

Theological Themes in World Literature, Cinema and Music

| Section A: Headline Information | |
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| Module title | Theological Themes in World Literature, Cinema and Music |
| Module NFQ level (only if an NFQ level can be demonstrated) | 7/8 |
| Module number/reference | TBC |
| Module Co-ordinator | Michael Sherman |
| Parent programme(s) | BA (Honours) in Arts and Humanities |
| Stage of parent programme | 1 |
| Semester (semester1/semester2 if applicable) | 2 |
| Module credit units (FET/HET/ECTS) | ECTS |
| Module credit number of units | 5 |
| List the teaching and learning modes | Lectures and tutorials. |
| Entry requirements (statement of knowledge, skill and competence) | College Entry Requirements must be satisfied for entry onto Stage 1. |
| Pre-requisite module titles | N/A |
| Co-requisite module titles | N/A |
| Is this a capstone module? (Yes or No) | No |
| Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff (staff includes workplace personnel who are responsible for learners such as apprentices, trainees and learners in clinical placements) | Module co-ordinators, lecturers and tutors must have a minimum Level 9 qualification in Theology |
| Maximum number of learners per module | 60 |
| Duration of the module | 1 semester |
| Average (over the duration of the module) of the contact hours per week (see * below) | 2.33 |
| Module-specific physical resources and support required per centre (or instance of the module) | Lecture Hall, Computer, Projector, White Board. |
| Analysis of required learning effort | |
| *Effort while in contact with staff | |

| Classroom and demonstrations | | Mentoring and small-group tutoring | | Other (specify) | | Directed e-learning (hours) | Independent learning (hours) | Other hours (specify) | Work-based learning hours of learning effort | Total effort (hours) |
|--|-------------------------------|------------------------------------|-------------------------------|-----------------|-------------------------------|-----------------------------|---|-----------------------|--|----------------------|
| Hours | Minimum ratio teacher/learner | Hours | Minimum ratio teacher/learner | Hours | Minimum ratio teacher/learner | | | | | |
| 24 | 1: 10 | 4 | 1:6 | | N/A | | 97: 47 (directed and independent study) 50 hours (essay prep and writing) | | N/A | 125 hours |
| Allocation of marks (within the module) | | | | | | | | | | |
| | | | | | | | | | Total | |
| Percentage contribution | | | 100% | | | | | | 100% | |

| Section B: Module Descriptor | |
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| Rationale for Inclusion of the Module in the Programme and its Contribution to the Overall IPLOs | Theology has a significant contribution to make in understanding the sites and productions of contemporary culture. This module expands the themes and frameworks introduced in the 'Introduction to Theology' module through the exploration of these same themes and frameworks in world literature, cinema, and music. It develops the skills of interpreting texts theologically (the written word, visual arts, film, popular music) by exploring theological themes in various art forms and examining the fusion of horizons between theology, literature, and the arts. In particular, this module meets the following IPLO's: 1, 2, 5, 7, and 8. |
| Module Aims and Objectives | This module aims to enable learners to explore and identify theological themes in world literature, cinema, and music. 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. |

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| Minimum Module Learning Outcomes | <p>On successful completion of this module, learners should be able to:</p> <ol style="list-style-type: none"> 1. Interpret a work of art from the perspective of theology. (MIPLO 1, 2) 2. Identify both implicit and explicit theological themes in literature, film, and popular music. (MIPLO 5) 3. Critically evaluate the dynamic relationship between theology and the arts. (MIPLO 7, 8) |
| Information Provided to Learners about the Module | <p>College Prospectus specifies module name, stage and ECTS.</p> <p>College website and programme handbook to contain (in addition to above) short description of module content, module learning outcomes, prerequisite modules, and assessment mechanisms.</p> <p>Module handbook to contain (in addition to above) schedule of classes and topics, detailed assessment information with titles and submission dates, full bibliography and list of learning resources.</p> <p>Diploma Supplement contains module name, code, stage and ECTS.</p> |
| Module Content, Organisation and Structure | <p>Theology and contemporary culture:</p> <ul style="list-style-type: none"> - Revelation, Incarnation, Death, and Redemption in Poetry: Shakespeare, Kavanagh, Heaney, and Rumi; - Secularisation: Richard Power's <i>The Hungry Grass</i>; - Film as a site for theological discourse: Theodicy in <i>The Dark Knight Trilogy</i>, Redemption in <i>Harry Potter</i>; Fellowship in <i>Babette's Feast</i>; <i>The Matrix</i> and the Christian economy of salvation; - Theology and Music: Religious themes in John Tavener, John Cage, and selected contemporary music. <p><i>Organisation and Structure:</i></p> <p>This course is delivered through both lectures and tutorials. The lectures are primarily used for the delivery of content while the tutorials facilitate the development of individual skills of reading and analysis.</p> |
| Module Teaching and Learning Strategy | While the lectures are primarily used for content delivery, each lecture will have short group discussions after each topic is introduced. Learners are regularly invited to give feedback on the level of content and the mode of delivery. Tutorials are organised around close readings and discussions of texts and films in order to develop their theological reading skills. Tutorials have a smaller ratio of learner to tutor in order to develop individual skills. |
| Work-Based Learning and Practice-Placement | N/A |
| E-Learning | N/A |
| Specifications for Module Staffing Requirements | <p>Staff:Learner ratio is typical of the overall programme approach with a maximum of 60 learners</p> <p>Staffing requirements: 1 lecturer.</p> |

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| | <p>The maximum tutor:learner ratio is 20</p> <p>However, as a cross-programme module, additional staff will be required where the maximum number of learners exceed the resources available.</p> |
| Module Summative and Formative Assessment Strategy | <p>This module is assessed by 100% continuous assessment. Learners will submit two essays for assessment. Both essays are a formative and a summative mode of assessment.</p> <p>The first essay (c. 500 words) will be submitted half way through the course (and the end of week six). This essay will focus on discussing theological themes in a specific art form of the learner's choice. This essay accounts for 30% of the overall mark for the module, 5% of which is assigned to assess referencing style and syntax (MLO 1 and 2).</p> <p>The second essay (c. 1,500 words) will be submitted two weeks after the end of the course. The essay will be a critical presentation of the dynamic relationship between the theology and the arts. This essay accounts for 70% of the overall mark for the module, 5% of which is assigned to assess referencing style and syntax (MLO 1, 2, and 3).</p> |
| Sample Assessment Materials | <p>Sample Essay Titles for the first essay (MIMLO 1 and 2):</p> <ul style="list-style-type: none"> - The Theme of Incarnation in the Poetry of Kavanagh and Heaney; - Incarnation and Redemption in <i>The Matrix</i> <p>Sample Essay Title for the second essay (MIMLO 1, 2, and 3):</p> <ul style="list-style-type: none"> - Evaluate and Critique the Dynamic Relationship between Religion and the Arts |
| Reading Lists and Other Information Resources | <p>Essential Reading:</p> <p>Baugh, Lloyd, <i>Imagining the Divine: Jesus and Christ-figures in Film</i> (New York: Sheed and Ward, 1997)</p> <p>Conway, Michael A., 'Beyond Sight: The Artist and Mystic Intuition' in <i>The Furrow</i> 65 (2014): 592-99</p> <p>Deacy, Christopher, <i>Screen Christologies: Redemption and the Medium of Film</i> (Cardiff: University of Wales Press, 2001)</p> <p>Hederman, Mark Patrick, <i>Anchoring the Altar: Christianity and the Work of Art</i> (Dublin: Veritas, 2002)</p> <p>Stack, Tom, <i>No Earthly Estate: God and Patrick Kavanagh</i> (Dublin: Columba Press, 2002)</p> <p>Other Reading:</p> <p>Begbie, Jeremy and Steven R. Guthrie (eds) <i>Resonant Witness: Conversations between Music and Theology</i> (London: W.B. Eerdmans, 2011)</p> |

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| | <p>Kiberd, Declan, <i>After Ireland: Writing the Nation from Beckett to the Present</i> (London: Head of Zeus, 2017)</p> <p>Taylor, Barry, <i>Entertainment Theology: New-Edge Spirituality in a Digital Democracy</i> (Michigan: Baker Academic, 2008)</p> <p>Viladesau, Richard, <i>Theological Aesthetics: God in Imagination, Beauty, and Art</i> (New York: Paulist Press, 2000)</p> <p><u>Essential Viewing:</u> <i>The Martix, Babette's Feast, The Gospel According to Matthew.</i></p> <p><u>Essential Listening:</u> Bach's <i>St. Matthew's Passion</i>, Leonard Cohen's <i>You Want It Darker</i>. U2's <i>Pop</i>, Echo and The Bunnymen's <i>Ocean Rain</i></p> |
| Module Physical Resource Requirements | Lecture Hall, Computer, Projector, White Board. |

