

CHMN 523

# WORSHIP: WORD AND MUSIC

*June 3–7, 2018*

Version: 3/14/18

*David Williams, PhD*



Andrews  
University  
Seek. Affirm. Change.

# Andrews University

CHMN 523

## WORSHIP: WORD AND MUSIC

SUMMER SEMESTER 2018

---

### GENERAL CLASS INFORMATION

---

Class acronym:	CHMN523
Class Name:	Worship: Word and Music
Semester & Year:	Summer Semester, 2018
Class location:	Chan Shun Hall, Garber Auditorium
Class time/day:	<b>Sunday 3-7 pm;</b> Monday: 8-12 noon; 1:30-6 p.m. Tuesday: 8-12 noon; 2:00-8:00 p.m. Wednesday: 8-12 noon; 1:30-6:00 p.m. Thursday: 8-12 noon; 1:30-3:30 p.m.
Credits offered:	2-3

---

### INSTRUCTOR CONTACT

---

Instructor:	David A. Williams, PhD
Telephone:	269-471-6021
Email:	wdavid@andrews.edu
Office location:	Christian Ministry Suite, S229
Office hours:	By appointment

---

### COURSE DESCRIPTION

---

#### ***CHMN523 Worship: Word and Music***

Explores the theology of worship and the interrelatedness of preaching, music, worship environment and other elements of corporate worship. Various worship styles and practices are considered and principles are presented that guide worship within local contexts.

This course is an introduction to the theological principles and practices of Christian worship and worship music. It establishes a biblical foundation for a theology of worship and liturgy, and the relationship between God's Word and music in the worship experience. The history of Christian worship and music provides the student with a broad perspective when planning worship and dealing with conflict when it arises. The course focuses on pastoral leadership in worship ministry and the central issues involved in effective worship leading and planning. Within the broader context of worship ministry, special emphasis is placed on music's role in diverse worship contexts.

---

## SYLLABUS REVISION STATEMENT

---

The instructor reserves the right to revise the syllabus for the benefit of the learning process with appropriate notification to the students.

---

## OUTCOMES

---

### ***MA in Pastoral Ministry (MAPM) English & Spanish Program Outcomes (PO)***

1. Delivers effective biblically based sermons.
2. Demonstrates proper biblical interpretation skills.
3. Understands the historical–theological development of the Adventist Church.
4. Capable of training church members for evangelism.
5. Demonstrates an understanding of how to empower church members for leadership.
6. Capable of reaching specific social groups.

### ***Masters of Divinity (MDIV) Program Outcomes***

1. Demonstrate spiritual growth through the use of spiritual disciplines.
2. Explain Scripture in an exegetically and theologically sound manner from an Adventist perspective.
3. Engage in biblical and theological reflection as the basis for ministry.
4. Design and lead biblically, theologically sound and contextually relevant public worships that incorporate calls to a decision for Christ and membership in the Seventh-day Adventist Church community.
5. Apply the principles of pastoral care to all aspects of ministry.
6. Equip congregations for effective, ethnic, and cross-cultural mission and ministry.
7. Demonstrate advanced understanding of Christian history; Seventh-day Adventist history; theology and practice; and the influence of Ellen G. White on Adventist history, theology, and lifestyle.

### ***MA in Youth and Young Adult Ministry (MAYYAM) Program Outcomes***

1. Articulates effectively a theology and philosophy of youth ministry.
2. Uses appropriate methodologies to disciple youth and young adults.
3. Understands youth and young adult culture relevant to its application in the biblical discipleship process.
4. Engages consistently in biblical devotional habits to be open to the transforming work of the Holy Spirit in his or her life.
5. Develops youth ministry for the broader church.
6. Advocates for youth and young adults and for effective ministries for them.

---

## STUDENT LEARNING OUTCOMES (SLO)

---

### The student should be able to:

1. Explain a theology of worship, liturgy, music and worship ministry from Scripture and Ellen White.
2. Possess principles and methods for planning corporate worship.
3. Plan a meaningful worship experience for a diverse congregation.
4. Experience and reflect upon worship outside of the Adventist context.
5. Develop greater personal biblical and spiritual growth in personal and corporate worship.
6. Know how to evaluate and teach the faith through worship practices.

---

## TEXTBOOKS, RECOMMENDED READINGS AND SELECTED BIBLIOGRAPHY

---

### Required:

1. Cherry, Constance M. *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services*. Grand Rapids, MI: Baker Academic, 2010. (320 pp) **(Only for those taking the course for 3-credits—this is all MAPM students.)**
2. Doukhan, Lilianne. *In Tune with God*. Hagerstown, MD: Autumn House Publishing, 2010. (300 pp)
3. Read **ALL** the following which are also available on Learning Hub:

Harold Best: [“Authentic Worship and Faithful Music Making.”](#)

Fernando Canale: [“Principles of Worship and Liturgy.” Journal of the Adventist Theological Society.](#)

Denis Fortin: [“Ellen G. White’s Theology of Worship and Liturgy.”](#)

### Recommended:

The selected bibliography at the end of this syllabus provides further reading that may be useful, depending on your particular ministry needs and interests.

---

#### PRE-INTENSIVE REQUIREMENT DETAILS

---

**(See Assessment Guidelines, beginning on p. 9, for more information)**

1. Read the following book:

Doukhan, Lilianne. *In Tune with God*. Hagerstown, MD: Autumn House Publishing, 2010. (300 pp)

**20 hours**

**See pp 12-13 regarding how to report your reading and the writing of discussion questions.**

2. Read **ALL** the following which are also available on Learning Hub:

**3 hours**

Harold Best: ["Authentic Worship and Faithful Music Making."](#)

Fernando Canale: ["Principles of Worship and Liturgy." Journal of the Adventist Theological Society.](#)

Denis Fortin: ["Ellen G. White's Theology of Worship and Liturgy."](#)

**See pp 12-13 regarding how to report your reading and the writing of discussion questions.**

3. See pp 12-13 for information about pre-intensive lectures and quizzes.

---

#### REQUIREMENTS DURING COURSE INTENSIVE

---

**See pages 7 – 8.**

---

#### POST-INTENSIVE REQUIREMENT DETAILS

---

(3-Credit) Read the following book (see page 18):

Cherry, Constance M. *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services*. Grand Rapids, MI: Baker Academic, 2010. (320 pp) **20 hours.**

**All Students: See pages 14-19 for additional assignments**

<b>Intensive Class Schedule</b>			
<b>Schedule for class meetings: June 3-7, 2018</b>			
			Running total
Sunday	3-7 p.m.	4 hours 4	4
Monday	8:00-12:00 p.m. 1:30-6:00 p.m.	4 hours 4.5 hours 8.5	12.5
Tuesday	8:00-12:00 p.m. 2:00-8:00 p.m.	4 hours 4 hours 8	20.5
Wednesday	8:00-12:00 p.m. 1:30-6:00 p.m.	4 hours 4.5 hours 8.5	29
Thursday	8:00-12:00 p.m. 1:30-3:30 p.m.	4 hours 2 hours 6	35
Pre-session	Lectures to be viewed on Learning Hub	10 hours 10	45

### **Credit-Hour Definitions**

A professional 3-credit course taken at the Seventh-day Adventist Theological Seminary requires a total of 135 hours for course lectures, reading requirements and written assignments.

Estimated Time for this Class—MAPM---3 credit (135 hours)		
Class Lectures face to face	35	45 hours total
Pre-Session Online Lectures	10	
Independent Completion of Assignments		
Pre-Intensive Reading/Online Discussion	23 hours	
Quizzes	4 hours	
Take-Home Exam	4 hours	
Post-Intensive Reading/Online Discussion	20 hours	
Worship Planning Project	12 hours	
Liturgy Paper/Field Trip	27 hours	
Total Hours	135 hours	

GUIDELINES FOR SPECIFIC ASSIGNMENTS	
Average reading speed:	15-20 pages/hour for light reading not to be tested on
	10-15 pages/hour for heavy reading for exams or Bible Commentaries
Writing time:	2.5 – 3 hours/double spaced page, from start to finished product
Reflective Writing Assignment:	0.5 hour per page

---

**TOPICS AND ASSIGNMENTS**

---

Date	Time	Total Time	Class Topic	Assignments Due
Pre-Session Lectures		10	Lectures Log Articles & Doukhan	Quizzes after each lecture during Pre-Intensive.
Sunday 6/3/18	3:00–7:00 pm	14	Hymn Assignment Seven Streams (SS) 1 Local Bulletins & 5-fold Pattern Getting Practical	Pre-Session Work Due 1. Articles Log/Discssns 2. Doukhan Log 3. Lectures Log
Monday 6/4/18	8:00-10:00 am	16	SS2 Lecture 11: Music, Theology, & Ministry	
	10:00 am-12:00 pm	18	Enlivening Scripture in Worship (G) Practice Call to Worship for Tuesday	
	1:30-3:30 pm	20	SS3 Getting Practical (G) Using the Hymnal and SongSelect	
	3:30-6:00 pm	22.5	“In the Name of God” video Group Discussion	
Tuesday 6/5/18	8:00-9:00 am	23.5	SS4 Review of Hymns Rehearse Call to Worship	5a. Rough Draft of Hymn
	9:30-10:20 am	24.5	Seminary Tuesday Worship	

	10:30 am-12:00 pm	26	Discussion about Tuesday Worship Lecture 12: Phenomenology of Music	
	2:00–4:00 pm	28	Lecture 12, cont. Liturgical Theology Paper Requirements	
	4:00–8:00 pm	30	<b>Field Trip to Basilica of the Sacred Heart,</b> University of Notre Dame for Daily Mass at 5:15 pm (load bus at 4:00 pm)	
Wednesday 6/6/18	8:00–10:00 am	32	SS5 Lecture 13: Meaning in Music	
	10:00am – 12:00pm	34	Doukhan (G)	
	1:30–3:30	36	SS6 Lecture 14: Music and Morality	
	3:30–6:00 pm	38.5	Group Discussion Class Discussion	
Thursday 6/7/18	8:00-11:00 am	41.5	SS7 Lecture 16: Worship & Music Ministry Worship Committee	<b>5b. Final Draft of Hymn</b>
	11:00 am-12:00 pm	42.5	Resources, Copyright, & Technology	
	1:30-2:30 pm	43.5	Worship Coordination Team	
	2:30–4:00 pm	45	Hymn-sing at Seminary Chapel	
Friday, 6/15/18			<b>Final Exam, (Take Home Essay) on Worship, Liturgy, Music, and Ministry</b>	
Friday, 6/29/18			<b>6. Liturgical Theology Paper (3-Credit)</b>	
Friday, 7/13/18			<b>7. Post-Session Book (Cherry) (3-Credit)</b>	
Friday, 7/27/18			<b>8. Worship Planning Project</b>	

When due dates fall on a weekend, please submit by the following Monday. I have simply tried to make due dates easy to remember. REMEMBER: Post-Session Assignments are always due **every two weeks, on Fridays before sundown.**



---

## GRADING AND ASSESSMENT

---

### Credit-Hour Definitions

A professional 3-credit course taken at the Seventh-day Adventist Theological Seminary requires a total of 135 hours for course lectures, reading requirements and written assignments. For this course, the instructor estimates that the total hours will be distributed in the following activities:

	<b>MAPM/MDiv <u>3-credit</u></b>	<b>MDiv/MAYYAM <u>2-credit</u></b>
• Pre-Session Lectures:	10 hours	10 hours
• Pre-Session Articles	3 hours	3 hours
• Pre-Session Book (Doukhan)	20 hours	20 hours
• Class Lectures:	35 hours	35 hours
• Final Exam/Quizzes:	8 hours	8 hours
• Worship Planning Project:	14 hours	14 hours
• Liturgy Paper/Field Trip:	25 hours	
• Post-Session Book (Cherry)	20 hours	
<b>Total:</b>	<b>135 hours</b>	<b>90 hours</b>

### Criteria for Grades

- Critical engagement with course material. Demonstrate that you have critically read the required reading and have thoughtfully processed classroom lectures and discussions. You can only be graded on knowledge that is apparent in the assessments you submit. Whenever referencing assigned reading, you must **indicate the author and page number(s)** – e.g., “(Doukhan, 17).”
- Creative integration of course material and ministry praxis. Provide evidence that you understand the relationship between course material and your worship ministry practices. Apply theoretical and theological material in a way that indicates pastoral sensitivity regarding the people you serve in a given context.
- Excellent language and grammar. There is an expectation that a person who holds a Master’s degree will have advanced written language skills, particularly in the language in which their Master’s was taught. Thus, no special consideration will be given to students who speak English as a second language or native-English speakers who struggle with written English. Such students are advised to seek assistance from Andrews University’s writing lab or secure the services of a professional academic editor prior to the submission of their assessment.
- Evidence of focused and thorough attention to assignment guidelines. Assessment items in this course are designed to facilitate critical thinking about the central issues that shape worship ministry praxis. Be sure to follow the guidelines provided and answer the questions asked. **You cannot receive credit for writing that does not contribute, in a focused way, to the assignment.**

## Paper Standards

- **All papers must be submitted electronically.**
- **Font:** All type-written assignments must be in Times New Roman font, 12 pt.
- **Papers must be submitted in MS Word (.docx) format or Portable Document Format (PDF).** The Worship Schedule and the Reading/Viewing Logs require the PDF format.
- **Document titles:** Please include your name and title of the assignment, such as Williams–Worship Rationale.docx.
- **Plagiarism will NOT be tolerated.** All sources must be adequately cited. Plagiarism will result in an F in the course. Please use the following guideline for in-text citation: Any idea that does not belong to the student must be cited. As a general rule, it is better to summarize a statement from a source than to quote. Summaries and quotations of other's thoughts must be cited. The proper format is: **Statement (Source, Page number).** Direct quotation: "A quotation without citation is plagiarism" (Williams, 8). Summarized statement: Professors at Andrews University teach that it is plagiarism when a source is used without giving proper citation (Williams, 8).

## Assessment Submission

**All assignments are to be uploaded to Learning Hub.** Do NOT email your assignments. If Learning Hub is down, please contact the instructor. If Learning Hub fails at the time of your due date, your email will verify that you contacted the instructor. When Learning Hub comes available again, you can submit your assignment without penalty.

## Late Submission

Late assignments incur a loss of 10% per day.

## Grading Scale

100-93%	A	82-80%	B-	69-60%	D
92-90%	A-	79-77%	C+	59-0%	F
89-87%	B+	76-73%	C		
86-83%	B	72-70%	C-		

## Other Guidelines

### 3-Credit Course Assessment Points

1.	Pre-Session Lectures	5%
2.	Pre-Session Articles	5%
3.	Pre-Session Book (Doukhan)	10%
4.	Intensive	5%
5.	Lecture Notes	5%
6.	Hymn Composition	5%
7.	Quizzes	10%
8.	Final Exam	10%
9.	Worship Planning Project	20%
10.	Liturgical Theology Paper	15%
11.	Post-Session Book (Cherry)	10%
<b>Total</b>		<b>100%</b>

## 2-Credit Course Assessment Points

1.	Pre-Session Articles	5%
2.	Pre-Session Book (Doukhan)	10%
3.	Pre-Session Lectures	5%
4.	Intensive	10%
5.	Lecture Notes	5%
6.	Hymn Composition	5%
7.	Quizzes	15%
8.	Final Exam	20%
9.	Worship Planning Project	25%
<b>Total</b>		<b>100%</b>

**Extra Credit: All assignments turned in at least 24 hours before their due date will receive 5 extra credit points (Articles, Lectures, Doukhan, Cherry, Final, WPP, LTP).**

### Note:

The readings are intended to help you process and apply course reading. You are not expected to agree with everything advocated by assigned and recommended authors. You are expected to critically engage with the authors' proposals and assess their relevance for your ministry context.

### Reading/Video Logs:

All reading and video assignments require a reading log in which the seminarian records the date, pages and time spent reading. An excel template will be provided on Learning Hub. Please submit document as PDF.

Example:

(Your Name)			
CHMN523 "Worship: Word & Music			
<u>Date:</u>		<u>Assignment:</u>	
(Due Date)		Reading Report	
<u>Title of book/article, volume, pages:</u>	<u>Pages Read:</u>	<u>Date:</u>	<u>Hours</u>
(Insert as many rows as you need)			
<b>GRAND TOTALS:</b>		<b>xxx pages</b>	<b>xx hours</b>
I certify that all of the above information is true and accurate.			
Signature:		Date:	

Three (3) discussion questions (Doukhan ONLY):

### **Pre/Post Session ONLINE Discussions**

ONLINE Discussions are required for the Pre- and Post-Session Readings:

Pre-Session: 3 Articles

Post-Session: Cherry

It is essential and imperative that you have completed Pre-Session readings, reading logs, and discussions online BEFORE the Intensive.

You will be assessed on the total time and pages read. If you finish ahead of time, you may go back and re-read sections, or read in another book in the Selected Bibliography.

For each of the reading assignments, please complete a reading log for each date, time, duration, and pages.

**PLEASE NOTE: Doukhan will be discussed in-person at the Intensive.**

**1. Pre-Session Articles (3 hours reading total):**

(SLO 1-2, 4-5; MAPM PO 1-3; MDiv PO 3-4, 6-7; MAYYAM PO 2-5)

Read the ALL articles by Best, Fortin, and Canale. Keep a combined reading log, recording pages read, dates read, and cumulate hours.

- 20 points total
- 10 points for Log (10 for hours; 10 for pages)
- 10 points for Video discussion: Students must give a 2-3 minute video synopsis of the 3 articles (5 pts), followed by giving video, audio, or textual feedback to at least one other student (5 pts).

**2. Pre-Session Book, *In Tune with God*, by Lilianne Doukhan (20 hours reading):**

(SLO 1-2, 4-5; MAPM PO 1-3, 5-6; MDiv PO 3-4, 6-7; MAYYAM PO 2-5)

Read Lilianne Doukhan's book, *In Tune with God* (300 pages). The book is organized in five major sections. Seminararians should spend adequate time to especially understand the first two sections. Keep a reading log, recording pages read, dates read, and cumulate hours.

- 50 points total
- 35 points for Log (17.5 for hours; 17.5 for pages)
- 15 points for 3 discussion questions: ON READING LOG, please give three prepared discussion questions to share with your colleagues at the Intensive. These questions should prompt active conversation, analysis, synthesis, or application. They should not be simplistic right/wrong, yes/no type of answers.

**3. Pre-Session Lectures (10 hours)**

(SLO 1-2, 4-6; MAPM PO 1-2, 5-6; MDiv PO 1-3, 5-7; MAYYAM PO 1-6)

Students will log 10 hours of viewing lectures. Students will log their viewing of the lectures using the Reading Log template (see page 12). 100 points, 10 points per hour/lecture.

**4. Lecture Notes**

(SLO 1-2, 4-6; MAPM PO 1-2, 5-6; MDiv PO 1-3, 5-7; MAYYAM PO 1-6)

All students must take notes for all lectures, including the online video lectures.

- Notes must represent student's own writing, not only verbatim from the lectures.
- Not all notes must be in sentence form, though they should be substantial enough to recall the information.

Notes must be type-written and submitted to Turn-It-In. 100 points

\*\*\*Students will receive 25 extra credit points by first hand-writing all notes, then typing them into digital notes.

## 5. **Quizzes**

(SLO 1-2, 5; MAPM PO 2-6; MDiv PO 1-4, 6-7; MAYYAM PO 1-6)

During the pre-intensive time, you will be prompted to take a quiz after viewing each online lecture. Some quizzes will only allow 1 attempt. Others may allow 2 attempts. Quizzes will be based upon the lectures.

During the Intensive, one quiz will be posted, on the Learning Hub, corresponding to the lectures from that day.

Quiz length will vary depending on the content. Some review questions will regularly be given. They will feature multiple choice, simple answer, and true and false.

Pre-Session quizzes will remain open until the Monday of the Intensive, allowing some to finish Sunday night. During the Intensive, the quiz will be opened following class and be available until 8:00 am the next morning. You must be finished with the quiz by 8:00 am, otherwise, the system will save only what you have completed so far. It is advised that you begin your quiz no later than 7:30 am.

The quizzes are designed to prepare the student for the final exam.

## 6. **Hymn Composition**

(SLO 3, 5; MAPM PO 1-2; 5-6; MDiv PO 1-4; 7; MAYYAM PO 2-4)

Students will be asked to compose a hymn (text, NOT tune) following specific conventions of hymnody: Long Meter, Iambic Tetrameter, Four Lines, with a Rhyme Scheme of AABB. A need exists for new hymn texts to be written that are relevant for the present culture and are biblically and theologically sound. Today's seminarians possess the skills for bringing renewal to the world church through meaningful new songs. Please see Learning Hub for a document to help you get started. (25 points)

This assignment takes place wholly within the Intensive. No preparation is necessary. The instructor will ensure that everyone completes this assignment with success!

## 7. **Final Exam**

(SLO 1-2, 5; MAPM PO 2-6; MDiv PO 1-4, 6-7; MAYYAM PO 1-6)

Students will be asked to write an essay on the theology and practice of worship, liturgy, music, and ministry. This essay will represent a synthesis of knowledge and experience learned through the course, readings, lectures, and personal study of Scripture and Spirit of Prophecy.

Students should include relevant biblical and Ellen White references throughout the essay. Students should write in their own voice with their audience being a local congregation. Students must synthesize the course material in a way that communicates course principles in language a local church will understand. The goal of this assignment is to give a meaningful representation of the *student's* thinking and practice for worship, liturgy, music, and ministry.

Students are welcome to seek the instructor for questions. The essay is to be 5-6 pages, double-spaced, Times New Roman.

The Essay must be presented in four sections, being assessed by the following criteria:

- **Worship (20):**  
Definition: Clearly state what worship is. Several conceptual definitions and key terms for worship should be given.  
Sacrifice: Discuss the theology of Christ's sacrifice and how it relates to humanity's sacrifice in worship.  
Orientation: Discuss the focus, response, and center of worship.  
Scripture/EGW: Establish and support statement throughout with Inspiration.
- **Liturgy (35):**  
Definitions: Clearly state what liturgy is. Several conceptions of liturgy should be given.  
Sanctuary: Christ's high priestly ministry must be clearly established and ground the entire statement. His ministry should be clearly connected to the rest of the paper. The heavenly sanctuary and its implications on true biblical worship and liturgy must be substantiated.  
Transcultural Order: The biblical order for liturgy must be given, drawing on Christ's ministry and the heavenly sanctuary as well as the numerous theophanies in Scripture.  
God's Presence: Give an Adventist ontology of God's Presence in the service, giving particular attention to Christ's liturgy, and the role of Scripture and the Holy Spirit.  
Liturgical Theology: Explore in practical terms the dynamics of *lex orandi*. In particular, give the worship cycle of music and liturgy and how it affects the spiritual identity of the worshiper.  
Lessons from History: Give practical lessons from worship history, particularly from Adventist history.  
Scripture/EGW: Establish and support statement throughout with Inspiration.
- **Music (35):**  
Definitions: Clearly state what music is from phenomenological and cultural perspectives.  
Purpose: State the purpose of music in worship and liturgy.  
Effect: Give clear statements toward the objective effect of music on humanity.  
Meaning: Discuss how we may arrive at meaning in music based on history, culture, and experience.  
Morality: Indicate whether music is moral, amoral, or dynamic, supporting your statement with clear reasoning, and as a conclusion to the preceding statements.  
Lessons from History: Give practical lessons from history that may inform the rest of your music section of the essay.  
Scripture/EGW: Establish and support statement throughout with Inspiration, and other sources, if necessary.
- **Ministry (10):**  
Practice: Make application to the practice of public worship, and collaborative ministries, including the worship committee, praise teams, worship teams, and inclusion of a diversity of music such as Hawn's 7 streams.  
Multi-Cultural/Generational: Give clear statements toward an inclusive multi-cultural and multi-generational worship ministry.

A rubric is available on LearningHub. Each sub-category is worth 5 pts, for a total of 100 pts. Students will be sure to cover all categories mentioned for full credit. PLEASE give headings to your paper to aid in communication and ease of grading.

**8. Field Trip (All Students) & Liturgical Theology Paper (3-Credit Students ONLY)**  
(SLO 4, 6; MAPM PO 2-3, 4, 6; MDiv PO 3, 7; MAYYAM PO 2-3)

**NOTE: All students attend field trip and participate in discussion on experience.  
ONLY 3-credit students will write a paper on the experience.**

This experience consists of the student's personal attendance and presence at an entire service, giving a detailed description and analysis of a liturgy outside the Adventist tradition. The paper must be based on a participant observation at a Christian liturgy. Past experiences will not be accepted. If a student is unable to attend the field trip, the student may attend a liturgy at one of the following traditions: Anglican, Disciples of Christ, Episcopalian, Greek Orthodox, Mennonite, Pentecostal, Quaker, Lutheran or Roman Catholic. Students who wish to attend a liturgy in a tradition not listed above need to request permission from the instructor.

**Field Trip:**

The professor has arranged for the entire class to attend Tuesday evening (5:15pm) Daily Mass at the Basilica of the Sacred Heart on the campus of the University of Notre Dame. You are not required to fully participate in the service, but you must be present during the entire liturgy. Remember to be a respectful guest. If you do take notes during the service, **be discreet** so as to avoid distracting other worshipers. It may be best to take mental notes and write them down after the experience. Be sure to read the instructions below before conducting your participant observation.

The paper must be 9-12 pages (double-spaced) and must include the following details with the corresponding headings:

i. **Introduction and Overview**: Short introduction to the paper: State what you will cover and your major thesis for the paper. Overview: Name and address of the church visited; date of visit and name of the congregation's pastor/minister/priest.

ii. **Summary of Beliefs** (2-3 pages):

Provide a short summary of the tradition's general beliefs, giving particular attention to the tradition's beliefs about worship, liturgy, and music. Consult the official web site of the denomination, congregation, or diocese. Other resources include the *Encyclopedic Dictionary of Religion* [BL 31.E44 1979], *The New SCM Dictionary of Liturgy and Worship* [BV173 .N483 2002] and, if Catholic, resources from USCCB.org. Citations from unreliable or non-academic websites, such as Wikipedia, will not be considered. The student may also consult *How to Be a Perfect Stranger: The Essential Religious Etiquette Handbook* [Center for Adventist Research BJ2010.H68 2002].

iii. **Description** (2-3 pages): Provide a detailed description of the liturgy. Briefly address as many of the following (15) questions as possible, avoiding all evaluative comments: Who is present? How are they dressed? Where do they sit? What do you see? What do you notice about the architecture? What symbols are most prominent? What sounds do you hear? What is the music like? How is it used? What are the ritual actions and gestures of

the worship leaders and worshipers? In what ways do worshipers participate? How is the liturgy structured? How much time is spent on each aspect of the liturgy? What words are emphasized? How is Scripture used?

iv. **Analysis** (2-3 pages): Then, analyze the liturgy by addressing the following (5) questions and giving specific examples: How is the liturgy participatory? How does the liturgy communicate and embody the Gospel? Does the liturgy emphasize vertical (God-worshiper) interaction or horizontal (worshiper-worshiper) interaction? What does the liturgy and liturgical space suggest about the relationships between worshipers, between worshipers and clergy, between worshipers and God? How clearly do the liturgical facets described above communicate and embody the congregation's or denomination's beliefs?

v. **Reflection** (2-3 pages): Briefly answer the following (4) reflection questions: What one aspect of the liturgy did you most appreciate? Based on the reading you have done for this course, what is one way that the congregation might more clearly reflect their beliefs in the way they worship? What is one insight you have gained from your reading that this participant observation helped you to more fully understand? How might this experience change the questions you will ask about the liturgy in your own congregation?

vi. Bibliography of all sources must be in Turabian style.

vii. **PLEASE see grading Rubric to aid in the completion of this project.**

viii. **There is absolutely no room in this paper for judging or criticizing the worship service observed. The purpose of this paper is NOT to compare another worship tradition with Adventism, or to condemn another tradition's worship practices. THE PURPOSE OF THIS PAPER IS TO LEARN HOW RELIGIOUS BELIEFS ARE MANIFEST IN LITURGY. This paper will provide the student valuable tools to help toward making Adventist beliefs explicit in our own liturgies.**

ix. **A minimum of 10 bibliographic references must be used, adequately referenced and cited. Sources are worth 50 points, 25 for in-paper use, and 25 for proper bibliographic citation. These sources must be cited in the Summary of Beliefs section. Students will additionally cite course material, where relevant, in the Reflection section.**

x. **Paper is worth 150 total points.**

9. **(3 Credit Only) POST-Session Book, *The Worship Architect*, by Constance Cherry:**

(SLO 1-2, 4-5; MAPM PO 1-2; 4-6; MDiv PO 3-4, 6-7; MAYYAM PO 2-5)

Read Constance Cherry's book, *The Worship Architect* (300 pages). Keep a reading log, recording pages read, dates read, and cumulate hours.

- 50 points total
- 40 points for Log (20 for hours; 20 for pages)
- 10 points for Video discussion: Students must give a video synopsis of the book, followed by giving video, audio, or textual feedback to at least one other student.



## 10. **Worship Planning Project**

(SLO 2-3, 5-6; MAPM PO 1-6, 4; MDiv PO 4; MAYYAM PO 2-5)

Students will plan, execute, and reflect on a regular Sabbath worship service in the local church context. Students who do not have a typical local ministry context must consult with the instructor on how to complete the assignment.

This assignment consists of 3 documents:

- i. **Worship Schedule:** This document must include the location, date, time, platform leaders, praise team members, sequence, sequence timing, elements of the service, microphone needs, and special notes for each element. This is to be the internal document to be used by the platform leaders, AV, and praise team. Include all names of worship leaders, elders, pastors, etc. involved in the service at their respective location in the service. Students must follow the Excel template given by the professor. This document **MUST** fit on ONE landscape printed page. Submit as a PDF.
- ii. **Theological and Practical Rationale:**
  - a. In a separate document write up the description and the theological and practical rationale, giving reference to course material. Give a rationale for the order of worship, and each element of the service. Briefly describe the words, sounds, actions, gestures, and visual aspects involved in each element of the worship service order. Give reasons for your choices given the pastoral issues of the people involved as well as the theological material addressed in the course.
  - b. You will be graded on how you creatively incorporate the five-fold biblical pattern of the Sanctuary in the worship service. Give a rationale for the selection of all songs and scripture readings. Pay special attention to the way that each facet of worship (preaching, music, Scripture, symbol, gesture, order of service, etc.) reflects and embodies Adventist Christian beliefs.
  - c. A rationale must be given for the macro theology governing the entire service, the theme for the service, as well as each facet of the service (preaching, music, Scripture, symbol, gesture, order of service, etc.). Students must give evidence of the particular topic/themes for the given service, creatively integrating the broader theology of the service with the particulars for the day. Students must creatively incorporate the biblical model for liturgy and worship, as discussed in class, for full credit.
  - d. Include in the rationale the manuscript for prayers, transitions, etc. Worship leaders do not have to read word-for-word, but writing this out will help ensure preparedness in for worship. These words may be written by the student pastor and given to the worship leaders as ideas or suggestions for their role.
  - e. This document is about 4-6 pages.
- iii. **Students may email their Schedule and Rationale in advance to the professor for dialogue, help, and support.**
- iv. **Video Recording**
  - Students must record the worship service, uploading the service to LearningHub.
  - Instructor will give text, audio, or video feedback on service.

- v. **Pastor/Elder Evaluation**
  - Student will receive feedback and evaluation of the service from the pastor or elder.
  - Evaluation form available on LearningHub.
- vi. **Reflection**: Include a short reflection of **2 pages** on how you felt the service went, what you would do differently, and how your congregation received the worship experience. The Reflection must be written after the worship service is conducted.
- vi. **PLEASE see grading Rubric to aid in the completion of this project.**

---

**ASSESSMENT GUIDELINES**

---

**Liturgical Theology Paper Rubric**

<b>Criteria</b>	<b>Outstanding</b>	<b>Proficient</b>	<b>Needs Improvement</b>	<b>Unsatisfactory</b>	<b>Score</b>
<b>Introduction and Overview</b>	A short introduction of the paper is given. The location of the liturgy is fully described with the date, name of congregation, and name of pastor. <b>(9-10 points)</b>	One element is missing. <b>(6-8 points)</b>	Two elements are missing. <b>(3-5 points)</b>	Weak or no introduction and overview is given. <b>(0-2 points)</b>	<b>Out of 10</b>  _____
<b>Summary of Tradition's Beliefs</b>	Succinct and thorough descriptions of the tradition's beliefs are given with particular emphasis to beliefs on liturgy, worship, and music. <b>(16-20 points)</b>	Summary moderate and/or a particular emphasis (liturgy, worship, music) is not mentioned. <b>(11-15 points)</b>	Summary unclear and lacking details and/or two emphases are missing. <b>(6-10 points)</b>	Little to no summary of beliefs given. <b>(0-5 points)</b>	<b>Out of 20</b>  _____
<b>Detailed Description of Liturgy</b>	A thorough and substantial description of 12-15 questions is given. <b>(16-20 points)</b>	A description of all 8-11 questions is given. Or description is moderate. <b>(11-15 points)</b>	A description of 4-7 questions is given. Or description needs improvement. <b>(6-10 points)</b>	A description of 0-3 questions is given. Or is unacceptable. <b>(0-5 points)</b>	<b>Out of 20</b>  _____
<b>Analysis of Liturgy</b>	All 5 questions are answered with deep analysis, synthesis, and application. <b>(23-30 points)</b>	Questions are answered with moderate analysis, or missing 1 answer. <b>(16-22 points)</b>	Questions are answered with minimal analysis, or missing two answers. <b>(9-15 points)</b>	Answers are vague, with little to no analysis, or three or more answers are missing. <b>(0-8 points)</b>	<b>Out of 30</b>  _____
<b>Reflection</b>	All 4 questions are answered with deep reflection and application is made to present ministry. <b>(17-20 points)</b>	Moderate reflection and application are made to ministry, or one answer is missing. <b>(14-16 points)</b>	Minimal reflection and application is made to ministry, or two answers are missing. <b>(8-13 points)</b>	Little to no reflection and application is made to ministry, or three or more answers are missing. <b>(0-7 points)</b>	<b>Out of 20</b>  _____
<b>Total Score</b>					_____ <b>Out of 100</b>

### Worship Planning Project Rubric

Criteria	Outstanding	Proficient	Needs Improvement	Unsatisfactory	Score
<b>Worship Schedule</b>	The order of service is clear on Worship Schedule with 0-5 errors. All categories are included with detailed and relevant information. Sequence, Time, Element, Participant, Position, Audio, and Notes are all filled out. <b>(16-20 points)</b>	Worship Schedule has 6-10 errors. <b>(11-15 points)</b>	10 or more errors. <b>(6-10 points)</b>	Worship Schedule is not provided. <b>(0-5 points)</b>	<b>Out of 20</b>  _____
<b>Biblical Model</b>	The worship service creatively follows the biblical model of the sanctuary and its interconnectedness to SDA doctrine, liturgy, and worship. <b>(9-10 points)</b>	The model may be discerned in the liturgy but lacks creativity. <b>(6-8 points)</b>	The model is present but obscure, unclear, or too dry. <b>(3-5 points)</b>	Little to no reference is made to the model. <b>(0-2 points)</b>	<b>Out of 10</b>  _____
<b>Rationale Document</b>	Deep integration of the course principles is demonstrated, giving an excellent and substantial rationale for every element of the service. Description of the liturgical actions is very clear and precise. <b>(23-30 points)</b>	A moderate explanation is given for each element of the service. Only a few sentences explain the element. Some detail for liturgical action is given. <b>(15-22 points)</b>	Rationale for some elements of the service is missing, weak, or illogical. Little comment is given for each element. Little detail the actions is given. <b>(8-14 points)</b>	Little to no rationale is given for the project. No detail for liturgical actions given. <b>(0-7 points)</b>	<b>Out of 30</b>  _____
<b>Worship Leadership</b>	Leaders execute ministry with excellence and joy: Exhortation, scripture, prayer, etc. Biblical model and rationale communicated effectively. <b>(16-20 points)</b>	Leadership performed all roles and duties, but lacked spirit, or clarity of model and rationale. <b>(11-15 points)</b>	Leadership was sloppy or unprepared. Unspirited, model or rationale missing in presentation. <b>(6-10 points)</b>	Leadership completely unprepared or showed no demonstration of group's worship planning. <b>(0-5 points)</b>	<b>Out of 20</b>  _____

<b>Pastor/Elder Evaluation</b>	See form on learninghub.				<b>Out of 10</b>
<b>Reflection Paper</b>	Two full pages of thoughtful reflection given following the execution of the service. <b>(18-20 points)</b>	A moderate reflection is given in 1.5 pages. <b>(12-17 points)</b>	Paper needs more serious reflection or less than 1 page. <b>(6-11 points)</b>	Little to no reflection is given. <b>(0-5 points)</b>	<b>Out of 10</b> <hr/>
<b>Total Score</b>					<hr/> <b>Out of 100</b>

---

### CLASS POLICIES

---

#### **Classroom Seating**

In order to facilitate learning everyone's name please select a permanent seat for the first two weeks of class.

#### **Disability Accommodations**

If you qualify for accommodation under the American Disabilities Act, please contact Student Success in Nethery Hall 100 ([disabilities@andrews.edu](mailto:disabilities@andrews.edu) or 269-471-6096) as soon as possible so that accommodations can be arranged.

#### **Additional Policies**

No eating or drinking during class. No texting, emailing, web surfing, video games, Facebook, etc. Please place phones on Airplane Mode. Computers are for note-taking only. A ten-minute break will be given after 50 minutes of class.

#### **Examinations**

"Credit is not granted in courses unless the required examinations are completed by the student. Students are expected to follow the published examination schedule. In cases where the schedule requires a student to complete four exams in one day, arrangements may be made with the dean to complete one of the examinations at another time".

*AU Bulletin*

#### **Class Attendance**

"Regular attendance at all classes, laboratories and other academic appointments is required for each student. Faculty members are expected to keep regular attendance records. The syllabus notifies students of the attendance requirements.

*AU Bulletin*

#### **Teacher Tardiness**

"Teachers have the responsibility of getting to class on time. If a teacher is detained and will be late, the teacher must send a message to the class with directions. If after 10 minutes no message has been received, students may leave without penalty. If teacher tardiness persists, students have the right to notify the department chair, or if the teacher is the department chair, to notify the dean".

*AU Bulletin*

### **Class Absences**

“Whenever the number of absences exceeds 20% (10% for graduate classes) of the total course appointments, the teacher may give a failing grade. Merely being absent from campus does not exempt the student from this policy. Absences recorded because of late registration, suspension, and early/late vacation leaves are not excused. The class work missed may be made up only if the teacher allows. Three tardies are equal to one absence.

Registered students are considered class members until they file a Change of Registration form in the Office of Academic records.”

*AU Bulletin*

### **Excused Absences**

“Excuses for absences due to illness are granted by the teacher. Proof of illness is required. Residence hall students are required to see a nurse on the first day of any illness which interferes with class attendance. Non-residence hall students should show written verification of illness obtained from their own physician. Excuses for absences not due to illness are issued directly to the dean’s office. Excused absences do not remove the student’s responsibility to complete all requirements of a course. Class work is made up by permission of the teacher”.

*AU Bulletin*

### **Academic Integrity**

“In harmony with the mission statement (p.18), Andrews University expects that students will demonstrate the ability to think clearly for themselves and exhibit personal and moral integrity in every sphere of life. Thus, students are expected to display honesty in all academic matters.

Academic dishonesty includes (but is not limited to) the following acts: falsifying official documents; plagiarizing, which includes copying others’ published work, and/or failing to give credit properly to other authors and creators; misusing copyrighted material and/or violating licensing agreements (actions that may result in legal action in addition to disciplinary action taken by the University); using media from any source or medium, including the Internet (e.g., print, visual images, music) with the intent to mislead, deceive or defraud; presenting another’s work as one’s own (e.g. placement exams, homework, assignments); using material during a quiz or examination other than those specifically allowed by the teacher or program; stealing, accepting, or studying from stolen quizzes or examination materials; copying from another student during a regular or take-home test or quiz; assisting another in acts of academic dishonesty (e.g., falsifying attendance records, providing unauthorized course materials).

Andrews University takes seriously all acts of academic dishonesty. Such acts as described above are subject to incremental discipline for multiple offenses and severe penalties for some offenses. These acts are tracked in the office of the Provost. Repeated and/or flagrant offenses will be referred to the Committee for Academic Integrity for recommendations on further penalties. Consequences may include denial of admission, revocation of admission, warning from a teacher with or without formal documentation, warning from a chair or academic dean with formal documentation, receipt of a reduced or failing grade with or without notation of the reason on the transcript, suspension or dismissal from the course, suspension or dismissal from the program, expulsion from the university, or degree cancellation. Disciplinary action may be retroactive if academic dishonesty becomes apparent after the student leaves the course, program or university

Departments or faculty members may publish additional, perhaps more stringent, penalties for academic dishonesty in specific programs or courses”.

*AU Bulletin*

## Language and Grammar

There is an expectation that a student enrolled in a graduate program possesses advanced written language skills, particularly in the language in which the degree is acquired. Thus, no special consideration will be given to English as a second language learners or native-English speakers who have yet to obtain mastery in written English. Such students are advised to seek the assistance of the campus writing lab or procure the services of an editor prior to the submission of their assignments. *Tips for success* include reading your assignments aloud and having someone else do likewise prior to submission. This practice will provide you with immediate feedback on your written assignments.

## Emergency Protocol

Andrews University takes the safety of its student seriously. Signs identifying emergency protocol are posted throughout buildings. Instructors will provide guidance and direction to students in the classroom in the event of an emergency affecting that specific location. It is important that you follow these instructions and stay with your instructor during any evacuation or sheltering emergency.

---

## BIBLIOGRAPHY

---

### Cultural Diversity in Worship

Aghahowa, Brenda Eatman. *Praising in Black and White: Unity and Diversity in Christian Worship*. Cleveland, OH: United Church Press, 1996.

Allen, Holly Catterton, and Christine Lawton Ross. *Intergenerational Christian Formation: Bringing the Whole Church Together in Ministry, Community and Worship*. Downers Grove, IL: IVP Academic, 2012.

Black, Kathy. *Culturally-Conscious Worship*. St. Louis, MO: Chalice, 2000.

Black, Kathy. *Worship Across Cultures: A Handbook*. Nashville, TN: Abingdon, 1998.

Costen, Melva Wilson. *African American Christian Worship*. Updated ed. Nashville, TN: Abingdon Press, 2007.

Farhadian, Charles E., ed. *Christian Worship Worldwide: Expanding Horizons, Deepening Practices*. Grand Rapids, MI: William B. Eerdmans Publishing Company, 2007.

Gonzalez, Justo L., ed. *Alabadle! Hispanic Christian Worship*. Nashville, TN: Abingdon, 1996.

Gordon, T. David. *Why Johnny Can't Sing Hymns: How Pop Culture Rewrote the Hymnal*. Phillipsburg, NJ: P&R Publishing Company, 2010.

Hawn, C. Michael. *Gather into One*. Grand Rapids: Eerdmans, 2003.

Hawn, C. Michael. *One Bread, One Body: Exploring Cultural Diversity in Worship*. Bethesda, MD: The Alban Institute, 2003.

- Marti, Gerardo. *Worship across the Racial Divide: Religious Music and the Multiracial Congregation*. New York: Oxford University Press, 2012.
- Maynard-Reid, Pedrito. *Diverse Worship: African-American, Caribbean & Hispanic Perspectives*. Downers Grove, IL: InterVarsity Press, 2000.
- Shelton, Jason E., and Michael O. Emerson. *Blacks and Whites in Christian America: How Racial Discrimination Shapes Religious Convictions*. New York: New York University Press, 2012.
- Smith, James K. A. *Desiring the Kingdom: Worship, Worldview, and Cultural Formation*. Cultural Liturgies 1. Grand Rapids, MI: Baker Academic, 2009.
- Vanderwell, Howard, ed. *The Church of All Ages: Generations Worshiping Together*. Herndon, VA: The Alban Institute, 2008.

### History of Christian Worship and Worship Music

- Bacchiocchi, Samuele. *From Sabbath to Sunday: A Historical Investigation of the Rise of Sunday Observance in Early Christianity*. Rome, Italy: The Pontifical Gregorian University Press, 1977.
- Bradshaw, Paul F. *The Search for the Origins of Christian Worship: Sources and Methods for the Study of Early Liturgy*. 2nd ed. New York: Oxford University Press, 2002.
- Bradshaw, Paul F. "Ten Principles for Interpreting Early Christian Liturgical Evidence." In *The Making of Jewish and Christian Worship*, edited by Paul F. Bradshaw and Lawrence A. Hoffman, 3-21. Notre Dame, IN: University of Notre Dame Press, 1991.
- Bratt, James D., ed. *By the Vision of Another World: Worship in American History*. Grand Rapids, MI: William B. Eerdmans Publishing Company, 2012.
- Daly, Robert J., S.J. *The Origins of the Christian Doctrine of Sacrifice*. Philadelphia, PA: Fortress Press, 1978.
- Deiss, Lucien. *Springtime of the Liturgy: Liturgical Texts of the First Four Centuries*. Collegeville, Minn.: Liturgical Press, 1979.
- Dowley, Tim. *Christian Music: A Global History*. Minneapolis, MN: Fortress Press, 2011.
- Foley, Edward. *From Age to Age*. Rev. ed. Collegeville, MN: Liturgical Press, 2009.
- Quasten, Johannes. *Music & Worship in Pagan & Christian Antiquity*. Washington, DC: National Association of Pastoral Musicians, 1983.
- Stapert, Calvin R. *A New Song for an Old World: Musical Thought in the Early Church*. Grand Rapids, MI: William B. Eerdmans Publishing Company, 2007.
- Tonstad, Sigve K. *The Lost Meaning of the Seventh Day*. Berrien Springs, MI: Andrews University Press, 2009.



- Wainwright, Geoffrey, and Karen B. Westerfield Tucker, eds. *The Oxford History of Christian Worship*. New York: Oxford University Press, 2006.
- Westermeyer, Paul. *Te Deum: The Church and Music*. Minneapolis, MN: Fortress Press, 1998.
- White, James F. *Introduction to Christian Worship*. 3rd ed. Nashville, TN: Abingdon, 2000.
- White, James F. *Protestant Worship: Traditions in Transition*. Louisville, KY: John Knox Press, 1989.
- Wilson-Dickson, Andrew. *The Story of Christian Music: From Gregorian Chant to Black Gospel*. Minneapolis, MN: Fortress Press, 2003.

### Music, Worship, and Theology

- Begbie, Jeremy. *Resounding Truth: Christian Wisdom in the World of Music*. Grand Rapids, MI: Baker Academic, 2007.
- Begbie, Jeremy S., and Steven R. Guthrie, eds. *Resonant Witness: Conversations between Music and Theology*. Grand Rapids, MI: Eerdmans, 2011.
- Begbie, Jeremy. *Theology, Music, and Time*. New York: Cambridge University Press, 2000.
- Best, Harold. *Music Through the Eyes of Faith*. San Francisco: Harper, 1993.
- Blackwell, Albert L. *The Sacred in Music*. Louisville, KY: Westminster John Knox Press, 1999.
- Doukhan, Lilianne. *In Tune With God*. Washington, DC: Review & Herald, 2010.
- Eskew, Harry. *Sing with Understanding: An Introduction to Christian Hymnology*. Nashville, TN: Church Street Press, 1995.
- Frame, John M. *Contemporary Worship Music: A Biblical Defense*. Phillipsburg, NJ: Presbyterian and Reformed Publishing Company, 1997.
- Foley, Edward, ed.; Bangert, Mark et al., consultants. *Worship Music: A Concise Dictionary*. Collegeville, Minn.: Liturgical Press, 2000.
- McGann, Mary E. *Exploring Music as Worship and Theology*. Collegeville, MN: The Liturgical Press, 2002.
- Saliers, Don E. *Music and Theology*. Nashville, TN: Abingdon Press, 2007.
- Waltke, Bruce K., James M. Houston, and Erika Moore. *The Psalms as Christian Worship: A Historical Commentary*. Grand Rapids, MI: William B. Eerdmans Publishing Company, 2010.
- Witvliet, John D. *The Biblical Psalms in Christian Worship*. Grand Rapids, MI: William B. Eerdmans Publishing Company, 2007.

### Ritual Studies

- Anderson, Herbert, and Edward Foley. *Mighty Stories, Dangerous Rituals: Weaving Together the Human and the Divine*. San Francisco: Jossey-Bass, 1998.
- Bingham, James Thomas. "Liturgy and Ritual as Religious Education: Implications for the Seventh-day Adventist Church." PhD Diss., Andrews University, 1984.
- Bradshaw, Paul F., and Melloh, John Allyn, eds. *Foundations in Ritual Studies*. Grand Rapids: Baker Academic, 2007.
- Cooke and Macy. *Christian Symbol and Ritual: An Introduction*. New York: Oxford University Press, 2005.
- Grimes, Ronald L. *Beginnings in Ritual Studies*. Rev. ed. Columbia, SC: University of South Carolina Press, 1995.
- Hoffman, Lawrence. *The Art of Public Prayer: Not for Clergy Only*. 2nd ed. Woodstock, VT: Skylight Paths, 1999.
- Muir, Edward. *Ritual in Early Modern Europe*. 2nd ed. New York: Cambridge University Press, 2005.
- Turner, Victor W. *The Ritual Process: Structure and Anti-Structure*. Chicago, IL: Aldine Publishing Company, 1969.

### Sacraments and Sacramentality

- Davis, John Jefferson. *Worship and the Reality of God: An Evangelical Theology of Real Presence*. Downers Grove, IL: IVP Academic, 2010.
- Jasper, R.C.D., and G.J. Cuming. *Prayers of the Eucharist: Early and Reformed*. Collegeville, MN: The Liturgical Press, 1990.
- Johnson, Todd E. "Recent American Protestant Sacramental Theology: Two Decades On." In *Spirit and Truth*, edited by Philip Anderson and Michelle Clifton Soderstrom, 121-43. Chicago: Covenant, 2006.
- Johnson, Maxwell E., ed. *Sacraments and Worship: The Sources of Christian Theology*. Louisville, KY: Westminster John Knox Press, 2012.
- Koenig, Sarah. "This is My Daily Bread: Toward a Sacramental Theology of Evangelical Praise and Worship." *Worship* 82 no. 2 (March, 2008): 141-161.
- Macy, Gary. *The Banquet's Wisdom*. Rev. ed. Maryville, TN: OSL Publications
- Steiner, George. *Real Presences*. Chicago: University of Chicago Press, 1989.
- White, James. *The Sacraments in Protestant Practice and Faith*. Nashville: Abingdon Press, 1999.

### Theology of Worship & Liturgical Theology

- Ashby, William Brent, and Benjamín Galán. *Rose Guide to the Tabernacle*. Torrance, CA: Rose Publishing, Inc., 2008.
- Bradshaw, Paul, and Bryan Spinks. *Liturgy in Dialogue: Essays in Memory of Ronald Jasper*. Collegeville, MN: The Liturgical Press, 1993.
- Brunner, Peter. *Worship in the Name of Jesus*. Translated by M. H. Bertram. Saint Louis, MO: Concordia Publishing House, 1968.
- Dawn, Marva. *Reaching out without Dumbing Down: A Theology of Worship for the Turn-of-the-Century Culture*. Grand Rapids, MI: William B. Eerdmans Publishing Company, 1995.
- Holmes, C. Raymond. *Sing a New Song: Worship Renewal for Adventists Today*. Berrien Springs, MI: Andrews University Press, 1984.
- Hoon, Paul Waitmann. *The Integrity of Worship: Ecumenical and Pastoral Studies in Liturgical Theology*. Nashville: Abingdon Press, 1971.
- Jones, Cheslyn, Geoffrey Wainwright, Edward Yarnold, SJ, and Paul Bradshaw, eds. *The Study of Liturgy*. New York: Oxford University Press, 1992.
- Kavanagh, Aidan. *On Liturgical Theology*. New York: Pueblo Publishing Company, 1984.
- Kilmartin, Edward. *Christian Liturgy: Theology and Practice. I: Systematic Theology of Liturgy*. Kansas City, MO: Sheed & Ward, 1988.
- Labberton, Mark. *The Dangerous Act of Worship: Living God's Call to Justice*. Downers Grove, IL: InterVarsity Press, 2007.
- Lathrop, Gordon. *Holy Things*. Minneapolis, MN: Fortress, 1993.
- Peck, Sarah Elizabeth. *The Path to the Throne of God*. Brushton, NY: TEACH Services, Inc., 2002.
- Peterson, David. *Engaging with God: A Biblical Theology of Worship*. Downers Grove, IL: IVP Academic, 1992.
- Price, Randall. *Rose Guide to the Temple*. Torrance, CA: Rose Publishing, Inc., 2012.
- Saliers, Donald. *Worship as Theology: Foretaste of Glory Divine*. Nashville: Abingdon, 1994.
- Schmemmann, Alexander. *Introduction to Liturgical Theology*. Crestwood, NY: SVS Press, 1986.
- Vogel, Dwight, W., ed. *Primary Sources of Liturgical Theology: A Reader*. Collegeville, MN: The Liturgical Press, 2000.
- Wainwright, Geoffrey. *Doxology: The Praise of God in Worship, Doctrine, and Life: A Systematic Theology*. New York: Oxford University Press, 1984.

Webber, Robert E. *Ancient-Future Worship: Proclaiming and Enacting God's Narrative*. Grand Rapids, MI: BakerBooks, 2008.

Webber, Robert E. *Worship is a Verb*. Nashville, TN: Abbott Martyn, 1992.

Witvliet, John D. "At Play in the Lord's House: Why Worship Matters." *Books and Culture* 4, no. 6 (November/December 1998).

Witvliet, John D. *Worship Seeking Understanding: Windows into Christian Practice*. Grand Rapids, MI: Baker Academic, 2003.

### Worship Ministry

Allen, Ronald and Gordon Borrer. *Worship: Rediscovering the Missing Jewel*. Eugene, OR: Wipf and Stock, 2001.

Cherry, Constance M. *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services*. Grand Rapids, MI: Baker Academic, 2010.

Johnson, Todd E., ed. *The Conviction of Things Not Seen: Worship and Ministry in the 21st Century*. Grand Rapids: Brazos, 2002.

Liesch, Barry. *The New Worship: Straight Talk on Music and the Church*. Expanded ed. Grand Rapids: Baker Books, 2001.

Long, Thomas G. *Beyond the Worship Wars: Building Vital and Faithful Worship*. Herndon, VA: The Alban Institute, 2001.

McLean, Terri Bocklund. *New Harmonies: Choosing Contemporary Music for Worship*. Herndon, VA: The Alban Institute, 1998.

Morgenthaler, Sally. *Worship Evangelism: Inviting Unbelievers into the Presence of God*. Grand Rapids: Zondervan, 1995.

Navarro, Kevin J. *The Complete Worship Leader*. Grand Rapids, MI: Baker Books, 2001.

Redman, Robb. *The Great Worship Awakening: Singing a New Song in the Postmodern Church*. San Francisco, CA: Jossey-Bass, 2002.

Rendle, Gilbert R. *Leading Change in the Congregation: Spiritual and Organizational Tools for Leaders*. Herndon, VA: The Alban Institute, 1998.

Rognlien, Bob. *Experiential Worship: Encountering God with Heart, Soul, Mind, and Strength*. Colorado Springs: NavPress, 2005.

Schmit, Clayton J. *Public Reading of Scripture*. Nashville, TN: Abingdon, 2002.

White, James F., and Susan J. White. *Church Architecture: Building and Renovating for Christian Worship*. Nashville, TN: Abingdon Press, 1988.

James White Periodical Resources

*Call to Worship: Liturgy, Music, Preaching & the Arts*. Presbyterian Mission Agency.

*Pastoral Music*. National Association of Pastoral Musicians (Roman Catholic).

*Studia Liturgica*. Dutch Reformed Church (Ecumenical).

*Worship*. Liturgical Press (Ecumenical).

*Worship Leader*. (Evangelical).

---

## INSTRUCTOR PROFILE

---



**David Williams** is Assistant Professor of Christian Ministry in Liturgy, Worship, and Sacred Music at the Seventh-day Adventist Theological Seminary. He received a PhD in Church History, Systematic Theology, and Musicology at Andrews University. His dissertation was entitled, "Worship Music as Theology: An Examination of Black and White Adventist Worship Music in the United States from 1840 to 1944."

David is also a professional musician, having received a Master of Sacred Music in 2010 from the University of Notre Dame in liturgical history, sacred music history, and organ performance. He earned a Bachelor of Arts in Theology and a Bachelor of Science in Organ Performance from Southern Adventist University in 2005. He has studied extensively in Europe with leading artists in organ, additionally spending a year in the Netherlands receiving instruction from Sietze de Vries in improvisation. He performs regularly, seeking to engage audiences through historical literature, improvisation, and congregational singing.

Before graduate studies, David ministered as a pastor in the Rocky Mountain Conference. At the Colorado Springs Central church, he worked as Worship Director and Youth Pastor. He led the Colorado Springs South and Pueblo churches as Senior Pastor. He has been called upon as speaker for youth meetings in Colorado and The Netherlands, and lecturer on worship and music in California, Maryland, Michigan, Ontario, Texas, and Washington.

David is the Pastor for Worship and Music for the South Bend First Seventh-day Adventist Church, South Bend, Indiana. He is the Worship Coordinator and organist for the Seminary Tuesday Worship program. He also conducts the Seminary Chorus. He serves as organist for Christ the King Catholic Church, South Bend.

His wife, Lorelei, is a Women's Health Nurse Practitioner in South Bend. They are blessed to enjoy their daughter, Lily, who is three years old. David also enjoys trail running, Apple, and is an avid Denver Broncos fan.