shawshank Redemption*

**Indicative Other Listening:**

Nick Cave's *Seven Psalms*, Bach's *St. Matthew's Passion*, Leonard Cohen's *You Want It Darker*. U2's *Songs of Experience*, Echo and The Bunnymen's *Ocean Rain*