

# AESTHETICS AND WORSHIP

## MCMASTER DIVINITY COLLEGE COURSE SYLLABUS

MS 3XN3/5XN5/6XN6 – Winter Term 2023

(CC/CW/PS)

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This course is a hybrid intensive. It begins online, meets in person for a day and a half in late February (livestream can be arranged), and returns to online.

The **online** part of the course begins the week of January 9 and is asynchronous, however selected weeks include a synchronous meeting on Wednesdays from 11:00 a.m. – 12:30 p.m. on Zoom. Students should attend these if possible.

**Face-to-Face** days are **Monday, February 27, 9:00 a.m. – 5:30 p.m.** (all day) and **Tuesday, February 28, 9:00 a.m. – 1:00 p.m.** (all morning).

Attendance is required for the entire Face-to-Face days to complete the course. Students attend face-to-face days in person, but live-stream is available by prior arrangement with the Registrar.

The **online** portion of the course resumes the week of March 13 and concludes the week of April 3, with a final synchronous meeting.

Permission to use your email address openly in class-wide communications will be assumed unless you let the instructor know your preference for blind copy.

### Course Description

The beauty and wonder of the story of God has been and continues to be told around the world by writers, poets, painters, composers, sculptors, architects, artisans, preachers, theologians, biblical scholars, and others. While one person may see the beauty of God's face or the wonder of God through creation, another finds beauty in the humanity of Jesus or in the majesty of the ascended Lord. One hears the whisper or sees the fire or feels the wind of the Spirit, while another perceives the hand of God or the beauty of Christ manifested in their neighbour. Some glimpse magnificence, but others perceive beauty even in the darkness where they hoped to see light. In many cases, believers worship God more deeply and perceptively through artistic works that participate in the unfolding story of God and of God's people, past and present, at worship.

So, the story of God is at the heart of this course in Aesthetics and Worship. But the church has had a troubled relationship with the arts, sometimes welcoming, sometimes prohibiting. Today we see expanding awareness of the value of the arts in worship and increasing efforts to interlace theology and the arts, but churches often default to the lowest common denominator. Churches want arts that make people feel good, are easily accessible, and are widely appreciated, but significant art may require much more of us. Meanwhile, the struggle to be inclusive but discerning about the arts in worship compels us to move towards a more nuanced vision of welcome and wisdom. Come to this course with a spirit of exploratory adventure and be prepared to engage in a collaborative conversation. We won't solve the issues, but we will develop a deeper understanding of theological aesthetics and a greater awareness of

how the Spirit of God is moving through the arts and artists in places of worship. These link us worldwide in a community of worship that has potential to transcend boundaries of many kinds and direct us back to God himself, who is both the originator of beauty and of our worship.

### **Learning Outcomes:**

By the end of this course, through thoughtful engagement with the course content, reading, assignments, student interactions, and personal reflection on your own learning, you should...

### **Knowing:**

... understand that aesthetics and worship matters for the Church and for your own life, and  
 ... grasp how the story of God and the church may be revealed through the arts, and how the arts in worship can challenge us to live more deeply as worshipers and believers.

### **Doing:**

... produce two significant pieces of work that probe theological aesthetics in ways that are relevant to you, and  
 ... develop your practice of noticing where and how the arts contribute to worship and what gets in the way.

### **Being:**

... develop a longing to glimpse divine beauty that can lead towards fuller worship of God, and  
 ... allow your senses, heart, and mind to dwell in the beauty of God's ways and creation, even where it seems unlikely or even impossible.

**Tentative Schedule** (content is available weekly on Avenue to Learn):

|   |
|---|
| Week of Jan 9 –<br>Welcome and Introduction to Aesthetics and Worship<br>Personal Intro Videos on Padlet (introduce yourself, video 1–2 minutes)<br>Synchronous meeting: Wednesday, Jan. 11, 11:00 a.m.–12:30 p.m. (on Zoom). |
| Week of Jan 16 –<br>Thiessen, <i>Theological Aesthetics</i> , Early Church (pp. 1–58)<br>(divine beauty, purity, vision of God, divine artist, iconoclasm, senses)  |
| Week of Jan 23 –<br>Thiessen, <i>Theological Aesthetics</i> , Medieval (pp. 59–103)<br>(images, seeing God, beauty and goodness)  |
| Week of Jan 30 –<br>Thiessen, <i>Theological Aesthetics</i> , Medieval (pp. 104–24)<br>(images of God, architecture, poetry, music)<br>Synchronous meeting: Wednesday, Feb. 1, 11:00 a.m.–12:30 p.m. (on Zoom).               |
| Week of Feb 6 –<br>Thiessen, <i>Theological Aesthetics</i> , Reformation (pp. 125–54)<br>(images, music, visions and poetry)  |

Week of Feb 13 –

Thiessen, *Theological Aesthetics*, 17th–19th Centuries (pp. 155–201)

(singing, divine beauty, creation, feeling)

DUE: Assignment 1 (Monday, Feb 13)

Week of Feb 20 –

Big Ideas, Big Questions worksheet – distributed to prep in advance of F2F Days

DUE: Padlet post re Assignment 1 (Tuesday, Feb 21)

What did you explore? And what did you learn?

Face to Face (F2F) Days

Monday, February 27 (9:00 a.m. – 5:30 p.m.) and Tuesday, February 28 (9:00 a.m. – 1:00 p.m.)

Aesthetics and Worship Forum – Big Ideas, Big Questions

Arts Contributions for Worship – voluntary contributions, watch for invitation

Informal discussion of Assignment 1

This part of the course meets in person at MDC. Attendance is required for the full day and a half for successful completion of this course. Livestream is available through prior arrangement with Registrar only, but please attend in person if at all possible, which will provide the best overall experience for everyone. (However, anyone who is ill, please do *not* attend in person.)

Note: Draw on your reading of Begbie, Burch Brown, and González-Andrieu during F2F days.

Week of Mar 6 – Break Week – No meetings. No posts.

Week of Mar 13 –

Welcome back to the final weeks online.

Note that the emphasis is on reading Thiessen, Padlet posts, and final assignments.

Thiessen, *Theological Aesthetics*, 20th Century (pp. 203–52)

(“locus theologicus”)

Week of Mar 20 –

Thiessen, *Theological Aesthetics*, 20th Century (pp. 253–308)

(truth, meaning and art, imagination, creativity and faith)

Week of Mar 27 –

Thiessen, *Theological Aesthetics*, 20th Century (pp. 309–67)

(divine revelation, beauty, vision of God)

DUE: Assignment 2 (Monday, Mar 27)

Week of April 3 –

DUE: Padlet post re Assignment 2 (Tuesday, Apr 4)

What did you explore? And what did you learn?

You are welcome to include any final greetings.

Synchronous meeting: Wednesday, Apr 5, 11:00 a.m.–12:30 p.m. (on Zoom).  
Class Evaluations done in-class.

### A Learning Community

My hope for this class is that we will be a mutual learning community, where each of us can grow through encouragement, constructive input, and active engagement with each other, with Scripture, with intellectual ideas, and with practice-based insights. I encourage you to take risks in what you explore, share, and submit, and I will try to foster an environment where we can trust each other with those outcomes. Each of us is in process, so come with an openness to be challenged, reshaped, or re-formed, and to grow through our mutual learning experience. I will try to empower each of you to develop as much as you are willing to, and to treat each of you with respect and dignity. I ask for this in return. I am a fellow learner in this community. I will attempt to offer information, reflection, experience, and questions for each of us to process together, and to shape a welcoming environment for your contributions. I will try to give thoughtful evaluation and feedback to your thinking and encourage your growth through our collaboration. As a responsible member of our learning community, I expect you to commit yourself to the class throughout the semester that we are together. This means that you will endeavor to treat each person with respect and dignity, and that you will be prepared for and fully engage in and with the class each week, including the two face to face days. Your participation is required and critical for our learning community to function at an optimal level.

I try to keep class correspondence to weekdays where possible, but I can be reached outside these times and certainly in a crisis. I welcome the opportunity to communicate with you by email or by appointment in an online meeting (Zoom).

### Required Textbooks

*Plan to draw on the first three books during our Face to Face days at the end of February:*

Begbie, Jeremy S. ***A Peculiar Orthodoxy: Reflections on Theology and the Arts***. Grand Rapids, MI: Baker Academic, 2018. 224 pp. Begbie is a leading contributor to discussion on theology and the arts, and this collection provides a broad range of his thinking on these matters.

Burch Brown, Frank. ***Inclusive Yet Discerning: Navigating Worship Artfully***. Grand Rapids, MI: Eerdmans, 2009. 176 pp. Burch Brown is a theologian, teacher, church musician, and esteemed author of several books on theology and the arts. This book addresses challenges for those who desire to be both inclusive and discerning when it comes to the arts and worship.

González-Andrieu, Cecilia. ***Bridge to Wonder: Art as a Gospel of Beauty***. Waco, TX: Baylor University Press, 2012. 242 pp. This eloquent book captures something of the mystery of God's beauty as revealed in art of diverse dimensions. González-Andrieu is a professor who specializes in theological aesthetics as well as Latino theology, and speaks as an immigrant from Cuba as she observes the world around her and her own responses to art and its special place in theology. She brings unique wisdom and perception to the world of aesthetics and worship.

*Dive into the theological aesthetics readings in this book throughout the term:*

Thiessen, Gesa Elsbeth, ed. ***Theological Aesthetics: A Reader***. Grand Rapids, MI: Eerdmans, 2004. 416 pp. This book brings together readings on theological aesthetics from early Christianity to the end of the twentieth century. It is available to all MDC students through DTL.

*Advanced research students should find a book that introduces you to the history of aesthetics as well as exploring one or more specific writers who have contributed to this discipline.*

### **Textbook Purchase**

Required textbooks for this class are available from the College's book service, READ On Bookstore, located in the new Hurlburt Family Bookstore at McMaster Divinity College. For advance and electronic purchase, you may contact READ On Bookstore, 5 International Blvd, Etobicoke, Ontario M9W 6H3; phone 416.620.2934; fax 416.622.2308; email [books@readon.ca](mailto:books@readon.ca).

### **Assignments**

Note: Consider taking a thoughtful risk in one or more of your assignments. This does not guarantee a high mark, but almost always results in the most valuable learning experience. Be sure to mention any risk you are taking in an assignment (it may not be obvious).

"Word count" includes all words in an assignment: body of the paper, footnotes, bibliography, as well as charts and tables, etc.

"Projects" in this course include a personal reflection to be submitted with the project, in which you speak personally (use "I") about anything significant that you learned in the process of developing this project.

### **1. Aesthetics and Worship Paper or Project #1 – 35%**

Choose either a paper or a project for this assignment (note that advanced research students in most cases should choose a paper – see below). Select something that matters to you.

Assignment 1 Due: Monday, February 13.

Padlet Post re Assignment 1 Due: Tuesday, February 21.

#### **PAPER**

All papers and other written components must conform to the MDC Style Guide. You may explore a topic from a philosophical, theological, historical, artistic, pastoral, or other perspective. Please be in touch with the instructor about your proposed topic by Wednesday, January 25. Your research and writing must reflect at least the level of your degree program, but you are welcome and encouraged to aim for the highest levels of thinking and writing, no matter what your program.

PhD students should think of this as a breadth paper, in which you survey broadly or widely some area of aesthetics. Ideally, you will use this paper as background for a much more in-depth second paper. If you are heading towards an academic teaching career, you may want to think about how this paper could be useful in a course you will teach sometime and/or be publishable. Word count: **6000**. Minimum 12–15 bibliographical resources.

DPT students should use this first paper to provide an overview of some aspect of aesthetics and worship that is of interest to you, while keeping the goals of your program and your own practice of ministry before you. This could mean that you focus on areas that are related to your own church and/or ministry context, but you may choose to approach a topic or idea that stretches you and sits outside your normal sphere. Word count: **4000**. 12–15 bibliographical resources.

MTS/MDiv students should focus on one aspect or era of aesthetics and worship that intrigues or interests you. If you wish to use this paper to count towards your specialization, please include a paragraph at the beginning or end of the paper about how it contributes to your specialization. Word count: **2000**. Approx. 10 bibliographical resources.

## **PROJECT**

Projects must be chosen in consultation with the instructor. Think about what your project could accomplish, whether you can achieve it in the time-frame available, and how it could be of value for you. Consult with the instructor by Wednesday, January 25. If you have an idea but are not sure if it is workable, please be in touch earlier in the term. With your finished project, include a thoughtful reflection on what you learned in the process of creating it. Use “I” language to discuss this.

PhD Students: Most PhD students should consider doing papers for both assignments, as so much of the PhD program depends on outstanding levels of thinking and writing, but you are welcome to make a case for why a project is a better choice for you. Consider this assignment in light of your professional goals and weigh what kind of project would help you to accomplish these goals or help you to develop in a significant spiritual or intellectual or artistic/creative way. Reflection on learning: 1000 words.

DPT Students: Consider a possible project in terms of your practice, as well as your goals in the program, and what kind of project would be most valuable to your role in ministry or to your own spiritual, intellectual, and/or artistic and creative life. Reflection on learning: 1000 words.

MDiv/MTS students: If you are interested in choosing a project for this assignment, think carefully about what would be of significance and value to you, and be achievable in the time available. Align at least one major assignment with your specialization and include a paragraph that indicates how it contributes to your specialization. Reflection on learning: 750 words.

## **PADLET POST**

This assignment includes a brief summary of what you explored and some reflection on what you learned, to be posted on Padlet by Tuesday, February 21. This takes the place of regular Padlet posts that week. Your post may be written (same word count as other weeks) or posted as a video (2 minutes max). Respond to at least two other student posts.

## **2. Weekly Padlet Posts and Responses – 20%**

Each week post a thoughtful Padlet entry that reflects on some aspect of aesthetics and worship related to the readings in Thiessen for that week or the era that is discussed. 250 words max. You may focus on any artistic medium or Christian tradition of worship that is of interest to you, and you may integrate art with your post, but this is not required. Post thoughtful reflective responses to at least **two** other student posts each week (50–100 words).

Posts due: Tuesdays by 5:00 p.m. Responses due: Thursdays by 5:00 p.m.

Padlet posts on the week following submission of your main assignments are dedicated to a brief summary and reflection related to your assignment.

Grading for this assignment is based on thoughtful and timely posts each week, and gracious and timely responses to at least two other student posts. Late or missed posts cannot be made up later. Late posts often don't get read by others, so don't be late. Each week there will be a new Padlet link for that week's posts and responses. Previous posts are still available to be viewed, but the class moves on to the next week's Padlet.

#### Padlet Schedule

Read widely among the week's selections in Thiessen, ed., *Theological Aesthetics*, but engage primarily with one or two entries or themes in your Padlet post. Respond to at least two other student posts.

|                |   |
|----------------|---|
| Week of Jan 9  | Intro Videos (introduce yourself, video 1–2 minutes)            |
| Week of Jan 16 | Early Church (1–58)   |
| Week of Jan 23 | Medieval (59–103)   |
| Week of Jan 30 | Medieval (104–24)   |
| Week of Feb 6  | Reformation (125–54)  |
| Week of Feb 13 | 17th–19th centuries (155–202)                                   |
| Week of Feb 20 | Paper/Project #1 – what did you explore and what did you learn? |
| Week of Feb 27 | FACE TO FACE DAYS   |
| Week of Mar 6  | BREAK WEEK  |
| Week of Mar 13 | 20th century (203–52)   |
| Week of Mar 20 | 20th century (253–308)  |
| Week of Mar 27 | 20th century (309–67)   |
| Week of Apr 3  | Paper/Project #2 – what did you explore and what did you learn? |

### 3. Aesthetics and Worship Paper or Project #2 – 45%

Choose either a paper or a project for this assignment and select a topic that matters to you. (Again note that advanced research students should default towards a paper.) You should dig deeper or expand your horizons in comparison with your first paper or project.

Paper or Project Due: Monday, March 27, by midnight.

Padlet Summary and Reflection Due: Tuesday, April 4, by 5:00 p.m.

#### PAPER

PhD students should consider this your “depth” paper. Investigate a specific issue or challenge or contributor, etc., as deeply as possible. You may choose a philosophical, theological, historical, artistic, pastoral, or other perspective. Be in touch with the instructor about your ideas. Aim to make this a publishable piece of work, so it must make a unique contribution and bring your own voice or perspective into your chosen topic. Word count: **8000**. Minimum 12–15 bibliographical resources. Papers must conform to MDC Style Guide, including bibliography and footnotes.

DPT students should move towards depth in this assignment (as opposed to breadth), but again think in terms of your own practice and area of ministry or professional work. Consider a philosophical, theological, historical, artistic, pastoral, or other perspective. Be in touch with the instructor about your ideas. Choose something that matters to your work and/or to you personally. Word count: **6000**.

MTS/MDiv students should choose an area, era, person, or issue that is of significant interest to you, and that will be worth exploring at some length. Consider taking a meaningful risk. Connect this paper to your specialization if possible. Be in touch with the instructor about your ideas. Word count: **4000**. Include a minimum of 12 bibliographical resources. Papers must conform to MDC Style Guide. You may choose to interact with the main textbooks in this course in some way in your paper, but you should develop your own perspective.

### PROJECT

This must be chosen in consultation with the instructor, so think creatively about what would help you to explore something meaningful about aesthetics and worship. Consider taking some risk in this assignment. Consult with the instructor about your idea by email by the end of February. Include with your final project a written reflection on the completed project and what you learned in the process of creating it. Show evidence of having interacted with the main books in this course in some way in your reflection paper.

PhD Students: Consider this assignment in light of your professional goals, but you must make a case for how a project could be more valuable for your program than a written paper.

DPT Students: Consider this assignment in relation to your practice.

MDiv/MTS students: Align at least one major assignment with your specialization and include a paragraph that indicates how it contributes to your specialization.

### PADLET POST

This assignment includes a brief summary of what you explored and some reflection on what you learned, to be posted on Padlet by Tuesday, April 4. This takes the place of regular Padlet posts that week. Your post may be written (same word count as other weeks) or posted as a video (2 minutes max). Respond to at least two other student posts.

### Selected Bibliography

This bibliography includes a wide range of specialist, generalist, and practical resources, including a number from recent series. Any item here could inspire a productive search for other books and articles of interest. All MDC students have access to many academic articles, chapters, and e-books through your own McMaster library account, so be creative and diligent in searching out high-quality electronic sources by topic or author. Please see this resource on our MDC website for help on how to do these kinds of searches: <https://mcmasterdivinity.ca/wp-content/uploads/2020/03/Quick-Guide-to-Library-Resources.pdf>.

Note that as well as McMaster University Library, MDC students also have access to the Digital Theological Library (DTL). MDC students access this through a code that is communicated by the Registrar, Dr. Phil Strickland.

Anderson, Cameron J. *The Faithful Artist: A Vision for Evangelicalism and the Arts*. Studies in Theology and the Arts. Downers Grove, IL: IVP Academic, 2016.

Anderson, Jonathan A., and William A. Dyrness. *Modern Art and the Life of a Culture: The Religious Impulses of Modernism*. Studies in Theology and the Arts. Downers Grove, IL: IVP Academic, 2016.

Beardsley, Monroe C. *Aesthetics from Classical Greece to the Present: A Short History*. Tuscaloosa, AL: University of Alabama Press, 1966.



- Begbie, Jeremy S. *Resounding Truth: Christian Wisdom in the World of Music*. Engaging Culture. Grand Rapids, MI: Baker, 2007.
- Begbie, Jeremy S. *Voicing Creation's Praise: Towards a Theology of the Arts*. Edinburgh: T. & T. Clark, 1991.
- Best, Harold M. *Unceasing Worship: Biblical Perspectives on Worship and the Arts*. Downers Grove, IL: InterVarsity, 2003.
- Black, Kathy. *Worship across Cultures: A Handbook*. Nashville, TN: Abingdon, 1998.
- Blackwell, Albert L. *The Sacred in Music*. Louisville, KY: Westminster John Knox, 1999.
- Brown, Sally A., and Patrick D. Miller, eds. *Lament: Reclaiming Practices in Pulpit, Pew, and Public Square*. Louisville, KY: Westminster John Knox, 2005.
- Bruner, Michael Mears. *A Subversive Gospel: Flannery O'Connor and the Reimagining of Beauty, Goodness, and Truth*. Studies in Theology and the Arts. Downers Grove, IL: IVP Academic, 2017.
- Byars, Ronald P. *What Language Shall I Borrow? The Bible and Christian Worship*. Grand Rapids, MI: Eerdmans, 2008.
- Caldecott, Stratford. *Beauty for Truth's Sake: On the Re-enchantment of Education*. Grand Rapids: Brazos, 2009.
- Castleman, Robbie F. *Story-Shaped Worship: Following Patterns from the Bible and History*. Downers Grove, IL: IVP Academic, 2013.
- Chandler, Paul-Gordon. *God's Global Mosaic: What We Can Learn from Christians around the World*. Downers Grove, IL: InterVarsity, 1997, 2000.
- Covington, Sarah, and Kathryn Reklis, eds. *Protestant Aesthetics and the Arts*. Routledge Studies in Theology, Imagination, and the Arts. London and New York: Routledge, 2020.
- Craft, Jennifer Allen. *Placemaking and the Arts: Cultivating the Christian Life*. Studies in Theology and the Arts. Downers Grove, IL: IVP Academic, 2018.
- DeBoer, Lisa J. *Visual Arts in the Worshipping Church*. Calvin Institute of Christian Worship Liturgical Studies Series. Grand Rapids, MI: Eerdmans, 2016.
- Dillenberger, Jane. *Style and Content in Christian Art*. London: SCM, 1965.
- Dillenberger, John. *A Theology of Artistic Sensibilities: The Visual Arts and the Church*. New York: Crossroad, 1986.
- Edwards, Michael. *Towards a Christian Poetics*. Grand Rapids, MI: Eerdmans, 1984.
- Farhadian, Charles E. (ed.). *Christian Worship Worldwide: Expanding Horizons, Deepening Practices*. Grand Rapids, MI: Eerdmans, 2007.
- Fujimura, Makoto. *Silence and Beauty: Hidden Faith Born of Suffering*. Downers Grove, IL: IVP, 2016.
- Gadamer, Hans-Georg. *The Relevance of the Beautiful and Other Essays*. Edited by Robert Bernasconi. Cambridge: Cambridge University Press, 1987.
- García-Rivera, Alejandro. *A Wounded Innocence: Sketches for a Theology of Art*. Collegeville, MN: Liturgical, 2003.
- Gilbertson, Carol, and Gregg Muilenberg, eds. *Translucence: Religion, the Arts, and Imagination*. Minneapolis: Fortress, 2004.
- Haynes, Deborah J. *Beginning Again: Reflections on Art as Spiritual Practice*. Eugene, OR: Cascade, 2018.
- Heaney, Maeve Louise. *Music as Theology: What Music Says about the Word*. Princeton Theological Monograph Series. Eugene, OR: Pickwick, 2012.
- Hinson, Glenn. *Fire in My Bones: Transcendence and the Holy Spirit in African American Gospel*. Philadelphia, PA: University of Pennsylvania Press, 1999.
- Hornik, Heidi J., and Mikeal C. Parsons, eds. *Interpreting Christian Art: Reflections on Christian Art*. Macon, GA: Mercer University Press, 2004.

- Jensen, Robin M. *The Substance of Things Seen: Art, Faith, and the Christian Community*. The Calvin Institute of Christian Worship Liturgical Studies Series. Grand Rapids: Eerdmans, 2004.
- Jensen, Robin M., and Kimberly J. Vrudny, eds. *Visual Theology: Forming and Transforming the Community through the Arts*. Collegeville, MN: Liturgical, 2009.
- Krabill, James R., ed. *Worship and Mission for the Church: An Ethnodoxology Handbook*. Littleton, CO: William Carey Library, 2013. (See accompanying manual under Schrag, *Creating Local Arts Together*.)
- Markos, Louis. *Restoring Beauty: The Good, the True, and the Beautiful in the Writings of C. S. Lewis*. Colorado Springs, CO: Biblica, 2010.
- Martin, James A., Jr. *Beauty and Holiness: The Dialogue between Aesthetics and Religion*. Princeton, NJ: Princeton University Press, 1990.
- Mattes, Mark C. *Martin Luther's Theology of Beauty: A Reappraisal*. Grand Rapids: Baker Academic, 2017.
- McCullough, James. *Sense and Spirituality: The Arts and Spiritual Formation*. Eugene, OR: Cascade, 2015.
- Peterson, David. *Engaging with God: A Biblical Theology of Worship*. Grand Rapids, MI: Eerdmans, 1992.
- Porter, Wendy J. *Early English Composers and the Credo: Emphasis as Interpretation in Sixteenth-Century Music*. Routledge Research in Music Series. London: Routledge, 2022.
- Porter, Wendy J., ed. *Rediscovering Worship: Past, Present, and Future*. McMaster New Testament Studies. Eugene, OR: Pickwick, 2015.
- Schrag, Brian. *Creating Local Arts Together: A Manual to Help Communities Reach their Kingdom Goals*. James R. Krabill, ed. Littleton, CO: William Carey Library, 2013. (See the main handbook under Krabill, ed., *Worship and Mission for the Church*.)
- Siedell, Daniel A. *Who's Afraid of Modern Art? Essays on Modern Art and Theology in Conversation*. Eugene, OR: Cascade, 2015.
- Skillen, John E. *Putting Art (back) in Its Place*. Peabody, MA: Hendrickson, 2016.
- Sokolove, Deborah. *Sanctifying Art: Inviting Conversations between Artists, Theologians, and the Church*. Eugene, OR: Cascade, 2013.
- Spurrier, Rebecca F. *The Disabled Church: Human Difference and the Art of Communal Worship*. New York: Fordham University Press, 2019.
- Stone-Davis, Férdia J. *Musical Beauty: Negotiating the Boundary between Subject and Object*. Eugene, OR: Cascade, 2011.
- Taylor, W. David O. *Glimpses of the New Creation: Worship and the Formative Power of the Arts*. Grand Rapids, MI: Eerdmans, 2019.
- Taylor, W. David O. *The Theater of God's Glory: Calvin, Creation, and the Liturgical Arts*. Grand Rapids, MI: Eerdmans, 2017.
- Taylor, W. David O., ed. *For the Beauty of the Church: Casting a Vision for the Arts*. Grand Rapids: Baker, 2010.
- Taylor, W. David O., and Taylor Worley, eds. *Contemporary Art and the Church: A Conversation between Two Worlds*. Studies in Theology and the Arts. Downers Grove, IL: IVP Academic, 2017.
- Treier, Daniel J., Mark Husbands, and Roger Lundin, eds. *The Beauty of God: Theology and the Arts*. Downers Grove, IL: IVP Academic, 2007.
- Troeger, Thomas. *Wonder Reborn: Creating Sermons on Hymns, Music, and Poetry*. Oxford: Oxford University Press, 2010.
- van Maas, Sander. *The Reinvention of Religious Music: Olivier Messiaen's Breakthrough toward the Beyond*. New York: Fordham University Press, 2009.

- Viladesau, Richard. *Theological Aesthetics: God in Imagination, Beauty, and Art*. Oxford: Oxford University Press, 1999.
- Vrudny, Kimberly. *Beauty's Vineyard: A Theological Aesthetic of Anguish and Anticipation*. Collegeville, MN: Liturgical, 2016.
- Walton, Janet R. *Art and Worship: A Vital Connection*. Collegeville, MN: Liturgical, 1988.
- Wolterstorff, Nicholas. *Art Rethought: The Social Practices of Art*. Oxford: Oxford University Press, 2015.
- Wolterstorff, Nicholas. *Works and Worlds of Art*. Clarendon Library of Logic and Philosophy. Oxford: Clarendon, 1980.
- Wuthnow, Robert. *All in Sync: How Music and Art Are Revitalizing American Religion*. Berkeley, CA: University of California Press, 2003.

### **Academic Honesty**

Academic dishonesty is a serious offence that may take any number of forms, including plagiarism, the submission of work that is not one's own or for which previous credit has been obtained, and/or unauthorized collaboration with other students. Academic dishonesty can result in severe consequences, e.g., failure of the assignment, failure of the course, a notation on one's academic transcript, and/or suspension or expulsion from the College. Students are responsible for understanding what constitutes academic dishonesty. Please refer to the Divinity College Statement on Academic Honesty: <https://mcmasterdivinity.ca/rules-regulations/>.

### **Gender Inclusive Language**

McMaster Divinity College uses inclusive language for human beings in worship services, student written materials, and all its publications. It is expected that inclusive language will be used in chapel services and all MDC assignments. In reference to biblical texts, the integrity of the original expressions and the names of God should be respected, but you will need to use gender-inclusive language for humans, and you will need to quote from a gender-inclusive version such as the following: NRSV (1989), NCV (1991), TEV/GNB/GNT (1992), CEV (1995), NLT (1996), TNIV (2005), and the Common English Bible (CEB 2011).

### **Style**

All stylistic considerations (including but not limited to questions of formatting, footnotes, and bibliographic references) must conform to the McMaster Divinity College Style Guidelines for Essays and Theses <http://mcmasterdivinity.ca/wp-content/uploads/2018/02/mdcstyleguide.pdf>. Failure to observe appropriate form will result in grade reductions.

### **Deadlines and Late Submission Penalty**

Assignments should be submitted on time and in good order. Late assignments may be docked incrementally up to 2% per calendar day. Assignments are to be submitted electronically either to Avenue to Learn or directly by email. If there are any issues that could prevent your timely or successful completion of an assignment, please be in touch with the instructor immediately to discuss possible alternatives. Be proactive—do not leave this to the last minute.

### **Disclaimer**

This syllabus is the property of the instructor and is prepared with currently available information. The instructor reserves the right to make changes and revisions as necessary.