

**Religion 247Q (HAPW) — Portraits Of Jesus:
Art And The Interpretation Of The Gospels**
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I. Course Description

This course will explore the New Testament Gospels as literary works of art in their first-century contexts and how passages from these gospels have been dynamically (re)interpreted through the visual arts. Students will learn to perform an introductory exegesis (interpretation) of a text, a visual exegesis of a work of art interpreting that text, and a careful examination of the dialogues between these literary and pictorial works of art.

An exploration of how people have responded to biblical texts through the visual arts can be as interesting, illuminating, and historically important as an examination of what the texts meant in their “original” contexts. Explorations of texts and their various written and visual interpretations reveal the polyvalency and power of these narratives, illuminate their diverse interpretations, and produce insights from various historical perspectives.

What we will discover is that the “meaning” of a text does not reside alone in the creative genius of its creator(s). There is a complex correlation between text and contexts, creation and contemplation: We, knowingly or not, stand on the shoulders of centuries of conversations; our own interpretations are never independent of the reception history (i.e., how these texts have been interpreted over the centuries in scholarship, art, music, etc.) of these texts. This course is a beginning point for experiencing the richness of that chorus of voices.

II. Required Texts

Painting the Word, by John Drury. This book will be our primary resource for our discussions of biblical art in the National Gallery (London).

Illuminating Luke: The Passion and Resurrection Narratives in Italian Renaissance and Baroque Painting (Paperback), by Heidi J. Hornik and Mikeal C. Parsons. This book gives several examples of how visual and textual exegesis can be integrated, and its chapters will serve as partial models for students’ exegetical papers.

The New Oxford Annotated Bible (abbreviated as NOAB) in the New Revised Standard Version (NRSV). Since we will be working through this particular text very carefully, it is important that everyone have the NOAB text.¹ At the very least, you must have a NRSV translation of the Bible.

¹ For those students unfamiliar with the Christian Bible: The abbreviations for the various books of the Bible can be found in NOAB, p. xxv; the pages where each book can be found are listed in NOAB, p. xxiii. Details on chapter and verse citations can be found in the second full paragraph on p. xiv (although I will use the colon to separate chapter and verse, instead of a period). In addition, as we go through the course, please feel free to ask questions about any subject with which you are unfamiliar. Other students will likely have the same question.

III. Goals of the Course

By the end of this course, you should be able to (a) identify the basic plot, literary structure, themes, message, and major events of the Gospel of Luke; (b) write and present an introductory exegesis of a specific NT Gospel passage; (c) evaluate—in writing and in class presentation—visual interpretations (i.e., paintings) of specific passages from the NT Gospels. An overarching goal is to achieve the other goals of the course more successfully by means of writing assignments and class presentation assignments.

IV. Course Requirements

- A. **Midterm exam** (30%): A midterm exam will be scheduled before the paper presentations commence. The midterm exam will cover the details of the texts and paintings we have discussed in the class to date. Unannounced quizzes on reading assignments may be given at any time.
- B. **Exegetical Papers** (40%): Each student will write a paper on a specific work of art from the National Gallery in London (see the attached list) and the gospel passage the visual art interprets. This exploration of both textual exegesis and visual exegesis should follow a similar pattern: (1) an exegesis of the biblical text; (2) a brief introduction to the life, work, and historical context of the artist whose work was chosen to represent the scene; (3) a visual exegesis of the painting that also demonstrates how the artist has actualized the NT Gospel text in the production of the visual image (25%).
- The gospel text/work of art for the paper will be selected in consultation with the professor. After your class presentation, the peer critique of your paper, and meeting with the professor and peer reviewer, you will revise the final paper accordingly (15%).
- We will begin on the very first day of class to work on the skills necessary to write an exegetical paper, and the paper will develop in stages over the course of the semester. Due dates for the entire process—text selection, paper draft, and final paper—will be posted on Blackboard. To help you develop the skills for writing an exegetical paper, we will examine some gospel texts in detail, and you will sometimes write one-page exegetical observations on those passages before coming to class.
- C. **Class presentations** (10%): Student will make a formal presentation of their papers (“B” above) to the class. Papers should be given to the professor and the peer reviewers *at the minimum* three days before the class presentation (Saturday for papers presented on Tuesday; Monday for papers presented on Thursday. *Points will be deducted for late papers*). We will do two presentations per class period. Each presentation should last twenty-five minutes, the peer reviews (see below) ten minutes, and the class discussions ten minutes. *The entire class is dependent upon your being ready to present your findings on the day assigned, so penalties for late papers and missed presentations are severe.*
- D. **Peer analysis/critique of another student’s paper** (5%): To facilitate class discussions, each student will also make a formal response (i.e., a critique) to another student’s paper (“B” above) in a class presentation. A written critique should also be turned in to the presenter and the professor the day the critique is presented so that the critique can be used while revising the paper. All students are expected to participate in class discussions of the paper/presentation.

- E. **Class attendance and participation** (5%): Class attendance and participation are essential to the learning process and to your grade. You are expected to attend each class session, to be on time, and to be prepared to interact with the subject matter and each other. You will be allowed two absences without academic penalty. If you have more than two absences, three points will be subtracted from your final numerical average *for each absence*. Participation in religious observances, participation in a college-sponsored activity, or absence due to a death in the family will not count as absences, if I am notified in advance. Participation grades will include such exercises as your one-page exegetical observations (see above). Borderline final grades will also be determined on the basis of class attendance and participation.
- F. **Final exam** (10%): The final exam will consist of a “sight reading/exegesis” of a gospel text and a visual work of art representing that text (i.e., what we have been doing all semester) to help assess your abilities in textual and visual exegeses

V. Appointments

My office hours are Wednesday, 1:00-3:00, although some days I have to be on the Atlanta campus for meetings. I am available every day via email and most days in my office. E-mail is usually the quickest way to reach me to ask questions or to set up an appointment.

VI. Course Philosophy

This course is intended for anyone who is interested in studying the New Testament Gospels, as well as their reception in examples of visual art. No prior knowledge of the Bible or art is required, nor is any particular religious stance encouraged (or discouraged). As is to be expected in a college classroom, all of us have divergent beliefs. You are encouraged to state your opinions, to dialogue with others, and to respect the personal religious beliefs (or non-beliefs) of others. We will explore these texts, works of art, and their contexts as carefully as we can and will also strive to be intellectually and historically honest.

An essential element of our semester together is the ability to trust each other. All of us at Oxford College live by the standards set forth in the Honor Code, which includes the “responsibility for maintaining standards of unimpeachable honesty in all academic work.” Oxford College takes this honor code very seriously, as do I, and penalties for violations are severe. Please read the Honor Code carefully; I will trust you to conduct yourselves accordingly. The Honor Code may be found at:

http://oxford.emory.edu/audiences/current_students/Academic/academic-success/student-honor-code/

An announcement from the Academic Affairs Office of Oxford College:

“Student work submitted as part of this course may be reviewed by Oxford College and Emory College faculty and staff for the purposes of improving instruction and enhancing Emory education.”