

Biblical Archaeology, Art History, and Material Culture Studies

—New Lights on Christian Spirituality and Faith

聖經考古，藝術史，以及物質文明研究——重思基督教靈性和信仰

2022. Jan to April

Friday 7:00PM - 9:30PM

Dr. Andrea Chen

***All assignments must be submitted to Blackboard & VERIGUIDE**

***No hardcopy is needed**

***Course webpage: Blackboard**

Introduction

Arts and artefacts related topics have been marginalized in the Christian worlds, especially of the contemporary Asian Christian communities. Here, the Christian faith has been largely understood through written texts, such as the Bible, the Creeds, writings of theologians, etc. However, as Terry Eagleton comments in 2017, “one of the greatest of all Christian theologians turns out to be in some respects a full-blooded materialist.” This course, therefore, shifts the focus from the traditional and textually dominant resources to the various archaeological records such as Christian manuscripts, church buildings, artefacts, daily objects, and objects of veneration. The course stresses that the things themselves disclose fascinating worlds of Christian faith, daily lives of Christian communities, peoples and their ethnicities, cross-regional interactions, and finally, the 3D histories, which are real, somatic, sensory, rich, and deep, and have never faded away despite the decay of papers, loss of artworks or disappearance of traditions. To fulfil this purpose, this course draws strength from both traditional and radical approaches, such as the centuries-old art history and critical biblical archaeology. All these efforts devote to dismantle barriers set by the modern mindset in attempting to reach far-away histories, such as the postulated modern concepts of time and space, and the most influential modern-dualism of mental-material. In this way, the course contributes to an insight that peoples, bodies, arts, artefacts, daily objects, liturgical instruments, etc., namely all entities, of the historical Christian communities have been deeply entangled in the practices of faith—not at the level of concept, but that of real lives. The real lives manifested by arts and materials, therefore, are connecting the past to the present.

Learning Outcomes Intended

- ✓ Students will be introduced to the new horizon of Christian studies such as the biblical archaeology and Christian art history.
- ✓ Students will be equipped with basic aesthetic competence to learn to appreciate Christian arts.
- ✓ Students will be able to make a more symmetric evaluation of both traditions of textual and material cultures of Christian faith through critical dialogues with the arts, material, theological as well as spiritual worlds of historical Christian communities.

- ✓ Students will learn to deconstruct the mental-material dualism, and hence will be motivated to reflect on the Christian faith and spirituality dominated by modern mindset.
- ✓ With these reflections, students will be able to deepen the spiritual experiences in real life (churches and families) and approach to a more authentic relationships with the world.
- ✓ For those students who are willing to advance in academic studies of related topics, they will be provided with the theoretical framework of Christian art, archaeology, and material culture studies.

Basic Textbooks

Art History Related (Introductory chapters):

1. Asselt, Willem J. van. *Iconoclasm and Iconoclasm: Struggle for Religious Identity*. Leiden; Boston: Brill, 2007.
2. Beckwith, John. *Early Christian and Byzantine Art*. 2nd ed. ed. Harmondsworth: Penguin Books, 1979.
3. Jensen, Robin Margaret, and Mark D. Ellison. *The Routledge Handbook of Early Christian Art*. Abingdon, Oxon; New York, NY: Routledge, 2018.
4. Preziosi, Donald. *The Art of Art History: A Critical Anthology*. Oxford; New York: Oxford University Press, 1998.

Biblical Archaeology Related (selected chapters):

5. Cline, Eric H. *Biblical Archaeology: A Very Short Introduction*. New York: Oxford University Press, 2009.
6. Davis, Thomas W. *Shifting Sands: The Rise and Fall of Biblical Archaeology*. New York: Oxford University Press, 2004.
7. Dever, William G. *What Did the Biblical Writers Know and When Did They Know It?: What Archaeology Can Tell Us about the Reality of Ancient Israel*. Pbk. ed. Grand Rapids, Mich.: Eerdmans Pub., 2002.
8. Gilchrist, Roberta. *Sacred Heritage: Monastic Archaeology, Identities, Beliefs*. Cambridge University Press, 2020.

Critical Reflection Related (selected chapters):

9. Book chapter: Fleming, Benjamin J., and Richard D. Mann. "Introduction: Material Culture and Religious Studies" in *Material Culture and Asian Religions Text, Image, Object*. New York: Routledge, 2014.
10. Book chapter: Thomas, Julian. "After Descartes: Archaeology, culture and nature" in *Time, Culture and Identity: An Interpretive Archaeology*. London: Routledge, 1996.
11. Gell, Alfred. *Art and Agency: An Anthropological Theory*. Oxford: Clarendon Press, 1998.

Additional Readings (selected chapters)

12. Elsner, Jaś. *Art and the Roman Viewer: The Transformation of Art from the Pagan World to Christianity*. Cambridge [England]; New York: Cambridge University Press, 1995.
13. Mathews, Thomas F. *The Clash of Gods: A Reinterpretation of Early Christian Art*. Princeton, N.J.: Princeton University Press, 1993.
14. Morgan, Sandra Knudsen, and Art Metropolitan Museum. *Age of Spirituality: Late Antique and Early Christian Art, 3rd to 7th Century*, [November 19, 1977-February 12, 1978]. New York: Metropolitan Museum of Art, 1977.
15. Finney, Paul Corby. *The Invisible God: The Earliest Christians on Art*. Edited by Inc NetLibrary and Inc Ebrary. New York: Oxford University Press, 1994.

Class Calendar

Topics	Suggested Readings
<p>Jan 14, Jan 21, and Jan 28, Feb 4, Feb 11 and Feb 18 <i>Introducing into the world of Art with a focus on the Christian arts including basic knowledge of issues, elements, schools, historical moments, etc.</i> 進入基督教藝術世界，介紹關鍵課題，元素，流派，以及重要的藝術發展階段</p> <p>*Introduction of art history as a methodology, critical moments of Christian art history.</p>	<p>*Repeated names of readings may refer to different chapters and sections of the same work</p> <p>Readings: Art History Related: no.1 to 4 Additional Readings: no.12 to 15</p>
<p>Feb 25, March 4, March 11 and March 18 <i>The epistemological shift from arts (artworks) to the critical biblical archaeology</i> 認知角度切換到聖經考古領域，介紹該領域的諸多關鍵課題，重要的個案研究等</p> <p>*Introduction of the biblical archaeology with abundant case studies, material records and interpretations.</p>	<p>Readings: Biblical Archaeology Related: no. 5 to 8</p>
<p>March 25, and April 15 <i>Critical reflection on the issues of Christian spirituality.</i> 根據所學內容，批判性反思基督教靈性，顛覆一些傳統進路，拓展視野，進入新領域</p> <p>*In this section, a linear, orderly, linguistic informed historicity will be challenged. New discoveries, discourses, discussions, and theories concerning the so-called “historical truth” of the Christian life will be introduced and analyzed.</p>	<p>Readings: Critical Reflection Related: no.9 to 11</p>
<p>April 22 <i>Summary and conclusion: the limitation of mind and the freedom of spirituality.</i> 總結：思維的局限性和靈性的自由</p> <p>* As the whole course is grounded on critical theories and developing intellectual trends, the conclusion will, after summarizing some key discourses of the course, concentrate back on “what these mean to us—ordinary Christians living in a secular world.” Discussions will lead to a reflection that: since all minds are shaped, managed, organized, customized, and are hence temporal and limited, can the calling for a “returning” to the ontological thinking of all relations among entities of the mundane world help to “train” the freedom of will? And more importantly, will this call be related to our Christian spirituality, and in what way they are related?</p>	

***As assigned and distributed in class sessions**

***No hardcopy of course materials will be distributed**

Assessment

1. One short reading report (20%)

- 1.1 The reading report should be based on one or two chapters of any book, or any article listed in the reading list including the basic textbooks and the additional readings.
- 1.2 It is suggested that the report comprise at least two main parts:
 - The first part includes a brief summary of the selected work. Please note that the summary should NOT proportionally exceed half of the report.
 - In the second part, a critical reflection on or/and a critical dialogue with the selected work is expected. In-depth interaction with the work shows good digestion of what you have learnt in the course.
- 1.3 **The report is expected to be submitted in the middle of the semester (March 2 to March 9, 2021)**
- 1.4 A length of **1000 to 1500 words** is highly recommended.
- 1.5 Either **English or Chinese** can be used in writing, but all languages other than these two in the report must be followed by an English or Chinese translation.
- 1.6 The reading report **MUST** go through the **VERIGUID** system and a copy of the receipt issued by the VERIGUID system is required to be co-submitted with the report.

2. One homework reflecting on any selected topic taught by the course (15%)

- 2.1 **The homework is expected to be submitted at any time in the second half of the semester (March 9 to April 20, 2021).**
- 2.2 There is **no genre limit** for this homework, meaning that **it could be an essay (no less than 400 words, in that case, the essay must go through VERIGUID system)**, or poem (western or Chinese style), or drawing, or sculpture, or pottery works, or singing, or hand-made bakery, or DIY artefacts, or dancing, or reading aloud of an essay or a poem in a video clip, etc. All forms of the homework, except the written one (e.g., essay or poem), can be submitted by means of video clips or any other mean appropriate for both the student and the teacher.
- 2.3 It is to be observed that all forms of the work must **be related to the topics** of the course. Therefore, explanations of the motivation, reflection, and/or creating process can be added to the works when necessary.
- 2.4 It should be noted that any artwork(s) (original or quoted) must always be followed with the caption and copy right clarification. If the works were in the form of video clips, simple substitutes including these necessary data should be added. (**Research Ethic Concern)

3. Term Paper (65%)

- 3.1 The term paper is expected to be an **integration** of knowledge (as that of arts, art histories, artworks, Christian spirituality, philosophy of Art, material cultures studies, critical theories, etc.), critical reflections, personal explorations, etc., inspired by and obtained in the course.
- 3.2 A paper would be ranked high if it could concentrate on one major topic selected from the topics of the course. It means that in-depth discussions are preferred over general summaries of what the course has taught.
- 3.3 **The paper is expected to be submitted within two weeks right after the final lecture (April 20 to May 4, 2021).**
- 3.4 A length of **2000 to 2500 words** is highly recommended (main text).

- 3.5 Either **English or Chinese** can be used in writing, but all languages other than these two in the paper must be followed by an English or Chinese translation.
- 3.6 The term paper **MUST** go through the **VERIGUID** system and a copy of the receipt issued by the VERIGUID system is required to be co-submitted with the paper.

Assessment Rubrics for Term Paper

CATEGORY	Excellent 5	Good 4	Fair 3-2	Poor/ Inadequate 1-0
Introduction/ Thesis (10%) ——	<ul style="list-style-type: none"> - exceptional introduction that grabs interest of reader and states topic. - thesis is exceptionally clear, arguable, well-developed, and a definitive statement. 	<ul style="list-style-type: none"> -proficient introduction that is interesting and states topic. -thesis is clear and arguable statement of position. 	<ul style="list-style-type: none"> -basic introduction that states topic but lacks interest. -thesis is somewhat clear and arguable. 	<ul style="list-style-type: none"> -weak or no introduction of topic. -paper's purpose is unclear/thesis is weak or missing.
Program Design / Quality of Information (30%) ——	<ul style="list-style-type: none"> -makes in-depth synthesis of thoughtfully connections between what is learned/observed from outside experiences/observations and the topic. -information clearly relates to the thesis. -paper is exceptionally researched and extremely detailed. 	<ul style="list-style-type: none"> -makes general connections between what is learned/observed from outside experiences/observations and the topic. -information relates to the main topic. -paper is well-researched in detail and from a variety of sources. 	<ul style="list-style-type: none"> -identify some general ideas or issues from outside experiences/observations related to the topic. -information relates to the main topic, few details and/or examples are given. -shows a limited variety of sources. 	<ul style="list-style-type: none"> -weak to relate the outside experiences/observations and the topic. -information has little or nothing to do with the thesis. -Illogical with little evidence

<p>Support of Thesis/Analysis (30%)</p> <p>_____</p>	<p>-exceptionally critical, relevant and consistent connections made between evidence and thesis.</p> <p>-excellent analysis.</p>	<p>-consistent connections made between evidence and thesis</p> <p>-good analysis.</p>	<p>-some connections made between evidence and thesis.</p> <p>-some analysis.</p>	<p>-limited or no connections made between evidence and thesis.</p> <p>-lack of analysis.</p>
<p>Conclusion (10%)</p> <p>_____</p>	<p>-excellent summary of topic with concluding ideas that impact reader.</p> <p>-introduces no new information.</p>	<p>-good summary of topic with clear concluding ideas.</p> <p>-introduces no new information.</p>	<p>-basic summary of topic with some final concluding ideas.</p> <p>-introduces no new information.</p>	<p>-lack of summary of topic.</p>
<p>Organization/ Development of Thesis (10%)</p> <p>_____</p>	<p>-exceptionally clear, logical, mature, and thorough development of thesis with excellent transitions between and within paragraphs.</p>	<p>-clear and logical order that supports thesis with good transitions between and within paragraphs.</p>	<p>-somewhat clear and logical development with basic transitions between and within paragraphs.</p>	<p>-lacks development of ideas with weak or no transitions between and within paragraphs.</p>
<p>Citation/ Bibliography Format (10%)</p>	<p>-conforms to academic rules for formatting and citation of sources are perfect.</p>	<p>-conforms to academic rules for formatting and citation of sources with minor exceptions.</p>	<p>-frequent errors in academic format.</p>	<p>-lack of academic format/numerous errors.</p>

Academic Honesty and Plagiarism

1. Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at http://www.cuhk.edu.hk/policy/academic_honesty/.

2. With each assignment, students will be required to submit a signed declaration that they are aware of these policies, regulations, guidelines and procedures. In the case of group projects, all students of the same group should be asked to sign the declaration, each of whom is responsible should there be any plagiarized

contents in the group project, irrespective of whether he/she has signed the declaration and whether he/she has contributed directly or indirectly to the plagiarized contents.

3. For assignments in the form of a computer-generated document that is principally text-based and submitted via VeriGuide, the statement, in the form of a receipt, will be issued by the system upon students' uploading of the soft copy of the assignment. Assignments without the properly signed declaration will not be graded by teachers. Only the final version of the assignment should be submitted via VeriGuide.

4. The submission of a piece of work, or a part of a piece of work, for more than one purpose (e.g. to satisfy the requirements in two different courses) without declaration to this effect shall be regarded as having committed undeclared multiple submission. It is common and acceptable to reuse a turn of phrase or a sentence or two from one's own work; but wholesale reuse is problematic. In any case, agreement from the course teacher(s) concerned should be obtained prior to the submission of the piece of work.

Contact Details of Teachers

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