

# PATH 523 Worship: Word & Music

Fall 2023

*David A. Williams, PhD*

## SYNOPSIS OF THE COURSE

### CLASS & CONTACT INFORMATION

**Class location:** Burman University (Pre & Post Intensive via Zoom)

**Class meeting times:** **Pre-Intensive:**  
Thursday August 31, 9:00am–10:00 am EDT  
& 8:00pm–9:00pm EDT.  
**Attendance Required at ONE.**

**Intensive, October 1-5:**  
Sunday: 3-8 pm MDT  
Monday – Thursday:  
8:30am–12:00pm MDT  
1:30 pm – 5:00 pm MDT

**Post-Intensive:**  
Monday, November 13, 9:00am–10:00 am EDT  
& 8:00pm–9:00pm EDT.  
**Attendance Required at ONE**

**Course Website:** [learninghub.andrews.edu](https://learninghub.andrews.edu)

**Instructor Telephone:** (o) 269-471-6021, (c) 269-479-2037

**Instructor Email:** [wdavid@andrews.edu](mailto:w david@andrews.edu)

**Office location:** Practical & Applied Theology Suite, S229

**Office hours:** By appointment

## BULLETIN DESCRIPTION OF COURSE

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.

## PROGRAM & COURSE LEARNING OUTCOMES

Your degree program seeks to help you achieve the **Program Learning Outcomes** basic to your chosen profession. (The full set of program learning outcomes for your degree program is listed in [Appendix 3.](#))

The following NAD Core Quality & Descriptor Student Learning Outcomes (SLOs) —

### **Worship: Well Prepared Worship Experiences** —

contribute to the overall Program Learning Outcomes by identifying the key learnings to be achieved by diligent work in this course:

- I. Describes the biblical foundations for and basic tools of creating inviting church entry points for meaningful congregational gatherings and worship.
- II. Articulates Adventist theology and best practices of Adventist congregational worship, and demonstrates growing ability to lead congregational worship.
  - A. *Adventist theology of corporate worship includes:*
    1. *The relationship between personal and corporate spiritual life;*
    2. *Contextualizing the theology of worship to the congregational context;*
  - B. *Best practices include:*
    1. *Effectively using Scripture in congregational worship;*
    2. *Exploring the process of transferring personal spiritual practices to congregational life;*
    3. *Serving as spiritual guide in the congregation and fostering rich corporate worship experiences;*
    4. *Facilitating congregational spiritual growth through corporate worship;*
    5. *Forming relationships with those who are like minded and those who differ;*
    6. *Providing culturally sensitive worship leadership;*
    7. *Working with others to develop a worship service;*

8. *Equipping ministry teams to plan and lead congregational worship;*
9. *Regularly assessing the worship experience*

C. *Includes:*

1. *Analyzing the structure of worship services;*
2. *Identifying the necessary components of an inviting worship service;*
3. *Developing an appealing environment for the worship experience*

## COURSE OVERVIEW

Course topics and assignments have been selected to contribute to learning and evaluating these Course Learning Outcomes (CLOs) as follows:

Date	Time	Total Time	Class Topic	Assignments Due
Pre-Session Lectures		10	9 Lectures (10 hours)	
Pre-Session Introduction Zoom Meeting THURSDAY 8/31	9:00–10:00 am OR 8:00–9:00 pm	11	Introduction of Instructor Overview of Course & Syllabus	
Sunday 10/1	3:00-5:00 pm	13.5	Review of Course Assignments Review of Worship & Liturgy	Pre-Intensive Lecture Viewing Log Quizzes 1-5 DUE Sunday 5/28
	5:00-8:30 pm	16.5	Field Trip to CrossRoads Church, Red Deer Service at 6:00 pm	
Monday 10/2	8:30am–12:00pm	20	Lecture: God’s Purpose for Music & Musicians Lecture: Worship Committee, Teams & Tools	
	12:00 – 1:30 pm		Lunch	
	1:30–5:00 pm	23.5	Creative Worship Planning	
Tuesday 10/3	8:30am–12:00pm	27	Lecture: Worship Ministry & Money Lecture: Moral View of Music	
	12:00–1:30pm		Lunch	
	1:30–3:00	28.5	Creative Worship Planning	
	3:00 – 5:00 pm	30.5	Class Worship at University Church	

Wednesday 10/4	8:30am– 12:00pm	34	Lecture: Amoral View of Music Lecture: Meaning in Music
	12:00– 1:30 pm		Lunch
	1:30– 5:30 pm	38	Lecture: Dynamic View of Music
	6:30 - 9:00 pm	40.5	7:00 pm Worship through the Sanctuary (University Church)
Thursday 10/5	8:30am– 11:00pm	43	Workshop: Liturgical Limits and Contextual Creativity ("Exploring the challenges and possibilities of intentional worship at YOUR church")
	11:00am – 12:00pm	44	<b>Group Song-writing Praise Session</b>
<b>Thursday 10/12</b>			<b>Quiz 6 Hymn Assignment</b>
<b>Thursday, 10/19</b>			<b>Worship Experience Paper</b>
<b>Thursday, 10/26</b>			<b>4 Readings</b>
<b>Zoom Meeting MONDAY 11/13</b>	<b>9:00am – 10:00am OR 8:00pm – 9:00pm</b>	<b>45</b>	
<b>Thursday, 11/2</b>			<b>Essay</b>
<b>Thursday, 11/16</b>			<b>Post-Session Reading Paper (Cherry)</b>
<b>Thursday, 12/14</b>			<b>Worship Planning Project</b>

## ATTENDANCE

Regular attendance is required at all classes and other academic appointments. When the total number of absences exceeds 10% of the total course appointments, the teacher may assign 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.

## COVID-19 GUIDELINES AND ACCOMMODATIONS

The COVID-19 situation remains fluid and therefore necessitates flexibility on the part of the instructor and the students. Communication is key for a successful semester. Students, please be in contact with your instructor if any situation arises that interferes with your learning. Your instructor will do the same.

Additionally, we ask the following from students:

1. If you are exhibiting symptoms or believe you may have been exposed to COVID-19, please do not physically attend class. Reach out to your instructor immediately to work out the details on how you can continue learning.
2. If this course has a remote learning element, please follow your teachers' instructions and policies for camera, microphone, and software use.
3. Students in this course commit to creating a safe classroom environment which precludes posting class materials (including links to unlisted videos or clips of videos removed from context) to social media or other forums. Likewise, Christian ethics rule out disparaging faculty and classmates on social media or in virtual spaces.
4. Note that your instructor or a family member may be affected by the ongoing COVID-19 challenges. We are asking for your understanding and flexibility if classes need to be disrupted, adapted, or modified.
- 5.

## STATEMENT ON ANTIRACISM

Andrews University' commitment to being truly anti-racist:

1. *We will only be satisfied when Andrews University is a safe place for all, and we will keep working until we ultimately reach that end.*
2. *We commit to educating our Andrews University community on how to recognize their own unconscious bias and how to listen openly to others.*
3. *We will inspire our Andrews University graduates, our World Changers, to passionately model justice and equity in their own dealings and lead others with integrity, using power to uplift and inspire hope.*

***In total, we are fully committed to becoming a truly anti-racist institution. We are committed to seek a world influenced by God's kingdom, a world where humility, compassion and care are central.***

## COURSE MATERIALS

### ***Required Course Materials***

*In selecting required and recommended course materials, seek materials that best convey the course content and represent a diversity of approaches in terms of ethnicity, gender, etc. (The ISBN... statement*

and web address is necessary in all syllabi for all required course materials in order to meet federal regulations.)

- Cherry, Constance M. *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services*. **Second ed.** Grand Rapids, MI: Baker Academic, 2021. (311 pp) ISBN: 9781540963888; Print/ebook, new: \$29.99.
- NOTICE! Students must get the SECOND EDITION of the textbook.
- This book is also available as a free ebook. To use this book, you may read online. DO NOT check out the book. Otherwise, others will not be able to enjoy this resource. Also, reading online makes the book unavailable to others. Remember to close your browser after you are finished reading online so the next student may read the book.
- <https://ebookcentral.proquest.com/lib/andrews-ebooks/detail.action?docID=6699198&query=worship+architect>
- From off campus, log in to your AU James White Library (JWL) account. From the JWL landing page, go to "Search & Find." Click "Databases A-Z." On the right (on PC web browser) is "Popular Databases." Choose "Ebook Central (Proquest)." If you have not logged in to your JWL account and you are off campus, you will be prompted to log in. Once at Ebook Central, search for "Worship Architect."

For ISBN and price information, please see the listing at the Bookstore [www.andrews.edu/bookstore](http://www.andrews.edu/bookstore).  
*The AU bookstore is our contracted source for students to find textbook information as well as textbooks.*

## **PRE-INTENSIVE COURSE REQUIREMENTS**

---

### **1. Attend one of the Pre-Intensive Zoom sessions (am or pm)**

### **2. Pre-Session Video Log (9 Lectures, 10 hours):**

All students should take notes for all course lectures.

Students **MUST** keep a video log recording when viewing the lectures.

Keep note of the following information for each log entry:

- 1) Each Date
- 2) Duration of viewing
- 3) Name of lecture
- 4) Signature, stating you have watched all the lectures in entirety.

## **REQUIREMENTS DURING THE INTENSIVE**

---

### **3. Attend all class sessions**

Actively participate in Zoom classroom learning, engaging in class discussion, taking notes, etc.

#### 4. Hymn Text:

Each seminarian will compose a single hymn stanza (text, NOT tune), that is, four lines of poetry. The hymn will follow specific conventions of hymnody as shown in class. Groups will decide on an overall theme for the entire hymn text. Groups will create one or two hymns of 2-4 stanzas each. These texts may be combined to a number of tunes in the hymnal, or new music compositions.

This assignment will be completed during the Intensive. Students will form groups of 4-5, select a topic or theme for the song, and each write 4 lines of poetry (stanza) which will be combined into a complete hymn.

**FINAL DRAFTS (individual) must be uploaded to LearningHub.  
Students must submit only their own hymn text to LearningHub.**

### ***POST-INTENSIVE COURSE REQUIREMENTS***

---

#### 5. Attend one of the Post-Intensive zoom session (am or pm)

#### 6. 3 Readings Combined Paper

Read the following selections:

1. *2022 Church Manual: 101, 122-133, 150-151, 154-156, 186-189.*

Lilianne Doukhan, *In Tune with God*,

2. Chapter 3, pages 42-74;

3. Lim & Ruth, *Lovin' on Jesus*, Chapter 8, pages 121-139.

Write a COMBINED two-page Reflection on the 3 readings:

Summary & critical evaluation of the reading.

Give three major insights you will apply to your ministry.

Grading Criteria:

- Summary, evaluation, 3 insights, 2 pages.

#### 7. Book Reading Paper, *The Worship Architect*, by Constance Cherry:

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

Read Constance Cherry's book, *The Worship Architect* (311 pp).

Write a two-page Reflection: Summarizing your critical evaluation of the reading, giving three major insights you will apply to your ministry.

Grading Criteria:

- Summary, evaluation, 3 insights, 2 pages.

#### 8. Worship Planning Project:

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



Students will plan, execute, and reflect on a worship service. The worship service may be conducted for a Sabbath service (ideally), a vespers, small group, or on social media. Students in ministry together may collaborate on the project.

**Students are encouraged to set up a consultation with the instructor during the intensive or via Zoom.**

This assignment consists of 4 parts:

**This assignment consists of 4 documents:**

**1. Worship Schedule:** This is a run sheet to be used behind the scenes in executing the service. Please use the excel template on Learning Hub or use Planning Center Online, if your church uses that. This includes the details of the order of service: Date, time, platform leaders, praise team members, duration of each element, microphone needs, and special notes for each element. This will be used to collaborate with your worship team who will help execute the service. The final result is a one-page print out of the order of service with all the details of the service. The Schedule will be printed and used internally at the service by platform leaders, AV, praise team, and preacher.

**2. Theological and Practical Rationale:** In a separate document write up the description and the theological and practical rationale.

Following the example given on LearningHub.

- A) In one sentence, give Theme of service
- B) In 1/2 to 3/4 page give Overall Rationale for service
- C) In one sentence, give Goal of service (what should worshipers do, think, or feel as a result of this service)
- D) Reflect the 5-fold pattern in the structure of the rationale paper, using headings. You will be graded on how you creatively incorporate the five-fold biblical pattern of the Sanctuary in the worship service:
  - God gathers
  - Humanity surrenders
  - God speaks
  - Humanity responds
  - God sends
- E) Give a rationale for each element of the service and for the choices made (i.e., why did you choose “this” song?). Briefly describe the words, sounds, music, 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 theoretical material addressed in our course.
- F) ---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.

This document is about 6-8 pages.

- 3. Reflection:** *Each student* will write a short reflection of 2 pages, double-spaced: on A) How do you feel the service went?  
B) How was the service received?  
C) What would you do differently?

The Reflection must be written after the worship service is conducted.

- 4. Feedback Form:** Groups must receive feedback/evaluation of the service from someone in the service, using the form available on LearningHub. *SCAN* this document and add it to your file for submission.

**IMPORTANT:** Please combine **ALL** documents into **ONE PDF** and submit as one document. **PLEASE** see grading Rubric to aid in the completion of this project.

## 9. Worship Experience Paper

The class will take a field trip on Sunday evening, October 1, to the CrossRoads Church in Red Deer, Alberta. The service begins at 6:00 pm. Students will drive themselves to the church.

This experience consists of the student's personal attendance and presence at an entire service, giving a reflection 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.

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 worshippers.

Reflection (2-3 pages): Briefly answer the following (4) reflection questions:

1. What one aspect of the liturgy did you most appreciate?
2. Based on the learning you have done for this course, what is one way that the congregation might more clearly reflect their beliefs in the way they worship?
3. What is one insight you have gained from your learning that this participant observation helped you to more fully understand?
4. How might this experience change the questions you will ask about the liturgy in your own congregation?

## 10. Quizzes:

Six Quizzes will be given. Quizzes will be based upon the course lectures. Quizzes will be multiple choice, simple answer, and true and false.

## 11. Essays:

Students will choose ONE of the essays below, synthesizing material from the course lectures. Students are encouraged to develop these essays over the course of the semester. Each essay will be 3 pages.

1. Discuss the interrelatedness of the sanctuary, Scripture, the Trinity, and the Christian experience of God’s presence in worship.
2. Discuss the issue of morality and music, exploring the three approaches, giving your position on the topic.

**TIME EXPECTATIONS FOR THE COURSE**

**US Credit-Hour Regulations**

For every semester credit, the Andrews University credit hour definition requires that:

- **Courses for professional masters’ degrees (e.g. MDiv)** include 15 instructor contact hours and 30 hours of independent learning activities.
- **Courses for academic masters’ (e.g. MA [Religion]) and all doctoral degrees** include 15 instructor contact hours, and 45 hours of independent learning activities.

**The calculation of hours is based on the study skills of the average well-prepared graduate student.** Students weak in these skills: 1) may require more time and should consider taking fewer classes each semester; and 2) can find skill development assistance through the Seminary Study and Research Skills Colloquia, the AU Writing Center, and AU Student Success office.

In order to achieve the outcomes of this course, learning time will be distributed as follows:

		Professional Masters’ Programs
		<b>3 Credits</b>
<b>Instructor Contact Hours</b>	<b>Face to Face Instructional Time</b>	35 hrs
	<b>Other Instructor-Directed Activities</b> <b>[Pre-Session] 10 Online Video Lectures: 10 hours</b>	10 hrs
<b>Independent Learning Activities</b> <b>[Post-Session]</b>	<b>Reading Paper (Cherry)</b>	18 hrs
	<b>Song-writing (hymn)</b>	1 hrs
	<b>Combined Readings</b>	4 hrs
	<b>Worship Experience Paper</b>	5 hrs
	<b>Quizzes</b>	5 hrs
	<b>Essay</b>	17 hrs

	<b>Worship Planning Project</b>	40 hrs
<b>Total Hours:</b>		<b>135 hrs</b>

### **SDATS GUIDELINES FOR CALCULATING ASSIGNMENT LOADS**

Average reading speed: 15-20 pages/hour for light reading not to be tested on

10-15 pages/hour for heavy reading for exams

Writing time: 2.5 – 3 hours/double spaced page, from start to finished product

Reflective Writing Assignment: 0.5 hour per page

An Online Assignment Load Calculator is available at: [www.cte.rice.edu/workload/](http://www.cte.rice.edu/workload/)

### **GUIDELINES FOR COURSE ASSIGNMENTS**

Grades are based on the independent learning activities below which provide practice toward, and assessment of, the learning outcomes of this course. The grade weighting for each assignment is provided in the right-hand column. Specific due dates are given in the Course Overview above.

<b>Assignment Description</b>	<b>Weighting</b>
Pre/Post Session Zoom Meetings (2)	5%
Pre-Session Video Lecture Log	5%
Pre-Session 3 Readings Combined Paper	10%
Worship Experience Paper	10%
Worship Planning Project	30%
Book Reading Paper (Cherry)	10%
Songwriting (hymn text)	5%
Quizzes	10%
Essay	15%

\* For grading rubrics that specify grading criteria in more detail, see Appendices.

In order to make grading fair for everyone, grades will be assigned on the basis of the above requirements alone. No individual arrangements will be made for those requesting last minute grade adjustment or extra credit.

### **AU Incomplete Policy**

*“An Incomplete (I) indicates that the student’s work is incomplete because of illness or unavoidable circumstances and not because of negligence or inferior performance. Students will be charged an incomplete fee for each incomplete grade issued.” DGs are not an option for most types of courses.*

### **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.
- 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. 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. 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:** Most type-written assignments must be in Times New Roman font, 12 pt, Double-spaced.

**The Worship Planning Project will have a varied format.** See assignment description.

- **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. DO NOT submit files in Apple format, such as Pages or Numbers.
- **Document titles:** Please include your name and title of the assignment, such as Williams–Worship Rationale.docx.

### **Artificial Intelligence**

Submitting Artificial Intelligence (AI) generated text for your different assignments is not permitted. AI-generated content constitutes plagiarism and is a violation of the Andrews University academic integrity standards for students. Student assignments will be submitted to AI and/or plagiarism detection tools to ensure that the student work product is human-created, not AI-generated.

If the student chooses to use AI, make sure to specify how or to what extent, and cite the AI tool used (example): “In this paper, I used the AI tool ChatGPT to generate some of the ideas for my argument [and it was only a preliminary use for my own creative work]. I have cited ChatGPT in the bibliography and included a note at the end of the paper explaining how I used ChatGPT.” (“Teaching and Learning at Cleveland State University,” n.d.).

### **Submission of Assignments**

- 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**

- Because student assignments are an essential part of class activities, assignments turned in after the time they are due will incur a loss of 10% per day. Any requests for extra time on an assignment must be made in advance with the professor. Such requests should be a rarity and should be accompanied by a valid reason why the work could not be done by the date due.

### **Incomplete Policy**

Students who experience extenuating circumstances such as a death in the family, a major car accident, or hospitalization may apply for an Incomplete.

### **General stipulations**

An Incomplete can be assigned only if the following stipulations are met:

- When the major portion of the work for the course has been completed
- The request comes due to illness or unavoidable circumstances
- Incompletes cannot be assigned because of negligence or inferior performance
- If a student does not finish an Incomplete and fails the class, they must attend and repeat the course and submit all the required course work.
- Students will be billed \$35 for each incomplete.

### **Faculty must meet with the student and submit an incomplete contract which clearly states**

- A list of work to be completed
- The date by which each assignment will be submitted
- The requested completion date, which must be prior to the end of the next semester.
- The grade the student will receive if the work is not completed by the agreed-upon time.

### **Duration of an Incomplete**

- Ordinarily, an Incomplete shall be concluded during the following semester.

- An Incomplete may be extended to the following semester in cases where circumstances dictate. An additional semester may be granted with approval from the Dean's office.
- Any request for an extension of time beyond the contracted time shall be made in writing before the end of the contracted date and approved by the Dean's office.
- The number of I's on a student's record affects the student's class and workload.

### **For the MDiv**

When an incomplete or Deferred Grade has not been cleared by the end of the following semester, the student's course load must be reduced as follows:

- One Incomplete/DGs—no reduction
- Two Incompletes/DGs—may register for no more than 10 credits
- Three Incompletes/DGs—may register for no more than 9 credits
- With more than three I/DGs, the student must cease taking classes until the Incompletes/DGs are cleared.

### **Important**

- Faculty is asked to post alerts in the system as issues arise. This will flag the program office/advisor and keeps record of the issue in the system.
- It is requested that faculty and contract teachers hold the line and not grant Incompletes unless "unavoidable circumstances" or illness are proven.
- Students who are failing and have no way of passing the class, should be advised by the instructor to withdraw before the withdrawal deadlines, which is 9 calendar days before the term is over or when 80% of the term is completed.
- The responsibility of informing failing students to drop the class is on the faculty member or contract teacher.
- Contract teachers must be informed of this policy.

***Please Note: The instructor reserves the right to revise the syllabus, with the consensus of the class, at any time during the semester for the benefit of the learning process. The up-to-date Course Description for this course may be found at [www.learninghub.andrews.edu](http://www.learninghub.andrews.edu) .***

## **ABOUT YOUR INSTRUCTOR**

**David A. Williams** is Associate Professor of Worship and Sacred Music in Christian Ministry at the Seventh-day Adventist Theological Seminary. In 2018 he completed a PhD in Church History, Sacred Music History, and Theological Studies at Andrews University. His dissertation was entitled, "Worship

*Music as Spiritual Identity: An Examination of Music in the Liturgy among Black and White Adventists 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.*



*David ministered as a pastor in the Rocky Mountain Conference, gaining experience serving youth, directing worship and music, and leading as senior pastor. He has been called upon as speaker for youth meetings in Colorado and The Netherlands, and lecturer on worship and across North America.*

*He directs worship for the Seminary and conducts the Seminary Chorus. He is also director of the Andrews University International Center for Worship & Music. He also serves as Assistant Pastor for Worship and Music for the South Bend First Seventh-day Adventist Church. He chairs the board of the Michiana Center for Music, an urban center of influence and ministry of the South Bend First church, which seeks to provide a place for music-making, music lessons for children, and access to world-class instruments for students and persons who are disadvantaged in the community.*

*His wife, Lorelei, is a Women's Health Nurse Practitioner in South Bend. They are blessed to enjoy their daughter, Liliana Marie (2014), and son, Samuel David (2021). In 2021, they moved to their new home in Berrien Springs. David is excited to be closer to work, colleagues, and his students. He enjoys trail running, mountain biking, Apple, and is an avid Denver Broncos fan.*

## OTHER COURSE-RELATED POLICIES

### **Academic Integrity**

The Seminary expects its students to exhibit rigorous moral integrity appropriate to ministry leaders representing Jesus Christ. Complete honesty in academic matters is a vital component of such integrity. Any breach of academic integrity in this class is subject to discipline. Consequences may include receipt of a reduced or failing grade, 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. A record of academic integrity violations is maintained by the University Student Academic Integrity Council. Repeated and/or flagrant offenses will be referred to an Academic Integrity Panel for recommendations on further penalties.



Academic Dishonesty includes:

- Plagiarism in which one fails to give credit every time use is made of another person’s ideas or exact words, whether in a formal paper or in submitted notes or assignments. Credit is to be given by use of:
  - Correctly designed and inserted footnotes each time one makes use of another individual’s research and/or ideas; and
  - Quotation marks placed around any exact phrases or sentences (3 or more words) taken from the text or speech of another individual.
- Presenting another’s work as one’s own (e.g., placement exams, homework assignments);
- Using materials during a quiz or examination other than those explicitly 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
- Submitting the same work or major portions thereof, without permission from the instructors, to satisfy the requirements of more than one course.

For additional details see: [https://www.andrews.edu/academics/academic\\_integrity.html](https://www.andrews.edu/academics/academic_integrity.html)

**Academic Accommodations**

If you qualify for accommodation under the American Disabilities Act, please see 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.

**Use of Electronics**

*The seminary-voted statement regarding recording of course lectures is below:*

No recording or streaming is permitted in seminary courses.

Courtesy, respect, and professionalism dictate that laptops and cell phones are to be used only for class-related activities during class time.

**Communications and Updates**

*Email is the official form of communication at Andrews University. Students are responsible for checking their Andrews University e-mail, Moodle, and iVue alerts regularly.*

**LearningHub Access**

Andrews University Learning Hub hosts this course online. Your Learning Hub username and password are the same as your Andrews username and password. Use the following contact information if you need technical assistance at any time during the course, or to report a problem with LearningHub.

Username and password assistance	<a href="mailto:helpdesk@andrews.edu">helpdesk@andrews.edu</a>	(269) 471-6016
----------------------------------	--	----------------

Technical assistance with Learning Hub	<a href="mailto:dlit@andrews.edu">dlit@andrews.edu</a>	(269) 471-3960
Technical assistance with your Andrews account	<a href="http://andrews.edu/hdchat/chat.php">http://andrews.edu/hdchat/chat.php</a>	

### **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.

***Please Note: The instructor reserves the right to revise the syllabus, with the consensus of the class, at any time during the semester for the benefit of the learning process. The up-to-date Course Description for this course may be found at [www.learninghub.andrews.edu](http://www.learninghub.andrews.edu) .***

## **APPENDIX 1: INTERPRETING LETTER GRADES**

### **Letter Grades and Percentages**

*Insert the grade scale used for this course. For example:*

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

#### ***THE B GRADE***

The B grade is a sign that you have competently fulfilled all of the requirements stipulated for an assessment or competency evaluation. It is a very good grade and demonstrates a high level of the knowledge, insight, critical competence and professional presentation standards essential for an individual wishing to pursue a career as a professional leader in ministry.

#### ***THE A GRADE***

An A grade is given only when a student not only fulfills the criteria for a B grade, but in doing so demonstrates an advanced academic aptitude for content knowledge, critique, synthesis and independent insight, while exhibiting highly developed communication skills and professional publication standards that would allow them to pursue a highly competitive academic career.

#### ***THE C GRADE***

The C grade differs only from a B grade in that the traits outlined in the B grade above are not consistently applied. However, with diligence and by applying feedback from your lecturer, the academic process can provide opportunity for a student to improve their consistency, and hence, their grade.

#### ***THE D GRADE***

The D grade points to a limited level of knowledge, insight, and critique, as well as to inadequate quality of written work. This may be because of a lack of time management on the part of the student, difficulty grasping the concepts being taught, use of English as a second language, or a personal issue that is affecting one's concentration and motivation levels. Again, with diligence, applying feedback from your lecturer, and seeking services offered by the University like the writing lab or the counseling center, the academic process can provide an opportunity for a student to significantly improve their performance.

**THE F GRADE**

A failing grade is given when very limited or no demonstrable competency has been observed.

**APPENDIX 2: WORSHIP PLANNING PROJECT RUBRIC**

For other assignment rubrics, please see LearningHub.

Criteria	Outstanding (5)	Proficient (4)	Acceptable (3)	Needs Improvement (2)	Unsatisfactory (1)	Failing (0)	Score
<b>Rationale Document</b>	Dynamically expresses biblical & Adventist theology; integrates sermonic theme; excellent logical, intentional, & creative plan	Adequately demonstrates biblical/Adv. theology, connects to sermon, good logical & intentional planning	Moderately expresses theology of worship, connects to sermon, moderate creativity, intentionality	Theological foundations inadequate, does not connect well with the sermon, minimal to no creativity or intentionality	Poor theological implementation or integration, unrelated to theme, lack of planning	Completely unprepared or missing rationale entirely.	<b>15%</b>
<b>Delivery</b>	Dynamic delivery, Internalized language, engages with congregation, confident, natural voice & gestures, well-prepared	Good presentation, mostly confident, overall good tone and gestures, appeared prepared	Moderate leadership delivery; a few awkward tones, gestures, or words, indicating more need for rehearsal	Leadership was awkward, disconnect, or inappropriate. Much more rehearsal needed.	Poor delivery	Completely unacceptable performance.	<b>15%</b>
<b>Scripture</b>	Memorable, creative, inclusive participation, effective, foundational to service	Good use of Scripture and some creativity and participation involved.	Scripture provided a foundational role in the service	Lacking creativity in using Scripture, Scripture not foundational	Scripture unimportant, poorly utilized or disrespected.	Scripture absent or completely dishonored.	<b>5%</b>

<b>Prayer</b>	Profoundly spiritual, intentional invocations, petitions, benedictions	Good use of prayer in service, encouraging spiritual life.	Prayers facilitate corporate communication with God.	Prayers lack purpose, and/or spirit.	Poor prayers that are cheap, wooden, or unprepared; not spiritual.	Completely unprepared and disconnected with the Spirit.	<b>5%</b>
<b>Music</b>	Dynamic and creative use of music, musicians well prepared	Creative use of music; musicians prepared.	Moderate implementation & use of music, musicians moderately prepared	Music and musicians require more preparation or require a different selection of music.	Music & musicians quality poor.	Music and/or musicians' performance unacceptable.	<b>10%</b>
<b>Culture</b>	Deep respect and sensitivity to the local context, represents & includes congregation in delivery & content	Thoughtful cultural awareness, including good representation in delivery	Culturally appropriate service, with some representation in delivery & content	Lacking cultural sensitivity, and little diversity of representation	No cultural sensitivity, inclusion or representation	Culturally insensitive and out of touch	<b>10%</b>
<b>Environment</b>	Exudes joy & reverence, meets human need, demonstrates genuineness, spirituality, and relationality	A hopeful service, relates to human need, promoting relationships	A positive service, some relevance to need, with minimal relationship building.	Service lacks joy or reverence, may not meet human need, lacks genuineness, or relationship	Poor worship environment, irrelevant, pretentious, lacking positive relationship building	Completely dead service	<b>10%</b>
<b>Collaboration</b>	Actively works well with others	Works well with others	Moderately works well with others	Works poorly with others	Very difficult to work with	Does not work with others at all.	<b>5%</b>
	Effective & clear communication	Good communication	Moderate communication	Poor communication	Little to no communication	No communication	<b>5%</b>
	Effectively utilizes worship schedule or PCO to communicate and organize service	All necessary AV & service information communicated and organized	Most AV & service info organized & communicated through PCO or schedule	Missing some details in PCO or schedule	Little to no information provided in PCO or schedule	No worship schedule or PCO	<b>5%</b>
<b>Assessment</b>	Insightful 2-page reflection on the service: How did the service go? How was it received? What would you do differently?	A good reflection is given. Addresses questions adequately.	A moderate reflection is given in 1.5 pages.	Paper needs more serious reflection or less than 1 page.	Little to no reflection is given.	No reflection given.	<b>10%</b>
	Evaluation/Feedback Form					No feedback form submitted.	<b>5%</b>



PATH 523 Two Essays Rubric:

1. Discuss the interrelatedness of the sanctuary, Scripture, the Trinity, and the Christian experience of God's presence in worship.						
2. Discuss the issue of morality and music, exploring the three approaches, giving your position on the topic.						
<b>1</b>	Outstanding 9-10%	Proficient 7-8%	Acceptable 5-6%	Needs Improvement 3-4%	Unsatisfactory 1-2%	Failing 0%
Argumentation	Well articulated argument throughout					
Moral	Clearly discusses the moral argument					
Amoral	Clearly discusses the amoral argument					
Dynamic	Clearly discusses the dynamic position					
Position	Thoughtfully defends one's own position (1 of 3, or something else)					
<b>2</b>						
Sanctuary	Articulates reality of sanctuary & its meaning for worship					
Scripture	Clearly interrelates Scripture with work of Trinity and Presence					
Trinity	Interrelates trinity with sanctuary, scripture, & presence					
Presence	Articulates Presence relationally in Word & Spirit					
Experience	Clearly discusses the Christian experience of worship as articulated by the 4 principles above.					

## APPENDIX 3: BIBLIOGRAPHY OF RECOMMENDED BOOKS & RESOURCES

### 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).

For additional books and articles, see also the Seminary Library Portal at <http://libguides.andrews.edu/religion> .