

**HISTORY OF WORSHIP AND LITURGY**  
**MS/TH 2XL3/6XL6**  
**MCMMASTER DIVINITY COLLEGE**

**Instructor:** Wendy J. Porter, Ph.D.

**Location:** TBA

**Credit Units:** 3

**Term:** Fall 2013 (Term 1)

**Time:** Mondays: 3:30-5:20

**Class Commences:** Monday, September 9, 2013

**Contact Information:**

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**Course Description**

**HISTORY OF WORSHIP AND LITURGY**

What do Christian worshipers from the 6th century, the 16th century, or from the Jesus movement in the 20<sup>th</sup> century have to teach us about meaningful worship today? This course explores the intricate mosaic of Christian worship that spans the centuries. We will step into the colours, sounds, texts, textures and aromas of Christian worship from biblical times up to the present. If we invited a historical guest from an earlier time to visit our places of worship today, what would they see and how would they challenge us? This course involves hands-on exploration of Christian worship as we discover what we can learn about meaningful worship from ancient and more recent practices of Christian worship and liturgy. We will engage in personal and unique expressions of worship and liturgy through individual arts or historical projects. And we will seek to develop a richer understanding of worship and a greater appreciation for the diverse expression of God's worshipers through the ages.

Specializations for this course include:

**CC:** Church and Culture

**CT:** Christian Thought and History

**PS:** Pastoral Studies

Through required reading and reading assessments, lectures, class presentations and discussions, and the completion of assignments, students should fulfill the following course objectives:

**Knowing**

To develop more in-depth knowledge about Christian worship through the centuries.

To develop greater breadth and depth in perspectives on Christian worship.

**Being**

To be open to being shaped by our encounters with historical Christian worshipers.

To become more appreciative of the diversity of God's people, and yet to become more aware of the common longing of God's people to meet with him in worship.

**Doing**

To creatively step into history and experience something of worship in other times and cultures.  
To imaginatively engage in conversation with past Christian worshipers and explore what they have to teach us about worship.

**Course Textbooks\***

1. The **required common textbook** for this course is:

Wainwright, Geoffrey, and Karen B. Westerfield Tucker (eds.). *The Oxford History of Christian Worship*. Oxford: Oxford University Press, 2005. Readings will be selected from this textbook to correspond with the various presentations and lectures throughout the semester.

2. The **required unique textbook** for this course is one that you will carefully select yourself, in consultation with the professor.

This second book should be selected because it brings some aspect of the history of worship and liturgy into meaningful dialogue with your own area of interest and specialization.

Specializations listed for this course include: **CC:** Church and Culture; **CT:** Christian Thought and History; and **PS:** Pastoral Studies.

\*You are encouraged to purchase your required main textbook from the Divinity College's book service, READ On Books, Room 145, McMaster Divinity College. Bernice Quek provides these books at reasonable prices as a service to the Divinity College, and students that enroll in a class but purchase their books elsewhere make reasonable planning difficult. Texts may be purchased on the first day of class but are available for advance purchase at READ On Bookstores, 304 The East Mall, Suite 100, Etobicoke, ON M9C 5K1; phone 416.620.2934; fax 416.622.2308; email [books@readon.ca](mailto:books@readon.ca). website: <http://www.readon.ca/>

Please also plan to read more widely in preparation for presentations and according to your interests and needs in this subject and your own specialization.

**Tentative Class Schedule**

	DATE	TOPIC
1	Sept. 9	Introduction to Liturgy and Liturgies Jewish Worship / Old Testament
2	Sept. 16	New Testament and Early Christian
3	Sept. 23	Early Orthodox Worship— Coptic, Syrian
4	Sept. 30	Byzantine Romanos the Hymn-Writer
5	Oct. 7	Catholic
6	Oct. 14	Lutheran and Reformed
7	Oct. 21	Anglican, Presbyterian and Methodist
8	Oct. 28	Puritan and Revivalist

9	Nov. 4	<b>Baptist, Mennonite and Anabaptist</b>
10	Nov. 11	<b>Frontier, Free Church and Missions Movement</b>
11	Nov. 18	<b>Pentecostal, Charismatic, the Jesus Movement and Praise &amp; Worship</b>
12	Nov. 25	<b>Ancient-Future, Integrated, Emerging and Post-Emergent</b>
13	Dec. 2	<b>Worship and Liturgy Arts Projects and Research Presentations</b>

Assignments:

### **1. Creative Short Paper: A Historical Perspective on Your Own Worship and Liturgy**

**Due: Monday, September 16.**

**Marks: 10%**

**Words: 1000. Please submit hard copy.**

This brief assignment is designed to open your creative thinking about worship and liturgy, both in your own context and from a historical perspective. Choose an imaginary or real character from some earlier era of history to come visit your church. Creatively communicate what your guest might see and hear as they visit your church and as they observe or even try to participate in your mode of worship and liturgy. How do they describe the buildings or architecture in your worshiping tradition; your liturgy and form of worship; the liturgical texts of your worshiping tradition; perhaps the symbols or objects that you use? How do they depict what God seems to look like to the worshipers there? How do they characterize the worshipers? If that person could choose one meaningful element from your worship and liturgy to take back into their own day and age, what might that be? And if they could introduce one important thing from their own worship practice that seems to be missing in yours, what might that be?

### **2. Historical Worship and Liturgy Seminar 1**

**Due: According to sign-up sheet, to be presented during the FIRST half of the semester.**

**Marks: 25%**

Each student (or students in pairs or groups, depending on class size) will prepare and present a 30-minute presentation on one of the early periods of worship and liturgy, choosing from the following:

September 23	a. Early Coptic Orthodox
	b. Early Syrian Orthodox
September 30	a. Byzantine Worship
October 7	a. Early Catholic Worship – Monasteries
	b. Early Catholic Worship – Cathedrals
October 14	a. Early Lutheran Worship
	b. Early Reformed Worship
October 21	a. Early Anglican Worship

	b. Early Presbyterian Worship
	c. Early Methodist Worship

Note: A summary of your presentation is due to the professor 8 (eight) days in advance of your presentation.

Questions to consider in your presentation:

- How and where did this form of worship and liturgy begin?
- What was the language of worship?
- What do we know about the architecture?
- What did worship look like? How did it sound?
- What were the components of formal worship—texts, music, actions, style of leadership, unique rules and regulations?
- How did these worshipers seem to perceive God?
- How did these worshipers seem to understand themselves in relationship to God?
- How is this form of worship and liturgy grounded in Scripture?
- Does it deviate from or confront a previous culture of worship and liturgy?
- How might a historical worshiper from this form of worship and liturgy challenge us in how we worship God today?
- How might your own church be challenged and shaped if they understood this form of worship and liturgy more—or would they?
- How has your preparation for this presentation caused you to reflect on your own mode of worship and liturgy?

Creative practical worship, class-participation and media components of each presentation:

- As part of your presentation, plan a worship segment that incorporates at least one aspect of this mode of worship and liturgy.
- Include at least one other segment of creative, well-planned class involvement pertaining to this form of worship and liturgy (this may include use of relevant liturgical texts, exploring the music, physical positions of worship or processions, tactile symbols, etc.).
- Provide a hand-out, to be presented at the beginning of class, with an outline of the class presentation, relevant points, quotations, pictures, etc. The student is responsible to prepare and make copies of these handouts in advance of the class.

### 3. Historical Worship and Liturgy Seminar 2.

**Due: According to sign-up sheet, to be presented during the SECOND half of the semester.**

**Marks: 25%**

The requirements for this assignment are the same as the preceding one:

October 28	a. Early Puritan Worship
	b. Revivalist Worship
November 4	a. Early Baptist Worship
	b. Early Mennonite and Anabaptist Worship
November 11	a. Frontier and Free Church

	Worship
	b. The Missions Movement
November 18	a. Early Pentecostal and Charismatic Worship
	b. The Jesus Movement and Praise & Worship
November 25	a. Ancient-Future and Integrated (Blended) Worship
	b. Emerging and Post-Emergent Worship

#### **4. Book Response.**

**Due: Monday, November 4.**

**Marks: 20%**

**Length: 1500-2000 words.**

Respond to your own selection of a second textbook for this class. How has the book you selected challenged you in an area that connects the history of worship and liturgy with your own area of specialization in this class? Specializations for this course include: **CC:** Church and Culture; **CT:** Christian Thought and History; and **PS:** Pastoral Studies. Please be selective in choosing one or two significant areas in which this book interacts with your own interest.

#### **5. Worship and Liturgy Arts or Historical Project, and Brief Accompanying Essay. (Alternative: History of Worship and Liturgy Paper).**

**Consultation: by Monday, October 28.**

**Due: In-Class Presentation, Monday, December 2.**

**Brief Accompanying Essay: 1000 words.**

**(Alternative Paper: 4000 words)**

**Marks: 20%**

Create a work of art that brings together some aspect of the worship and liturgy learning experience of this class and your own worship of God.

Include an accompanying essay of 1000 words that describes the process and result of your creative work and its significance for worship and liturgy (whether for you personally, for your church, for the church at large, etc.).

Possible forms of this project include (but are not limited to) the following:

- sculpture
- painting / plastic arts
- woodworking
- music composition
- writing a story or play
- photography
- poetry

- liturgical dance
- creating formal liturgical garments
- other

All projects are to be chosen in consultation with the professor, by Monday, October 28.

All arts projects will be shared with one another on the final class day. Marking will be on the basis of creative artistic expression that depicts genuine engagement in worship of God and/or invites others to enter into meaningful worship of God, as well as the insightfulness of the accompanying essay. Projects must show substantial effort and creativity.

Students that choose the research paper must be prepared to share a brief synopsis of their paper with the rest of the class on the final day.

### **A Learning Community**

This class is designed to be a learning community, a place where each member of the community can grow through positive affirmation, constructive input and active engagement with one another, with Scripture, with ideas, and in the ongoing development and strengthening of our faith and ministries. We should all come to the community as people in process, open to be challenged, deconstructed and formed, or re-formed, through our mutual learning experience. As professor, it is my responsibility to empower each class member as a learner by treating each student with respect and dignity. I am a fellow learner in the community and wish to offer information, reflection, experience and questions for us to reflect on together. I welcome the responsibility and opportunity to give thoughtful evaluation and feedback to your thinking, both as you offer it to the class and through written work, so that your growth through this class can be maximized as a result of our collaboration. As a responsible member of our learning community, you will be expected to commit yourself to the class throughout the semester that we are together. This means not only that in our class interactions you will endeavor to treat all members of our class with respect and dignity, but that you will come prepared to be fully engaged in and with the class. Your attendance is required as your presence is necessary for our community (i.e. class) to function at an optimal level.

Assignments should be handed in on time and in good order. Late assignments will be docked at the rate of 5% for each day late (with each assignment counted as 100%). Assignments should be submitted in hard copy on standardized paper.

Connections with each of you outside class time are welcome. Please feel free to make an appointment if you think this would aid your learning experience in any way.

### **Statement on 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 <http://www.mcmasterdivinity.ca/programs/rules-regulations>

**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://www.mcmasterdivinity.ca/sites/default/files/documents/MDCStyleGuideMarch0413.pdf>

Failure to observe appropriate form will result in grade reductions.

**Gender Inclusive Language**

McMaster Divinity College uses inclusive language for human beings in worship services, student written materials, and all of its publications. In reference to biblical texts, the integrity of the original expressions and the names of God should be respected. The NRSV and TNIV are examples of the use of inclusive language for human beings. It is expected that inclusive language will be used in chapel services and all MDC assignments.

**Please Note: 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 at any time.**