

McMaster Divinity College Course Syllabus MS 3XN3/5XN3/6XN6
(MDiv and MTS Specializations: CC/CW/PS)

AESTHETICS AND WORSHIP

WINTER TERM 2021

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Online begins Monday, January 4 (8 weeks).

Face-to-Face days are Thursday, March 4, 9:00 a.m. – 5:30 p.m. (all day)
and Friday, March 5, 9:00 a.m. – 1:00 p.m. (morning).

Online resumes Monday, March 15 (4 weeks). Final week begins April 5.

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, and other artisans and artists. One may see the beauty of God's face or the wonder of God through creation, while another encounters the humanity of Jesus or the majesty of the ascended Lord. One hears the whisper, or sees the fire, or feels the wind of the Spirit, while yet another perceives the hand of God or the beauty of Christ manifested in their neighbour. Some have glimpsed magnificence while others have found darkness where they hoped to see light. In many cases, believers may worship God more deeply and perceptively through these artistic works as they participate in the unfolding story of God, of Jesus Christ, of the Holy Spirit, and of believers past and present at worship.

So, the story of God is at the heart of this course in Aesthetics and Worship, and the Nicene Creed, which lays out the structure of this story, provides us with windows through which we will explore the integration of aesthetics and worship. (The Creed will be slightly reorganized to fit the academic calendar into the church calendar.) The church has had a troubled relationship with the arts, sometimes welcoming and 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 the church often defaults 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 something 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 all 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 the initiator 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 why reflection on aesthetics and worship matters for the Church and your own life
 ... grasp how the story of God and the church is revealed through the arts

Doing:

... have produced two significant written or creative pieces of work that probe theological aesthetics in ways that are relevant to you
 ... have developed significant experience in the practice of noticing where the arts contribute to worship and be challenged by seeing how others perceive these

Being:

... be attuned to how a longing to glimpse divine beauty can lead towards fuller worship of God
 ... be more perceptive to how the arts open our senses, hearts, and minds to the ways of God

Tentative Schedule (content available on Avenue to Learn starting on Mondays):

Monday, January 4 – Welcome and Introduction to Aesthetics and Worship
 Student Personal Intro Videos
 Tentative synchronous meeting: Thursday, Jan. 7, 1:00–2:00 p.m.
 Monday, January 11 – “I believe in one God, the Father almighty”
 Monday, January 18 – “maker of heaven and earth...”
 Monday, January 25 – “I believe in one Lord Jesus Christ...”
 Monday, February 1 – “he came down from heaven... and was made incarnate...”
 Monday, February 8 – “I believe in the Holy Spirit...”
 Monday, February 15 – “who has spoken through the prophets...” (Papers and Projects #1)
 Monday, February 22 – “I believe in one holy, catholic, and apostolic church”

Face to Face Days:

Thursday, March 4 (9:00 a.m. – 5:30 p.m.), and Friday, March 5 (9:00 a.m. – 1:00 p.m.)
 Aesthetics and Worship Forum
 Arts Contributions for Worship – voluntary collaboration
 Note: Attendance is required for the duration for successful completion of this course.

Monday, March 8 – Break Week – no postings.

Monday, March 15 – “one baptism for the forgiveness of sins...”
 Monday, March 22 – “for our sake he was crucified...”
 Monday, March 29 – “he suffered and was buried...” (Papers and Projects #2)
 Easter Monday, April 5 – “and rose again on the third day...”

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 engaged 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 (Webex, Zoom).

Required Textbooks

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.

Reference

Thiessen, Gesa Elsbeth, ed. *Theological Aesthetics: A Reader*. Grand Rapids, MI: Eerdmans, 2004. 416 pp. This book is not required, but is highly recommended as the most thorough compendium of readings on theological aesthetics from early Christianity to the end of the twentieth century.

Textbook Purchase

All required textbooks for this class are available from the College's book service, The Hurlburt Family Bookstore, McMaster Divinity College (Across from Cullen Hall). Texts may be purchased on the first day of class. For advance purchase, you may contact READ On Bookstore, 5 International Blvd, Etobicoke, Ontario M9W 6H3: phone 416.620.2934,

Text: 416 668 3434. fax 416.622.2308; email books@readon.ca. Free Shipping is offered to students. Other book services may also carry the texts.

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 make mention of what risk you are taking in an assignment (it may not be obvious).

1. Aesthetics and Worship Paper or Project #1 – 25%

Choose either a paper or a project for this assignment and select a topic that matters to you.

Papers: PhD word count: **6000**. DPT word count: **4000**. MTS/MDiv word count: **2000**.

Include a minimum of 12–15 bibliographical resources. Papers must conform to MDC Style Guide, or marks will be jeopardized. You may explore a topic from philosophical, theological, historical, artistic, pastoral, or other perspectives. Please be in touch with the instructor about your topic. Your research and writing must reflect at least the level of your program.

Projects must be chosen in consultation with the instructor after you have thought carefully about your proposed project. Consult with the instructor by email by Wednesday, January 27. Include with your final project a 700- to 1000-word reflection on the completed project and what you learned in the process of creating it.

PhD Students: Consider this assignment in light of your professional goals.

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.

This assignment includes a very brief Summary and Reflection of what you did and what you learned, to be posted on Padlet on the week that the assignment is due, the week of Monday, February 15. It may be written (300 words) or posted as a video (2½ minutes max). Respond to at least 4 other students, following the pattern of Padlet in other weeks.

Paper or Project DUE: Monday, February 15, by midnight.

Summary and Reflection DUE on Padlet: Wednesday, February 17, by 5:00 p.m.

2. a. Weekly Reflection Page + b. Weekly Padlet Postings and Responses – 35%

a. Weekly Reflection Page. Each week post a brief reflection, observation, concern, or question (1–2 sentences) on the Weekly Reflection Page in A2L. Due each week by Thursday 5:00 p.m.

b. Weekly Padlet Postings and Responses. Each week post a thoughtful Padlet entry that relates to the theme for that week (250 words) and integrates one piece or form of art. Post at least 4 responses to other student posts each week (50–100 words).

Due: Posts each week by Wednesday 5:00 p.m. Responses each week by Friday 5:00 p.m.

Padlet posts correspond to the topic for each week, using the Creed as our framework, except for the two weeks where you will post a brief Summary and Reflection related to your Papers and Projects #1 and #2. Note that late posts often get missed, so don't be late.

Padlet Schedule:

Padlet 1 (Jan 4)	Intro Videos (introduce yourself, video 1–2 minutes)
Padlet 2 (Jan 11)	“I believe in one God, the Father almighty”
Padlet 3 (Jan 18)	“maker of heaven and earth...”
Padlet 4 (Jan 25)	“I believe in one Lord Jesus Christ...”
Padlet 5 (Feb 1)	“he came down from heaven... and was made incarnate...”
Padlet 6 (Feb 8)	“I believe in the Holy Spirit...”
Padlet 7 (Feb 15)	<i>This week: Summary and Reflection on Papers and Projects #1</i>
Padlet 8 (Feb 22)	“I believe in one holy, catholic, and apostolic church”
Face to Face Days	No Padlet, but live interactions along the same lines.
March 8	BREAK WEEK—No Padlet
Padlet 9 (Mar 15)	“one baptism for the forgiveness of sins...”
Padlet 10 (Mar 22)	“for our sake he was crucified...”
Padlet 11 (Mar 29)	<i>This week: Summary and Reflection on Papers and Projects #2</i>
Padlet 12 (Apr 5)	Easter Monday: “and rose again on the third day...”

3. Aesthetics and Worship Paper or Project #2 – 40%

Choose either a paper or a project for this assignment and select a topic that matters to you. You should dig deeper or expand your horizons in comparison with your first paper or project.

Papers: PhD word count: **8000**. DPT word count: **6000**. MTS/MDiv word count: **4000**. Include a minimum of 12–15 bibliographical resources. Consider taking some risk. Papers must conform to MDC Style Guide. You may explore a topic from philosophical, theological, historical, artistic, pastoral, or other perspectives. Please be in touch with the instructor about your topic. Your research and writing must reflect at least the level of your program. Show evidence of having interacted with the main textbooks in this course in some way in your paper.

Projects must be chosen in consultation with the instructor, so think creatively about what would help you to explore some important and meaningful aspect of 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 1000- to 1200-word reflection on the completed project and what you learned in the process of creating it. Show evidence of having interacted with the main textbooks in this course in some way in your reflection paper.

PhD Students: Consider this assignment in light of your professional goals.

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.

This assignment includes a very brief Summary and Reflection of what you did and what you learned, to be posted on Padlet on the week that the assignment is due, the week of Monday, March 29. It may be written (300 words) or posted as a video (2½ minutes max). Respond to at least 4 other students, following the pattern of Padlet in other weeks.

Paper or Project DUE: Monday, March 29, by midnight.

Summary and Reflection DUE on Padlet: Wednesday, March 31, by 5:00 p.m.

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. If there are restrictions on physical library access, remember that all MDC students have access to many academic articles, chapters, and some e-books through your own McMaster library account, so be creative and diligent in searching out high-quality electronic sources by topic or author. Many articles (not listed here) may be available for you to download, but you may have to try several avenues. Please check out this resource posted 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>.

- 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.
- 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 Worshiping 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., and Kimberly J. Vrudny, eds. *Visual Theology: Forming and Transforming the Community through the Arts*. Collegeville, MN: Liturgical, 2009.
- Jensen, Robin Margaret. *The Substance of Things Seen: Art, Faith, and the Christian Community*. The Calvin Institute of Christian Worship Liturgical Studies Series. Grand Rapids: Eerdmans, 2004.
- 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 Alfred, 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., 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., 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.
- Taylor, W. David O., ed. *For the Beauty of the Church: Casting a Vision for the Arts*. Grand Rapids: Baker, 2010.
- Treier, Daniel J., Mark Husbards, 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.

Nicene Creed*

I believe...

... in one God, Father Almighty, maker of heaven and earth, and of all things visible and invisible;

... and in one Lord Jesus Christ, the only begotten son of God, begotten of his Father before all worlds, God of God, light of light, very God of very God, begotten not made, being of one substance with the Father, by whom all things were made, who for us and for our salvation came down from heaven, and was incarnate by the Holy Spirit of the virgin Mary and was made man; and was crucified also for us under Pontius Pilate, he suffered and was buried and rose again the third day according to the Scriptures and ascended into heaven and sits on the right hand of the Father, and he shall come again with glory to judge both the quick and the dead, whose kingdom shall have no end;

... and in the Holy Spirit, the Lord and Giver of life, who from the Father and the Son proceeded, who with the Father and the Son together is worshipped and glorified, who spoke by the Prophets;

... and in one holy catholic and apostolic church; I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead and the life of the world to come. Amen.

* Note that there are various versions and translations. You may refer to the one that is familiar to you or your worship tradition.

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.