215-01/02 Music, Art, and Theology

Christopher Pramuk
Theo 215: Music, Art, and Theology  
Dr. Christopher Pramuk / Spring 2014

“The universe is a score of eternal music, and we are the cry, we are the voice.”

~ Abraham Joshua Heschel

This course explores the power of music and art as vehicles of communion with the sacred, and as forces for awakening hope and social transformation in history. We will approach the topic through case studies in rock, folk, and protest music; urban mural art and sacred iconography; texts from art criticism and the field of theological aesthetics; and, of course, through the lens of our own spiritual journeys. The Jesuit/Ignatian tradition of critical thought and contemplative imagination frames the investigation throughout.

The course has four objectives:

To develop tools for engaging the worlds of music and artistic imagery, both secular and sacred, in a holistic, contemplative, and critically theological way

To explore the sacramental power of music and visual art, as well as their potentially idolatrous use, in movements for social, religious, and political transformation in history

To examine the relationship between beauty and justice, or the attunement of aesthetic and political approaches to theology, with attention to protest music, mural art, and iconography

To understand the pivotal role of the imagination in the encounter with God—or “finding God in all things”—and the integral role of music and art in Jesuit history and education

Required Texts

*Music and Theology*, Don Saliers (Abingdon, 2007)  
*The Man Who Planted Trees*, Jean Giono (Chelsea Green, 2007)  
*Black Like Me*, John Howard Griffin (New American Library, 2003)  
*Behold the Beauty of the Lord*, Henri Nouwen (Ave Maria, 2007)  
*Searching for God at Ground Zero*, James Martin, SJ (Sheed & Ward, 2002)

Required Albums (CD or MP3 format): CDs available on reserve in the library

Pink Floyd, *Dark Side of the Moon* (1973)  
Stevie Wonder, *Songs in the Key of Life* (1976)  
Lady Gaga, your choice  
Bruce Springsteen, *Nebraska* (1990); and *The Rising* (2002)

Secondary: articles and music posted to Blackboard, films, other online resources
Requirements: Each student is expected to:

1. **Attend all classes**, complete readings and musical case studies, take notes, actively engage in class discussion.

2. Post online **Discussion Board** comments on readings (29) the evening before each class. For one class, prepare and “set the table” for discussion (5 min.), providing handout with key points from readings and discussion questions. Two students will be assigned to prepare discussion, independently, for each session. Guidelines below.

3. Post a **Journal** (5 total) to Blackboard for each of the major units in the course: 1/ Pink Floyd, 2/ Joni Mitchell or Bruce Cockburn, 3/ Stevie Wonder, 4/ Indigo Girls or Lady Gaga, 5/ Bruce Springsteen.

4. Write five **Unit Thesis papers** (5 p. each) at the end of each unit. Rather than regular quizzes or tests, these papers are your primary means of synthesizing course material and demonstrating the depth of your engagement with case studies and required readings. Guidelines and due dates below.

5. Working with another student, give one **Presentation** (10-12 min.) on a work of art or musical selection of your mutual choice. Guidelines provided in March.

6. Write a take-home final **Art and Spirituality Paper** (6-8 pages). Articulate your own artistic, spiritual, or theological vision statement, drawing from course materials of your choice and your life experiences at Xavier and beyond. Due during finals session. Guidelines will be provided in November.

**Grade Summary**

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendance/participation</td>
<td>10%</td>
</tr>
<tr>
<td>Discussion boards (29) and “set the table” (1X)</td>
<td>15%</td>
</tr>
<tr>
<td>Journals (5)</td>
<td>10%</td>
</tr>
<tr>
<td>Unit Thesis papers (5)</td>
<td>40%</td>
</tr>
<tr>
<td>Presentation (with another student)</td>
<td>10%</td>
</tr>
<tr>
<td>Final Art and Spirituality Paper</td>
<td>15%</td>
</tr>
</tbody>
</table>

The Theology Dept. Grading Guidelines mandates the following scale:

- B+ = 91-90
- C+ = 83-82
- D+ = 75-74
- F = 67-0
- A = 100-94
- B = 89-87
- C = 81-79
- D = 73-71
- A- = 93-92
- B- = 86-84
- C- = 78-76
- D- = 70-68

Please bear in mind that according to departmental standards, the grade of “A” denotes “exceptional academic performance.” It is not the grade given for “strong effort” or a “job well done,” but rather for “uncommonly high academic achievement.”
Note on Selection of Musical and Artistic Case Studies

Given the almost infinite range of material from which to select the musical case studies for this course, I have tried to select works that have endured the test of time, and have attained the status of “classics” in their genre in the U.S. and Western context. The music is taken mainly from the period between the 1960s to the present; the artwork and articles reach back from the contemporary to include ancient and medieval iconography, as well as poetry, art, and literary essays from the 19th and early 20th centuries, and certainly beyond America.

While these selections inevitably reflect my own artistic tastes and biases—e.g., rock and folk music more than country, rap, or classical—my hope is that something in these works will resonate deeply with you as well, some, of course, probably more than others.

Finally, because the power of art does reside greatly in “the eye of the beholder,” I felt it was important to build into the class an opportunity for each student, working with another, to present on a work of art or music of special importance to them. Two weeks of our class time will be dedicated to student presentations.

Class Expectations, Guidelines, and Policies

Students who engage the material with critical depth and energy should do well, and of course will get the most from the class. The kinds of questions raised here will necessitate close attention to the listening and reading material on a consistent basis. (Translation: It will be difficult to “BS” or sleepwalk your way to a good grade in this course.)

1. / Attendance and Active Participation [10%]

Active Involvement: This course has been built on an intensive Jesuit participatory model in which students are expected to take full ownership of their learning, both in and outside the classroom. Minimally this means to prepare all required readings, take notes, raise pertinent questions, be engaged in the conversation at hand, and so on. This does not mean that everyone must be an extrovert—it does mean all are expected to come prepared for the kind of discussion one would find (and enjoy!) in an active, discussion-based course.

Attendance: Coming to class is not optional, nor should you miss casually. You may miss up to three classes without penalty. After this, 4 points will be deducted from your final grade for each additional unexcused absence. The idea here is to allow room for illness, death in the family or other inevitable circumstances. Please do not waste your free absences. In the event of prolonged absence, withdrawal may be advised, or some other solution worked out with the instructor. Excessive tardies will also significantly lower the participation grade.

2/ Discussion Board & “Set the Table.” [15%] As an alternative to quizzes, you will be asked to post regular “discussion board” comments in response to assigned readings. These allow you to “dialogue” online with your classmates about the material at hand, and help to lay the ground for our class discussions. While DB postings are not given individual grades, they are carefully read and noted in my grade book before every class, and are a crucial part of your active participation in the course. It is not possible to skip the DB postings or consistently do them poorly and earn an A in the class.
Prepare handout and “set the table” for discussion. Review carefully the readings for the session you are responsible for. Find the “gems” in the text: particular quotes or insights you find most thought-provoking. On a half-page, quote at least 2 key points from each of the readings that you’d most like to discuss. Then formulate 2-3 questions (total) you would like to propose for discussion. Feel free to think “outside the box” – your main goal is to propose questions that will help us make larger connections between the readings and, for example, everyday life or spirituality here at Xavier or in U.S. society, or to the musical case study at hand (e.g., Pink Floyd, Lady Gaga, etc.). Add your questions to the half page, with your name and date, and print enough copies for everyone (32).

3/ Journal entries [10%] Your venue for recording and sharing with me privately (online via Blackboard) your meditative listening experience of the musical case studies we will listen to in the course. (5 total /3-4 paragraphs) Guidelines for journaling below.

4/ Unit Thesis Papers [40%] These five papers are your opportunity to assimilate case studies, required readings, and class discussions in a thoughtful manner. Guidelines below.

5/ Presentation [10%] On a work of art or music of your choice, in collaboration with another student. Guidelines provided around mid-semester.

6/ Art and Spirituality Paper [15%] Take home final paper, due during the final exam meeting session. Guidelines provided later in the semester.

Note on writing for this class

Theology is a reading and writing-intensive discipline. Please see me if you ever have questions or concerns about your writing for this course, or guidelines provided for a particular assignment. I am happy to work directly with students who show a sincere and concerted effort to improve their writing skills.

Careful presentation is essential, increasingly as you progress in your studies at Xavier. Last minute writing of thesis papers at deadline will never yield your best results. Work with errors in grammar, spelling, or careless content will be significantly downgraded. Use of the Writing Center (Alter Hall) is strongly encouraged, especially in writing and editing the five Thesis papers. For all writing, please do not hit the “print” button until you are confident you have attained, through careful proof-reading and editing, your best work.

Late policy

Papers are due on the date assigned, unless for serious reasons you have asked for and obtained an extension in advance. For each calendar day a paper is late, 4% points or more will be subtracted, up to one week. After one week overdue papers will not be accepted for credit without explicit permission from the professor. Please remember that direct communication with me is essential if you run into difficulties with any assignment.

No course material will be accepted after the final exam. In keeping with Xavier policy, “Incomplete” grades are discouraged and granted only in extraordinary circumstances. Verbal requests must be confirmed in writing to the instructor without delay, who will then consult the department chair for approval and specific requirements for granting the request.
**Academic Honesty:** This course will be conducted in keeping with Xavier University’s policy on academic honesty, which includes the use of Turnitin.com and other resources in cases where plagiarism is suspected. Please **don’t put yourself, or me, in the very uncomfortable position of having to make such an inquiry.** In all material submitted for this course—including blackboard discussion posts and all papers—both the ideas and wording must be your own, or must be clearly attributed to their proper sources using full citations. When in doubt, always cite your source. Re-submission of any work used for a previous course, whether yours or that of another student, is a serious violation.

**Disabilities.** If you have a documented physical or learning disability requiring academic adjustments for this course, please contact the Learning Assistance Program and see me in the first week of class to discuss any necessary arrangements or ways I can be of assistance.

**Athletic or academic team commitments.** It is your responsibility to ensure that I am aware ahead of time of any scheduling conflicts or absences you may incur due to university sponsored athletic events. Please provide a letter from your coach or adviser with the team schedule and dates highlighted that will necessitate absence from this class. If the number of projected absences is excessive, it may be recommended that another course be taken.

**Unavoidable absences:** The rule here is **communicate with me early and often.** Please remind me the previous class about an absence approaching. In cases involving a paper due, it is especially important to be in touch. Please don’t expect accommodations after the fact.

**Classroom Atmosphere: Openness, Generosity, Confidentiality**

At its best, theology involves the whole person, both intellectual and deep personal engagement. The kinds of topics we cover and questions we ask together require that we cultivate an atmosphere of openness, trust, and mutual respect, especially on those occasions where we find ourselves struggling with the material at hand or disagreeing strongly with another person’s point of view. My presumption is that each of us will engage with each other in good faith, i.e. a spirit of mutual respect, critical inquiry, and openness to growth.

If you find yourself feeling challenged or uncomfortable with another person’s position, a good Jesuit or Ignatian rule of thumb is to listen carefully and try your best to consider the idea—and above all the person advancing it—through the best possible lens, or what we might call a “hermeneutic of generosity.” When understanding fails, **ask follow-up questions** to give the person an opportunity to clarify or nuance their position.

Finally, for all of these reasons, it is crucial that we maintain a rule of confidentiality, in cases where experiences of a personal or sensitive nature may be shared during class discussions, or in the online discussion board postings. No student should ever feel compelled to share experiences or thoughts that you are not comfortable sharing with me or the class. Please trust your best judgment and instincts.
Classroom Protocol

Getting started on time and efficiently is crucial with a class of this size. The attendance sheet and all handouts will be distributed at the very beginning of the period. Those students assigned to “set the table” for discussion should have their half-page handouts ready for distribution at the front of the room before the period begins.

*Late entry:* If you arrive after attendance is taken, there is a good chance you will be counted absent unless you check in at the end of class and add your signature to the roll sheet. If you find yourself in a situation where being late is unavoidable, better to come late than not at all.

If for any reason you need to leave before class is dismissed, whenever possible please let me know before class begins. Bathroom emergences are an obvious exception.

*No pagers, cell phones, laptops, or other technological intrusions,* please, unless you have a documented need. I will remain firm on a no-laptop policy throughout the semester. If you find it impossible not to text or check your phone during class, please take another class.

Of course, if you anticipate receiving an urgent call during class (e.g. news concerning a developing family emergency), please let me know before class begins, and there will be no problem with your checking messages or leaving to take a call if necessary.

These are OK: water bottles, covered coffee mugs, anything that won’t spill if tipped over.

Please resist the temptation to gather your belongings before the end of the class period. I will do my best to end class consistently on time. If I am unaware of the time, feel free to give me a (polite) signal.

_______________________________________________________________________

What you can expect from me.

1. An attitude of respect and reverence for the faith traditions of Catholic, non-Catholic, and non-Christian students.
2. Careful preparation of each session of this course.
3. An attitude of respect for your questions, your input, and the particularities of your journey.
4. Availability outside of class when needed.
5. Every effort to make this class interesting, challenging, and enjoyable.
A Guide to Journaling

“Seeing and Listening with the Eyes of the Heart”

This real I look at. I do not analyze or argue it, describe or define it; I am one with it. . . . To look wholly means that my whole person reacts. Not only my mind, but my eyes and ears, smelling and touching and tasting. . . Contemplation is not study, not cold examination, not a computer. To contemplate is to be in love.

~ Walter Burghart, SJ

It is profitable to use the imagination and to apply the five senses [to the scene], just as if I were there. I will see, listen, smell, and taste, I will embrace and kiss the places where the persons walk or sit. Then, reflecting upon myself, I will draw some profit from this.”

~ St Ignatius Loyola, Spiritual Exercises

Unlike the more formal Unit Thesis Papers, your journal entries are not meant to be “scholarly” in the sense of analyzing the musical case studies so much as forums for reflection on your experience in a contemplative, holistic, even prayerful way.

St. Ignatius offers a simple method for getting “inside” a written text (such as the Gospels), the life-world of another time or place, or certainly a work of art. This involves allowing the text, life-situation, or work of art to saturate your senses, imagination, emotions, intellect, and spirit in a holistic way. The following method can be adapted to your listening experience of the musical case studies this semester, and to writing in your Journal.

Allow yourself to linger within the work. Let it penetrate your heart, rest in it, enjoy it, let it provoke. Simply notice. Pay attention to any feelings, images, thoughts, memories that arise. Linger, savor, and attend, without consideration for the quantity of time passing.

Then (and only then) begin to allow yourself to reflect more deeply:

1/ What is going on? What is the music/artist saying? = world “within/behind” the text
2/ What is the music (and/or lyrics) saying to me? = world “in front of” the text
3/ Is God stirring something in me through the music? What do I wish to say to God in response? = world of mystery/prayer
4/ What difference might this realization make in my life? How can these insights “become real”? = world of freedom & relationships

Use your Journal to record images, thoughts, and emotions that arise as you engage the music (or particular readings) in this course. When an image, memory, or insight arises in you, write it down at the top of your notebook or journal entry for the day. Savor it for a while, then simply begin writing.

The important thing is not to edit or censor yourself as you listen, think, pray, or write, but to let your Journal be a sacred space and time for honest “conversation” with the material, with yourself, perhaps even with God, as the process awakens things in you spontaneously. You may be surprised at what emerges.
Guidelines for Unit Thesis Papers [5 total/ 5 pages maximum each]
Due Feb 4, Feb 25, Mar 25, April 17, May 1

The “Unit Thesis” paper is your opportunity to bring together insights from each unit of the course. In the paper you are asked to 1) advance a thesis based on the case study that is the main focus of your paper; and 2) support your thesis by drawing from assigned readings and class discussions. Your task is not to attempt a detailed analysis of an entire album or work of art, but rather to focus and build your paper around a central theme or insight relative to the work at hand.

How to come up with a thesis? First, review class notes, Journal entries, readings and handouts from the unit, including those of your classmates’ who “set the table” for discussion. After deciding which case study will be the focus of your paper, ask yourself a series of questions: What key images, themes or insights “within the text” have I found most compelling in the particular work? What details most resonate? What does the work say to our world today, “in front of” the text? Does it mediate a deeper realization of the human condition? A sense of holy mystery, of God?

Structure your paper around the following “guidelines” and you’ll be in good shape.

a/ [2-3 pages] Articulate a focused thesis statement in the opening paragraph. Support your thesis in each subsequent paragraph by attending to key details in the case study and drawing them out for the reader: specific images and sense impressions (“synaesthesia”), shades of mood or color, narrative, poetic or lyric details (e.g. the play of paradoxes or opposites), the interplay of time and space, deep memory, rhythm and silence, instrumental accents, and so on. Every paragraph should in some way illuminate and develop the central theme or insight you’ve chosen to focus on in the paper.

b/ [1-2 pages] Draw from at least 2-3 specific readings or other class materials (e.g., videos, lecture notes) to support your thesis. Here your task is to make larger connections between the work at hand and what it “says” to the audience, the world “in front of the text.” In what ways does the artist sharpen our understanding of the human condition, and/or mediate a sense of mystery, divine presence, the “tangent of the beyond” in the “whirling wheel of experience”?) (Heschel)

c/ [1 page] Offer your personal evaluation of the work and/or artist as a whole. What strikes you most in the human and/or spiritual “worldview” of the artist, and why? What have you learned most from engaging this particular work?

Note on citation: It is important to include ideas and quotes wherever helpful from supporting readings in these papers (part b above), but please avoid lengthy quotes. I’m most interested in your take on the material. Wherever you cite readings, simply provide a parenthetical page reference (Saliers, 69; Henri, 64) so that I can easily find the location. A bibliography is not necessary.

Questions I will ask myself in grading the case study Thesis papers:

a. Is the thesis statement clear, thoughtfully structured, easy to follow?
b. Does the writing show focused and careful attention to the “world within the text,” that is, particular details and artistic elements in the work?
c. How well does the paper integrate personal engagement with the work at hand (e.g., from lectio divina) with more critical, theoretical reflection on the role and function of art (support from unit readings)?
d. Is there focus or direction, or does the writing ramble without any apparent structure?
e. Does the paper reflect close attention to appearance, spelling and grammar?
Course Calendar
~ Subject to Revision: Always Check BB for Updated Assignments

Tu Jan 14 Intro: Music, art and “synaesthesia.” What makes a “classic”?

Unit 1: Art, Alienation, & Contemplation / Seeing with the Eyes of the Heart

Th Jan 16 CS: Pink Floyd, Dark Side of the Moon (1973)
R1: Don Saliers, Music and Theology, Chs. 1, 6-7, p. 1-9, 55-77
R2: Abraham J. Heschel, “Knowledge by Appreciation”

Tu Jan 21 CS: Dark Side of the Moon
R1: D. Johnston, “I and Thou and ‘Us and Them’ in Dark Side of the Moon
R2: Walter Burghardt, SJ, “Contemplation: A Long Loving Look at the Real”

Th Jan 23 CS: Dark Side of the Moon
R1: Thomas Merton, “War and the Crisis of Language”; “Devout Meditation”
R2: Mathew Minix & John Kavanaugh, SJ, “The Culture Industry”

Tu Jan 28 CS: Selections: J. Taylor, P. Floyd, Springsteen, Sting, Dylan, B. Withers
R1: David Detmer, “Pink Floyd, Alienation, and the Pressures of Life” (see BB)
R2: “The Making of Dark Side of the Moon” VH1

Th Jan 30 CS: Dark Side of the Moon
R1: “To Be Fully Human: Ten Major Struggles of Our Age,” R. Rolheiser
R2: Dorothee Soelle, “Speaking of God”

Unit 2: “Back to the Garden” / Returning to (Mother) Earth, Self, Others

Tu Feb 4 CS: Joni Mitchell, Ladies of the Canyon (1970)
R1: Andrew Rumsey, “Poetry, Particularity and the Call to Attention”
R2: Dorothee Soelle, “A Different Language”

Th Feb 6 CS: Ladies of the Canyon
R2: Andrew Greeley, “The Apologetics of Beauty”

Tu Feb 11 CS: Ladies of the Canyon
R1: Monika Hellwig, “Conformity and Critical Dissent”
R2: Jean Giono, The Man Who Planted Trees, p. 6-39
Th Feb 13  
R2: Barbara Fraser, “A Theology Rooted in Balance”  
DB #9

Tu Feb 18  
CS: *Salt Sun and Time*, and Variations on a sense of place  
R1: Thomas Merton, “Rain and the Rhinoceros”  
R2: Dorothee Soelle, “Living Language”  
DB #10 / Journal on J. Mitchell or B. Cockburn

Th Feb 20  
CS: *Salt Sun and Time*  
R1: Wendell Berry, select poems  
R2: Andrew Greeley, “The Mother Love of God”  
DB #11

Unit 3: Empathy, Beauty, Hope / Down at Street Level

Tu Feb 25  
CS: Stevie Wonder, *Songs in the Key of Life* (1976)  
R1: John Howard Griffin, *Black Like Me*, p. 1-83  
R2: Saliers, *Music and Theology*, ch. 5, p. 43-54  
Thesis Paper #2 / DB #12

Th Feb 27  
CS: *Songs in the Key of Life*  
R1: *Black Like Me*, p. 84-164  
R2: Thomas Merton, “The Street is for Celebration”  
DB #13

Mar 3-7  
Spring Break / No Class

Tu Mar 11  
CS: *Songs in the Key of Life*  
R1: *Black Like Me*, 165-94  
R2: Michelle Alexander, *The New Jim Crow*, YouTube lecture  
DB #14

Th Mar 13  
CS: *Selections*: music from the street (www.rockandtheology.com)  
R1: M. O'Connell, “Painting Hope: The Murals of Inner-City Philadelphia”  
R2: Interview with Stevie Wonder  
DB #15 / Journal on *Songs in the Key of Life*

Tu Mar 18  
CS: *Songs in the Key of Life* / Murals Project  
R1: James Martin, SJ, “Rejoice Always”  
R2: C. Pramuk, “O Happy Day! Imagining a Church Beyond the Color Line”  
DB #16

Unit 4: Christ / Divine Empathy with the Human Condition

Th Mar 20  
R1: Interviews with Emily Saliers and Amy Ray of the Indigo Girls  
R2: David Fleming, SJ, “What is Ignatian Spirituality?”  
DB #17
Tu Mar 25 CS: Indigo Girls
R1: Emily and Don Saliers, “Music and the Search for God”
R2: The Art Spirit, selections
Thesis Paper #3 / DB #18 / begin working on presentations

Th Mar 27 CS: Indigo Girls & Lady Gaga (album of your choice)
R1: Thomas Merton, “Things in Their Identity”
R2: J. Madonna, “Lady Gaga and Merton: Breaking through the Poker Face …”
DB #19

Tu Apr 1 CS: Indigo Girls & Lady Gaga
R1: Saliers, Music and Theology, ch. 2, p. 11-18
R2: The Art Spirit, selections; Interview with Lady Gaga
DB #20 / Journal on Indigo Girls or Lady Gaga

Th Apr 3 CS: Student Presentations
R1: Henri Nouwen, Behold the Beauty of the Lord, p. 9-26
R2: Claire Nicolas White, “And Then There Was Light”
DB #21

Tu Apr 8 CS: Student Presentations
R1: Behold the Beauty of the Lord, p. 29-42
R2: Rembrandt’s Jesus, Leo O’Donovan, SJ (online slide show)
DB #22

Th Apr 10 CS: Student Presentations
R1: Behold the Beauty of the Lord, p. 45-84
R2: Dorothee Soelle, “Christ: the Man for Others”
DB #23 / Journal on Behold the Beauty of the Lord (optional)

Tu Apr 15 CS: Student Presentations
R1: Behold the Beauty of the Lord, p. 87-116
R2: Pedro Arrupe, SJ, “Men and Women for Others”
DB #24

Unit 5: Salvation / The Dark Edges between Sin and Grace

Th Apr 17 CS: Bruce Springsteen, Nebraska (1990)
R1: Erin McKenna, “Living on the Edge: A Reason to Believe”
R2: David Fleming, SJ, “What is Ignatian Spirituality?” part II
Unit Thesis #4 / DB #25

Tu Apr 22 CS: Nebraska, The Rising (2002), selections
R1: James Martin, SJ, Searching for God at Ground Zero
R2: S. Calef, “A Little of that Human Touch: Empathy in Springsteen’s Music”
DB #26

Th Apr 24 CS: Nebraska, The Rising
R1: Searching for God at Ground Zero, finish book
R2: Andrew Greeley, “Salvation”
DB #27
Tu Apr 29 CS: 3 short selections: on 9/11  
R1: Monika Hellwig, “Patriotism and Discipleship”  
R2: C. Pramuk, “A Dream of Life: Revisiting Bruce Springsteen’s ‘The Rising’”  
DB #28 / Journal on *Nebraska* or *The Rising*

Th May 1 CS: *Nebraska*, *The Rising*  
R1: David Foster Wallace, “On Life and Work”  
R2: Adolfo Nicolas, SJ, “Challenges to Jesuit Education Today”  
Thesis Paper #5 / DB #29

**FINAL**  
*Art and Spirituality Paper* (turn in during final exam session)

**Review of Important Dates**

_____ Your date to “set the table”

Feb. 4 Thesis #1  
Feb. 25 Thesis #2  
Mar. 25 Thesis #3  

Apr 3, 8, 10, 15 Presentations  
Apr 17 Thesis #4  
May 1 Thesis #5  
May ____ Final: Art and Spirituality Paper

**Suggested websites:**

[www.rockandtheology.com](http://www.rockandtheology.com)  
[www.bustedhalo.com](http://www.bustedhalo.com)  
[www.HopeSingsSoBeautiful.org](http://www.HopeSingsSoBeautiful.org)  
[www.thejesuitpost.org](http://www.thejesuitpost.org)