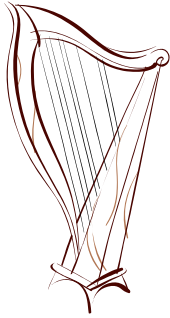


North Park Theological Seminary, Chicago



Worship Arts



Instructor: Michael A. Van Horn, Ph.D.
Adjunct Professor of Theology & Worship
Senior Pastor, Trinity Church, Livonia, MI

mvanhorn@northpark.edu * office: (734) 425-2800** personal(734) 658-2370***

** always try this first, a possible 2-day delay for response, due to travel*

*** Leave message with Secretary *** Emergency only*

Fall 2009 ❖ Mondays 6:30 – 9:30 pm ❖ September - December

COURSE DESCRIPTION

This course considers the arts in worship using historical examples and liturgical theology paradigms. It provides a background on music, drama, dance, visual arts, media and architecture/environment. Criteria for theological, liturgical and aesthetic assessment will be included.

WELCOME TO THE COURSE

The purpose of Worship Arts is to develop a theology of worship and a theologically faithful worship aesthetic while expanding the student's abilities to imagine, use and evaluate various arts as means by which the worshipping congregation is opened to new dimensions of God's unfolding story, to encounter the triune God incarnationally, and continues the process of Christian formation through whole-person worship. The course activities and assignments are intended to develop perceptions and skills on three levels:

- 1) freeing the Christian theological imagination to create and experiment with worship art with pastoral and theological sensitivity to the people of God;
- 2) thinking theologically and critically about the unique characteristics of each art medium and the interpretive challenges each presents for use in worship;
- 3) discerningly use selected art media in to enhance the context of congregational worship. Those taking the course will create, enact, and participate in a Seminary chapel service in which students will use the fruits of their study, creativity and theological reflection.

COURSE GOALS / EDUCATIONAL OUTCOMES

The goals of the course are for the student:

1. To develop a distinctly Christian, biblically faithful, and culturally fitting appreciation for the use of arts within Christian worship.
2. To expand capacities for sensory, emotional, and spiritual perception, including appreciation of art forms within worship previously unconsidered.
4. To stimulate the imagination to work with various arts for interpreting and presenting Scripture.
5. To use the arts effectively, fittingly, and sensitively in the context of Christian worship.
6. To plan, execute, and evaluate a congregational worship service using a specific art media.
7. To articulate principles for evaluating art used in congregational worship, understanding the distinction between “art for arts sake” and “art for God’s sake.”

REQUIRED TEXTBOOKS:

Brown, Frank Burch. *“Inclusive Yet Discerning: Navigating Worship Artfully.”* Grand Rapids: Wm. B. Eerdmans, 2009. ISBN 978-0-8028-6256-3

Jensen, Robin M. *“The Substance of Things Seen: Art, Faith, and the Christian Community.”* Grand Rapids: Wm. B. Eerdmans, 2004. ISBN 0-8028-2796-9

White, James F. & Susan J. White, *“Church Architecture: Building and Renovating for Christian Worship.”* Akron, OH, Order of St. Luke Publications, 1998. ISBN 1-878009-34-6

Woods, Robert & Brian Walrath. *“The Message in the Music: Studying Contemporary Praise and Worship.”* Nashville: Abingdon Press, 2007. ISBN 978-0-687-64564-0

SELECT ONE (your preference):

Best, Harold M. *“Unceasing Worship: Biblical Perspectives on Worship and the Arts.”* Downer’s Grove: InterVarsity Press, 2003.

Brown, Frank Burch. *“Religious Aesthetics: A Theological Study of Making and Meaning.”* Princeton, NJ: Princeton University Press, 1989.

Hipps, Shane. *The Hidden Power of Electronic Culture: How Media Shapes Faith, the Gospel, and Church.* Zondervan, 2005.

Johnson, Todd E. and Dale Savidge. *“Performing the Sacred: Theology and Theatre in Dialogue”* Grand Rapids: Baker Academic, 2009.

continued...

Schmit, Clayton J. *“Too Deep for Words: A Theology of Liturgical Expression.”*
Louisville/London: Westminster John Knox Press, 2002.

Schultze, Quentin J. *High-Tech Worship? Using Presentational Technologies Wisely.*
Baker Book House, Co., 2004.

Torgerson, Mark A. *“An Architecture Of Immanence: Architecture For Worship And Ministry Today” (Series - Calvin Institute Of Christian Worship Liturgical Studies).*
Grand Rapids: W. B. Eerdmans, 2007.

COURSE REQUIREMENTS

(1) Participation: Alert attendance at each class gathering. One class (3 hrs) may be missed (no excuses required), two missed classes will affect grade, more than three will result in dismissal (in any case, student is accountable for all missed content). Complete all assigned readings and participate actively and graciously in class discussions and activities (without dominating). (10% of Grade)

(2) Book Reading/Summary: Students will complete assigned readings of all required textbooks plus one chosen from the list above (choose one). Each summary will be approximately 1200 words with an initial paragraph describing the scope and purpose of the author’s book, plus a summary paragraph for each chapter or major section indicating the content and contribution to the whole, with a summary paragraph of theological and practical evaluation. Do not waste words. The professor’s primary interest is to assess your understanding of the text and your thoughtful, informed evaluation of the content (personal and anecdotal comments should be kept to a bare minimum). Summary of “extra” book selected by student will be handed out the class. (25% of the grade).

3) Church Arts Evaluation: a) Student will visit two good examples of worship spaces to observe, assess, and evaluate the use of art/architecture from the perspective of a theologically informed aesthetic of worship. Student will compose a 1000 word evaluation of each experience (it is expected that each student attend a worship service at each space, so as to observe how the space is used and contributes to the act of worship). Student is strongly encouraged to interview a pastor or worship leader to gain insight into the space. (15% of Grade)

Or,

b) Student will attend two worship dissimilar worship services (outside his or her own church) which will afford the opportunity to evaluate the use of arts (dance, music, visual arts, media, etc.) from the perspective of a theologically informed aesthetic of worship, composing a 1000 word evaluation of each experience (it is highly recommended that each student attend a worship service at each church, so as to observe how the arts are used and contribute to the act of worship). Student is strongly encouraged to interview a pastor or worship leader to gain insight into the use of arts. (15% of Grade)

4) Group Chapel Worship Project: Each student will be assigned to a team which will plan, prepare, and implement a worship service with full responsible use of the arts as represented by the gifts present in the team. The final third of each class will be given to the planning of this service. The service will be celebrated in the Seminary Chapel among a gathering of peers. This service will be theologically and seasonally appropriate, true worship and not merely a “performance,” with the use of the arts thoughtfully and faithfully integrated into the worship of God. Some appropriate seasonal themes are: All Saint’s Day (first week of November), Thanksgiving Day (fourth week of November), Advent (first or second week of December), or some other (approved) theme. Chapel dates TBA. (25% of Grade)

5) Class Presentation: a) Student will present a scholarly thesis on a theme pertinent to the topic of worship arts. This may be an historical analysis of the use of the arts in the Church, a theological evaluation of some aspect of worship arts, or some other relevant project. Printed outline or summary will be given to class. *Should contain a bibliography of no less than 3 books and two articles. Topic must be approved by professor no less than 5 weeks prior to completion. Presented in class on assigned date (no less than 30, no more than 45 minutes). (25% of Grade)

Or,

b) Student will create/design/plan/implement some example of a form of art for use in worship with an annotated description and explanation of the project in the theological/aesthetic terms discussed in this course. This might be (but is not limited to): design a worship space, create seasonal liturgical décor for a worship space, create and integrate liturgical dance into a worship service, design theologically appropriate bulletin art for the church year, create a multi-media backdrop for a worship service, compose a requiem mass for nose flute, construct a modern cathedral from Q-tips, etc. (use your gifts and imagination – may be a joint project with another student with professor’s approval). Project should involve similar investment and preparation as the above (a) thesis, an with outline or summary given to class. *Should contain a bibliography of no less than 2 books and two articles. Idea must be approved by the professor no less than 5 weeks prior to completion. Presented in class on assigned date (no less than 30, no more than 45 minutes). (25% of Grade)

GRADING AND CLASS ETIQUETTE

All papers must be typed, in proper form (with notations and bibliography), with necessary information on cover (student name and box # on top right corner, title (and/or name of book reviewed when pertinent), date, etc., stapled or appropriately attached together. Appearance does matter. Please be warned that absence of any of these details will affect grade, as will grammar, spelling, clarity, fairness and style. Students are strongly encouraged to keep a copy of all assignments (both electronic and hard copy), to ensure self-protection against loss.

Use of computers in class: Students are permitted to bring laptop computers to class for the sole purpose of note-taking and ordering online gifts for the professor. Online access will be prohibited except at the express direction of the professor. Any use of computers for e-mail, text-messaging, twittering, doing extraneous projects, playing Pac-Man (or whatever it is you kids do nowadays) or other forms of entertainment during class will result in the banishment of your computer to outer darkness, where there will be much weeping and wailing and gnashing of teeth – or some other suitable judgment. You will be next.

Academic dishonesty is bad. Plagiarism or cheating will be taken as a serious offense (note that this includes items taken from online sources). You must *a/ways* cite borrowed ideas or words. Please refer to the NPTS Academic Handbook for policies regarding this matter. It won't be pretty.

DUE DATES:

- Brown Summary – *September 14 * (at start of class)*
- Jenson Summary – *October 5 **
- Woods/Walrath Summary – *26 **
- White Summary – *November 9 **
- Student-Selected Book Summary – *November 30 **
- Group Chapel – On Assigned Dates
- Church Arts Evaluation – Last Class Meeting – *December 14 **
- Class Presentation – Assigned Dates, last 4-5 weeks of class.

PROJECTED CLASS LECTURE:

- I. It Was Good: *The Aesthetics of Creation and Humanity as Homo Adorans*
- II. Idolatry and Art: *A Revealed Aesthetic of Worship?*
- III. I Saw the Lord: *Full Sensory Worship & the Missio Dei of the Triune God*
- IV. His Appearance Was Like...: *Theocentric Worship*
- V. Worthy is the Lamb: *Christocentric Worship*
- VI. Seven Blazing Lamps: *Pneumatocentric Worship*
- VIII. Torah, Truth, & Table Fellowship: *the First Emergence (pre-100–313)*
- VIII. Monks, Monuments, & Mystery: *the Second Emergence (313-1517)*
- IX. Reform, Rationalism, & Revival: *the Third Emergence (1517-1903)*
- X. Plurality, Politics, & Post-Modernity: *the Fourth Emergence (1903-Present)*

- XI. With Harp and Lyre (etc.): *Music and Song*
- XII. A Place Fit for God: *Architecture & Worship Space*
- XIII. I Saw Heaven Opened: *Visual Arts*
- XIV. A Time to Dance: *Embodiment and Dance*

FALL 2009 COURSE CALENDAR:

Week One: August 24

Week Two: August 31

Week Three: September 7 –
Labor Day (No classes)

Week Four: September 14

Week Five: September 21

Week Six: September 28

Week Seven: October 5

Week Eight: October 12

Week Nine: October 19 (Mid Term)

Week Ten: October 26

Week Eleven: November 2

Week Thirteen: November 9

Week Fourteen: November 16

Week Fifteen: November 23

Week Sixteen: November 30

Week Seventeen: December 7

Week Eighteen: December 14

(Last Day of Class)

SELECT BIBLIOGRAPHY

Adams, James Luther and Yates, Wilson. *The Grotesque in Art and Literature: Theological Reflections*. Grand Rapids: Wm. B. Eerdmans.

Pat B. Allen. *Art is a Way of Knowing*. Shambhala, 1995.

Nancy Azara. *Spirit Taking Form : Making a Spiritual Practice of Making Art*. Red Wheel Press, 2002.

Begbie, Jeremy S. *Resounding Truth: Christian Wisdom in the World of Music*. Grand Rapids: Baker Academic, 2007.

Alla Bozarth-Campbell. *The Word's Body: An Incarnational Aesthetic of Interpretation*. Birmingham: The University of Alabama Press, 1979.

Brown, Frank Burch. *Good Taste, Bad Taste, Christian Taste*. New York: Oxford University Press, 2000.

Best, Harold M. *"Unceasing Worship: Biblical Perspectives on Worship and the Arts."* Downers Grove, IL: Inter-Varsity Press, 2003.

Chinn, Nancy. *Spaces for Spirit: Adorning the Church*. Chicago: Liturgy Training Publications, 1998.

- Crowley, Eileen D. *Liturgical Art for a Media Culture*. Collegeville, Minnesota: Liturgical Press, 2007. ISBN 978-0-8146-2968-0
- Dyrness, William. *Visual Faith: Art, Theology and Worship in Dialogue*. Grand Rapids: Baker Book House, Co., 2001.
- Eusden, John Dykstra and John H. Westerhoff III. *Sensing Beauty: Aesthetics, the Human Spirit, and the Church*. Cleveland: United Church Press, 1998.
- Hipps, Shane. *The Hidden Power of Electronic Culture: How Media Shapes Faith, the Gospel, and Church*. Zondervan, 2005.
- Huey-Heck, Lois and Jim Kalnin. *The Spirituality of Art*. Northstone, 2006.
- Krahn, Karmen and James, Leslie. *Proclamation by Design: The Visual Arts in Worship*. Scottsdale, Pennsylvania: Herald Press, 2008.
- Kropf, Marlene and Kenneth Nafziger. *Singing: A Mennonite Voice*. Herald Press, 2001.
- Lawrence, Kenneth, editor. *Imaging the Word: An Arts and Lectionary Resource*. Three volumes. United Church Press, 1994-1996. (On worship shelf reserve)
- Miles, Margaret R. *Image as Insight: Visual Understanding in Western Christianity and Secular Culture*. Beacon Press, 1985.
- Morgan, David. *Visual Piety: A History and Theory of Popular Religious Images*. University of California Press, 1998. (also available as an e-book)
- O'Grady, Ron, editor. *Christ for All People: Celebrating a World of Christian Art*. Orbis Books, 2001.
- Parker, Alice. *Melodious Accord*. Liturgy Training Publications, 1991.
- Roncace, Mark and Gray, Patrick. *Teaching the Bible Through Popular Culture and the Arts*. Atlanta: Society of Biblical Literature, 2007. ISBN 978-0158983244-2
- Rosser, Aelred. *A Word That Will Rouse Them: Reflection on the Ministry of Reader*. Liturgy Training Publications, 1995.
- Saliers, Don E. *Worship Comes to Its Senses*. Abingdon Press, 1996.
- Sample, Tex. *Powerful Persuasion: Multimedia Witness in Christian Worship*. Nashville: Abingdon Press, 2005.
- Schultze, Quentin J. *High-Tech Worship? Using Presentational Technologies Wisely*. Baker Book House, Co., 2004.
- Van Dyk, Leanne, editor. *A More Profound Alleluia: Theology and Worship in Harmony*. Grand Rapids: Wm. B. Eerdmanns, 2005.
- Zelanski, Paul and Mary Pat Fisher. *The Art of Seeing*, Third Edition. Prentice Hall, Inc., 1994.

“Splendor and honor and royal power are Yours by right, O Lamb that was slain, for with Your blood You have redeemed for God people from every family, language, people, and nation... AMEN.”
Rev. 5:12

