



SAMPLE SYLLABI

Marcia McFee has a Ph.D. degree in Liturgical Studies with an allied field of Ethics. Along with her work with local churches, regional gatherings and training events, she is dedicated to the seminary educational experience—especially as it concerns readiness for leadership in the church and the liturgical theology, history and theory integral to the practical work of worship design and leadership. She been a guest lecturer and adjunct faculty at:

Pacific School of Religion
Claremont School of Theology
Andover Newton Theological Seminary
Saint Paul School of Theology
Drew Theological Seminary
Brite Divinity School
Perkins School of Theology
Wesley Theological Seminary

In the pages that follow, you will find sample syllabi:

One-week Intensives:

- “Creating Worship with Deep Soul: The Art and Technique of Sensory-Rich Worship and Spiritual Leadership”
 - “Vital Worship for Progressive Christianity”
 - “The Body and the Church”
 - Liturgy as Embodied Ethics

Semester-long basic worship course:

- “Christian Worship”

Guest lecturer

Marcia often is a guest lecturer at seminaries including working with students in designing and leading a chapel worship service and then offering a special keynote presentation or workshop or guest lecturing in an established course.

CREATING WORSHIP WITH DEEP SOUL: THE ART AND TECHNIQUE OF SENSORY-RICH WORSHIP AND SPIRITUAL LEADERSHIP

Drew Theological Seminary
Summer 2007

Monday - Thursday 9am - 12; 1pm - 4pm
Thursday 6-9pm
Friday 9am - Noon

Professor:

Dr. Marcia McFee

e-mail: worshipworkshop@aol.com

Description: What makes the difference between worship that feels like “business as usual” and worship that elicits an experience of “deep soul?” This course explores that question by uncovering the theological, sociological, and physiological basis for sensory-rich worship that utilizes multi-media (spoken and dramatized word, visuals, music, movement, technology) and examining what it means to develop skills that transform worship leaders into spiritual guides for the journey

Required Readings: handouts and/or on-line documents given in class

Optional Textbooks:

McFee, Marcia. *The Worship Workshop: Creative Ways to Design Worship Together*. Nashville: Abingdon Press, 2002.

Other recommended books that will be described in class

Requirements:

- Attendance at all class sessions and active participation in class discussions
- Assignments to be completed before class
- One in-class “video focus session”
- One final synthesis project
 - An outline of a series of worship services
 - One fully designed service within that series (worship script AND worship guide/bulletin)
 - A description of how various concepts explored in the class are embodied in the project (at least 5 pages)

Grading:

Attendance: 50%

Participation/Focus Session: 20%

Project: 30%

Course Outline

Video Focus Sessions

Spaced within the week, these focus sessions with each student will look at their choice for focus: video of their church's worship; video of their leadership; some other video for analysis and discussion... completely up to the student as to how they would like to discuss their "case study" in relation to the topics of the class.

"Creating Worship with Deep Soul: Speaking of the Deepest Things We Know"

This session sets the stage by addressing the question, "What makes the difference between worship that feels like "business as usual" and worship that elicits an experience of "deep soul?" And we'll lay the foundation for attending to various forms and expressions of worship in a postmodern age.

"Primal Patterns: Reading and Riding Dynamics, Energy & Flow"

This session will focus on the dynamics of energy and the effects produced in worship through music, color, lighting, spatial relationship and leadership styles, to name a few. A deeper understanding of our own individual energetic life patterns will give us insights into our choices, our relationships, and our leadership effectiveness.

"The Art of Sensory-Rich Worship: Moving from 'Plug & Play' to Intentional Design"

This session focuses on worship design as an art form. We will discover what it means to be "symbolists" who uncover meaningful metaphors with the community. The advantages of planning thematically and collaboratively will be explored and we'll experience what it means to enhance familiar worship forms as well as engage cutting-edge and out-of-the-box alternatives.

"The Technique of Sensory-Rich Worship: Think Like a Filmmaker!"

This session draws on Marcia's latest research—what we can learn about communicating a message from filmmakers. We'll experience, and experiment with, the concept of "layering" words, music, visuals and action in a way that takes "multisensory worship" to a new level!

"Scripted & Unscripted: The Dance of Order & Spontaneity"

This is a session of improvisation that will involve a drumming circle and theater games in order to practice our gifts of order and spontaneity and apply it all to worship leadership. Non-participant companions are invited to join in on this session.

“Making Ritual ‘Rich-ual’”

As leaders of worship, we are in the position of guiding persons through major life passages. This session will explore how to make those times unforgettably “rich” and deeply meaningful through the design and our leadership. We’ll include rites such as communion, baptism (and other times of initiation and change), commitment to service, weddings, funerals and others.

“Worship Leadership as Spiritual Direction”

All week we will be contemplating our identities as leaders of worship. This session will be the culmination of those reflections and a time to assimilate all we’ve experienced.

VITAL WORSHIP FOR PROGRESSIVE CHRISTIANITY

Summer Session 2007
Pacific School of Religion

Dr. Marcia McFee

worshipworkshop@aol.com
www.marciamcfee.com

Description:

Vital, meaningful, embodied and deeply inspiring expression is essential to spreading any message—indeed, the way a message is expressed is often one of the main factors to attracting listeners and to being heard. But progressive churches have (rightly) been reticent to adopt wholesale the strategies and resources of new worship expressions coming out of more theologically conservative traditions. This course will explore how progressive churches can enhance their message of hope and liberation by utilizing cutting edge and diverse ways of worshiping that connect with and move present-day worshipers and emerging generations while remaining true to, and strengthening, their theological principles. We will critically engage worship trends and discover resources and practices that communicate the call for peace, justice and a respect for diversity.

Required Readings: handouts and/or on-line documents given in class

Optional Textbooks:

Taussig, Hal, *A New Spiritual Home: Progressive Christianity at the Grass Roots*

McFee, Marcia. *The Worship Workshop: Creative Ways to Design Worship Together*.
Nashville: Abingdon Press, 2002.

Other recommended books that will be described in class

Requirements:

- Attendance at all class sessions and active participation in class discussions
- Assigned readings to be completed before class
- One final synthesis project of your own design (and approved by Dr. McFee)

Examples:

- An outline of a series of worship services
- One fully designed service (with worship script and worship guide/bulletin)

- A plan for worship education of your congregation
- A description of how various concepts explored in the class are embodied in the above-mentioned project (5 - 10 pages)

Grading: • Attendance: 50% • Participation: 20% • Project: 30%

Course Outline

Monday “A New Spiritual Home”

Progressive Christianity
 “Spiritual Vitality” or “Creating Worship with Deep Soul”
 Liturgies and Resources

Reading: “Spiritual Vitality” in *A New Spiritual Home*

Tuesday “Gathering at the Roundtable”

Ritual Formation: How Theologies and Ethics are Lodged in the Body
 “Primal Patterns” - Dynamics, Worship and Formation
 Liturgies and Resources

Reading: “Ritual Formation: Liturgical Practices and the Practice of Peacebuilding” and “Gathering at the Roundtable” from *Conflict and Communion*

Wednesday “Progressive and Pomo”

A “Postmodern Age”
 “Think Like a Filmmaker” - Layering the Senses
 Liturgies and Resources

Reading: “Spiritual Formation through Worship” in *Reimagining Spiritual Formation* and “Worship: Experiencing God” in *Christianity for the Rest of Us*

Thursday “It is Right and Good”

Liturgy as Embodied Ethics
 Worship Leadership as Spiritual Direction and other Models
 Liturgies and Resources

Reading: “Clunky Prayers” in *Liturgy and the Moral Self* and “Integrative and Embodied Religion” in *A New Spiritual Home*

Friday “What’s it all about?”

Liturgy and Life - Worship that Calls us Out

“Indigenous Expressions”
Sharing our Fumblings and Findings: Projects

THE BODY AND THE CHURCH

Dr. Marcia McFee
Andover-Newton Theological Seminary

Course description:

Bodies are the location of wisdom, power and formation rather than merely the physical instruments of the mind. This course will equip persons to work with their bodies to discover movement, along with sound (voice and music) and sight (visual focus), as a means by which we encounter God as individuals and in worshipping communities. We will discuss how to use movement, music and other arts in participatory ways, nurture worship teams, increase congregational involvement in liturgy, and start new styles of worship.

Required Reading:

Selected articles (see below)

Assignments/Grades:

Active class participation in all sessions
Completion of all assigned reading
Collaborative work with others on daily tasks
Daily written reflections and embodied summary

Syllabus:

Monday, July 8, 2002

Body Matters: Body as the Center of Ritualizing and Power

Introductions, Ritual and Play

Question: What does it mean to put the body, rather than primarily texts, at the center of our ritualizing and theologizing?

Practicum: Whose bodies? Getting more people involved in worship design

Read: Margaret Mary Kelleher, O.S.U., “The Liturgical Body: Symbol and Ritual,” in Bruce T. Morrill, Ed. *Bodies of Worship: Explorations in Theory and Practice* (Collegeville: The Liturgical Press, 1999), 51-66.

Tuesday, July 9, 2001

Body Wisdom: Bodily Hermeneutics and Interpretation

Ritual and Play

Question: What more can we know from our body-selves/community-selves about who we are and what we believe?

Practicum: Why different bodies like different things - worship conflict

Read: Ronald Grimes, "Sitting and Eating," *Beginnings in Ritual Studies, Rev. Ed.* (Columbia: University of South Carolina Press, 1995), 90-103.

Wednesday, July 10, 2001

Spirituality and the Body: Claiming Our "BodySpirits"

Ritual and Play

Question: What are the consequences for a church who claims an "incarnational" faith but ignores the body in its spiritual practices?

Practicum: Increasing participation through the arts

Read: Colleen M. Griffith, "Spirituality and the Body," in Bruce T. Morrill, Ed. *Bodies of Worship: Explorations in Theory and Practice* (Collegeville: The Liturgical Press, 1999), 67-83.

Thursday, July 11, 2001

Body Dynamics: Rhythm, Energy, Flow

Ritual and Play

Question: What can our bodies teach us about worship design and leadership?

Practicum: Being present: worship leadership skills

Read: Donna Lynne Seamone, "Body as Ritual Actor and Instrument of Praise: Verna Maynard's Experience as Praise Leader in the Kitchener Church of God," *Journal of Ritual Studies* 12, no 1 (Summer 1998), 17-26.

Friday, July 12, 2001

Be the Body: Wrapping it Up, Sending it Out

Ritual and Play

Practicum: Strategies for diversifying and starting new styles of worship

Question: So what? (Big Body Stories)

Evaluation and Closing Ritual

LITURGY AS EMBODIED ETHICS

Dr. Marcia McFee

Andover-Newton Theological Seminary
“Faith, Creativity and Justice” Summer Arts Week

Course description:

Worship has been described as a “foretaste” of the Banquet to which all are invited. But do our worship forms embody radical hospitality and the call to action as the Body at work in the world? What of our worship actually suppresses a sense of the agency of the people? These questions will be explored and ritual solutions sought through discussion and the use of art forms, including Interplay. We will renew our spirits, our praise and our passion for justice.

Required Reading:

*Marcia McFee, The Worship Workshop: Creative Ways to Design Worship Together

*Phil Porter with Cynthia Winton-Henry, Having it All: Body, Mind, Heart & Spirit Together at Last

* to be read before the week begins, if at all possible

Selected articles (see below)

Assignments/Grades:

Active class participation in all sessions
Completion of all assigned reading
Collaborative work with others on daily tasks
Final project

Syllabus:

Monday, July 9, 2001

Ritual, Vision & Action: Ingredients for Liturgy as Embodied Ethics
Introductions, Playing and Wrestling with the Questions

Read: Don E. Saliers, "Liturgy and ethics: some new beginnings," and "Afterword: Liturgy and Ethics Revisited" in E. Byron Anderson, Bruce T. Morrill, eds., Liturgy and the Moral Self: Humanity at Full Stretch Before God (Liturgical Press, 1998), 15-35, 209-224.

Tuesday, July 10, 2001

The Role of Play

Play is the mode in which we enter the unknown with the idea that we will find something there. It requires a belief that there is more yet to be revealed. The interweaving of didactic and play ensures that the Word will be taught *and* discovered in our midst.

Read: Margaret A. Farley, "Beyond the formal principle: a response to Sailers and Ramsey," *Journal of Religious Ethics* 7: 160-170 Fall 1979

Wednesday, July 11, 2001

The Role of Body

"Primary liturgical theologians," as worshipers have been called, reflect on their experience of worship not necessarily in theological language, but in the language of feelings. Yet, many liturgical theologians and liturgists continue to frame their reflections and liturgies as if the only valid experience is that which can be explicated in verbal terms. Embodiment can simply mean that our liturgy finds ways of helping us be fully present. Liturgists are called to pay attention to forms which allow the kind of time and space needed for 'meandering' in the Spirit as well as valuing and utilizing the experiences and expressions of the people themselves.

Read: "Feminist liturgy: it's tasks and principles," in Janet R. Walton, Feminist Liturgy: A Matter of Justice, (The Liturgical Press, 2000), 31-47.

Thursday, July 12, 2001

The Role of Action

What about our liturgy has suppressed our sense of what the worship of God calls us to do? 'Sit and soak' worship has led us to an understanding that worship is something that is done 'to' or 'for' us, rather than something that we (all of us) *do*. When all of the action is done only by the leaders and those 'set apart,' we do not connect that God calls *all* of us to be a people set apart for service to the world. Liturgists must hear the call to forms of worship in which the imaginative passion of our faith story is manifest both in word and action. Seeing the kin-dom embodied in our worship bolsters us with expectant courage for our work in the world.

Read: Rich Gula, "Experiencing God" (unpublished manuscript by permission of author)

Friday, July 13, 2001

The Role of Community

We bemoan the loss of a sense of 'togetherness,' whether that be because of a consumer, church hopping society or the mobile nature of our living. However, it seems we do little to nurture a

sense of community within a worshiping community gathered on any given Sunday. We must find forms of worship in which ‘personal’ spirituality doesn’t mean ‘private’ but rather that which claims its own authority *within* the community and *for* the community.

Read: John Thornburg, “They knew it was theirs all the time,” (unpublished manuscript by permission of author)

LS 1201 (01) CHRISTIAN WORSHIP
Thursdays, 6:00 - 9:00 pm
Fall 2003
SYLLABUS

Instructor: Marcia McFee
E-mail: worshipworkshop@aol.com

Objective: This basic worship course will prepare the student to understand theologies and histories of worship forms and to articulate their own theology of worship in relation to these. Additionally, students will obtain understanding of and skills for current worship practice. To this end, the class will be a combination of lecture, discussion and experiential practicum.

Goals:

- To introduce the diversity of Christian worship traditions in terms of historical and theological development and current denominational practices
- To engage voices that are critical of those traditions
- To reflect on basic elements of liturgy and on the main topics of theology and worship
- To become aware of how gender, class, race and ethnicity shape worship traditions and how oppressive liturgical patterns may be transformed
- To give space for expressing one's own spiritual search and yearning with regard to (Christian) worship
- To engage in practical exercises for worship design, leadership and education

Required Textbooks:

Bradshaw, Paul. *Early Christian Worship: A Basic Introduction to Ideas and Practice*. Collegeville: The Liturgical Press, 1996.

Duck, Ruth. *Finding Words for Worship: A Guide for Leaders*. Louisville: Westminster/John Knox Press, 1995.

White, James. *The Sacraments in Protestant Practice and Faith*. Nashville: Abingdon Press, 1999.

White, James. *Protestant Worship: Traditions in Transition*. Louisville: Westminster/John Knox Press, 1989.

Wilson Costen, Melva. *African-American Christian Worship*. Nashville: Abingdon Press, 1993.

Reader

Optional Textbooks:

Walton, Janet R. *Feminist Liturgy: A Matter of Justice*. Collegeville: The Liturgical Press, 2000.

McFee, Marcia. *The Worship Workshop: Creative Ways to Design Worship Together*. Nashville: Abingdon Press, 2002.

Stookey, Laurence Hull. *Let the Whole Church Say Amen! A Guide for Those Who Pray in Public*. Nashville: Abingdon Press, 2001.

Requirements:

- Attendance of class sessions and participation in class discussions
(please contact me by e-mail if you are going to be absent)
- Assigned readings to be completed before class
- Four papers:
 - 1) Prayer, 5 pages + appendix (due October 9)
 - 2) Observation of another denomination's worship service, 3 pages (due Oct. 30)
 - 3) Communion/Eucharist, 8 pages + appendix (due Nov. 13)
 - 4) Design project, 8 pages + appendix and bibliography (due December 4)
- Regular attendance at worship services of one's own denominational tradition and attendance at one service of a tradition with which one is not familiar
- Participation in at least two practical workshops that will take place at a different time (these workshops will focus on different aspects: music, liturgical art, drama, worship planning, worship leadership)

Grading:

Attendance: 15%

Participation: 15%

Papers: 70%

How to read for this class:

Some strong suggestions to ensure really good discussions and confident participation in class:

- Maintain a system of underlining, writing in margins, making stars, boxes, circles (whatever works for you) in order to be able to look at the material and recall quickly the important points or those that held special interest to you
- After you read, write out at least 3 main points made by the author
- Then write two sentences about your own thoughts relating to the material

Course Outline

[Note: this course will acknowledge that students come from traditions which hold a diversity of practices - not all of which go by “traditional” labels or follow similar ritual patterns]

September 4

Models of Worship: Why do Christians gather for Worship?

Mapping the past: Introduction to “traditions” and our relationships
Introduction to the course goals and assignments and to each other

September 11

Cultural Complexities: Language - Bodies - Interactions

Questions of inclusivity and multiculturalism
The symbolic/metaphorical nature of God talk and prayer practice
Bodily interaction and particularities of expression

Reading Assignments:

- Ramshaw, Gail. *Liturgical Language: Keeping it Metaphoric, Making it Inclusive* (Collegeville: The Liturgical Press, 1996), 25-40 [Reader].
- Wilson, Len and Jason Moore, *Digital Storytellers: The Art of Communicating the Gospel in Worship* (Nashville: Abingdon Press, 2002), 25-56 [Reader].
- Black, Kathy. *Culturally-Conscious Worship* (St. Louis: Chalice Press, 2000), 63-81, 117-147 [Reader].

September 18

Liberation worship traditions: How does the history of survival shape worship practices?

African-American, Hispanic, feminist, queer traditions:
structures and implications; what are the challenges?
Survey of black “sacred” music from spirituals to modern gospel

Reading Assignments:

- Wilson Costen, Melva, *African-American Worship* (Nashville: Abingdon Press, 1993), 13-55
- and**
- Maynard-Reid, Pedrite U., *Diverse Worship: African-American, Caribbean*

& *Hispanic Perspectives* (Downers Grove: Inter Varsity Press, 2000), 69-111 [Reader]

or

• Walton, Janet R. *Feminist Liturgy: A Matter of Justice* (Collegeville: The Liturgical Press, 2000), 31-47 [Reader]

or

• Gonzales, Justo L. ed., *Alabadle! Hispanic Christian Worship* (Nashville: Abingdon Press, 1996), 9-27 [Reader].

September 25

Global perspectives: Challenges of liturgical inculturation

Inculturation and “polyrhythmic” worship

Issues of indigenization and contextualization in worshipping Asian American communities

Reading Assignments:

• Ng, David (Ed.). *People on the Way: Asian North American Discovering Christ, Culture and Community* (Valley Forge: Judson Press, 1996) 147-188 [Reader].

• Lee Sang Hyun. “Worship on the Edge: Liminality and the Korean American Context” in Brian K. Blount and Leonora Tubbs Tisdale (Eds.), *Making Room at the Table: An Invitation to Multicultural Worship* (Louisville: Westminster John Knox Press, 2000) 96-107 [Reader].

• Yee, Russell. (a) “The Challenge of Worship Renewal,” (b) “The Ethnic Church,” (c) “The Cultures of Communion” in Joel B. Green (Ed.), *Catalyst: Contemporary Evangelical Perspectives for United Methodist and Presbyterian Seminarians* 3 (March 1999) 1-5 [Reader].

October 2

Main liturgical elements I: Praise and Prayer

Theologies and forms of prayer

Writing prayer and praying extemporaneously

Reading Assignments:

• LeFevre, Perry. *Modern Theologies of Prayer* (Chicago: Exploration Press, 1995), 46-61, 96-115, 243-248 [Reader].

• Procter-Smith, Marjorie. *Praying with Our Eyes Open: Engendering Feminist Liturgical Prayer* (Nashville: Abingdon Press, 1995), 41-54 [Reader].

• Duck, Ruth. *Finding Words for Worship: A Guide for Leaders* (Louisville: Westminster/John Knox Press, 1995), 62-87.

• Bring denominational materials

**Paper on Prayer (5 pages + appendix)
due October 9**

Choose two of the following four topics and write a theological reflection incorporating the readings on prayer listed above as well as referencing your written prayer in the appendix, its type, theology and context.

- The theodicy question: Is it possible to pray to the Almighty God and face the evil in the world at the same time?
- The efficacy of prayer: Does prayer change people's lives/behavior? Does it change God?
- What is the human-divine relationship with regard to prayer?
- How would you describe an oppressive practice of prayer? What is the criteria for liberating prayer?

October 9

Main liturgical elements II: Proclaiming and Blessing

Scripture reading, lectionary use (or not), creeds, blessing, benediction
Situating the sermon, design elements

Reading Assignments:

- Wainwright, Geoffrey. *Doxology: The Praise of God in Worship, Doctrine, and Life: A Systematic Theology* (New York: Oxford University Press, 1980), 182-198 [Reader].
- Cochran, Shelley E. "The Christian Year and the Revised Common Lectionary: Helps and Hindrances to Worship Planners and Preachers" in David M. Greenhaw and Ronald J. Allen (Eds.), *Preaching in the Context of Worship* (St. Louis: Chalice Press, 2000), 63-76 [Reader].
- Rice, Charles L. *The Embodied Word: Preaching as Art and Liturgy* (Minneapolis: Fortress Press, 1991), 49-70 [Reader].
- Bring denominational materials

October 16

Main liturgical elements III: Rites of Passage and the Passage of Time

Rites of Initiation, Baptism, Confirmation
Structuring the Passage of Time, the Liturgical Year and other forms

Reading Assignments:

- White, James, *The Sacraments in Protestant Practice and Faith* (Nashville: Abingdon Press, 1999), 31-72, 128-131, 137-139.
- Your denominational rites for initiation and the liturgical year

Observation paper on another denomination's worship

(3 pages)

due Oct. 30

Using the handout “Helpful questions for observing a liturgy,” reflect on your visit to another denomination’s worship service as a participant/observer. Pay attention to *each category* of observation although each question need not be addressed directly. Include a concluding paragraph of your own visceral response to the experience from a self-reflective viewpoint (how your reactions stem from your particular context).

October 23 - Reading Week

October 30

Main liturgical elements IV: Holy Eating I - history and theology

The table ministry of Jesus as radical act

Historical background of communion liturgies and theological meanings

Reading Assignments:

- Bradshaw, Paul. *Early Christian Worship: A Basic Introduction to Ideas and Practice* (Collegeville: The Liturgical Press, 1996), 38-69.
- White, James, *The Sacraments in Protestant Practice and Faith* (Nashville: Abingdon Press, 1999), 73-118.

November 6

Main liturgical elements V: Holy Eating II - current practices and presiding

Contemporary celebration of Eucharist/Holy Communion/Lord’s Supper, etc.

Critical evaluation of denominational rites/structures

Practical issues on designing, preparing and presiding

Reading Assignments:

- Crockett, William R. *Eucharist: Symbol of Transformation* (New York: Pueblo Publishing Company, 1989), 251-268 [Reader].
- Driver, Tom F. *Liberating Rites: Understanding the Transformative Power of Ritual* (Boulder: Westview Press, 1989), 195-224 [Reader].
- Duck, Ruth. *Finding Words for Worship: A Guide for Leaders* (Louisville: Westminster/John Knox Press, 1995), 88-101.
- Your denominational rites

Communion/Eucharist/Lord’s Supper paper (8 pages + appendix)

due November 13

There are two parts of this project:

- 1) In the first half of your paper, discuss the theology of Eucharist, incorporating what you have learned from the readings (the controversy of the reformers, the meanings of Communion, its relationship to social justice, etc.) and where your denomination fits into this conversation.

2) Write a Eucharistic prayer or ritual of communion (the actual prayer will be an Appendix - not part of the 8 pages). In the second half of your paper, discuss your prayer:

- Discuss its theology and form.
- How does its performance embody its theology?
- How is this in line with, and/or a reform of, your denomination's theology and practice?

November 13

Church Architecture: Holy spaces - Sacred Places

Historical survey of the development of church architecture
Setting apart and shaping sacred space, arrangement and art
The politics and theology of "things"

Reading Assignments:

- Linley, Eliza. *Holy People: Holy Space: Housing the Church in a Time of Change* (Unpublished M.A. thesis, 1990), 1-58 [Reader].

November 20

The Embodied Word: Singing and Moving in Faith

Movement of the body and of the Body
Congregational participation in singing and moving
Music: how to choose it, how to use it

Reading Assignments:

- Kirk, Martha Ann. "Come Dance Sophia's Circle" in Doug Adams and Michael E. Moynahan (Eds.), *Postmodern Worship and the Arts* (San Jose: Resource Publications, 2002), 103-115 [Reader].
- Doran, Carol and Thomas Troeger. *Trouble at the Table: Gathering the Tribes for Worship* (Nashville: Abingdon Press, 1992), 47-92 [Reader].

November 27

Thanksgiving - no class

Final Project: Liturgical design and reflection

(8 pages plus appendix)

due December 4

The final project is a design project which is the culmination of the theological, the theoretical and the practical aspects of the course. Students will design a worship service for a particular moment in time, for a particular group of worshippers. The appendix will contain the "scripted" worship service, a worship guide (bulletin) as well as a bibliography of worship planning resources from your tradition. The eight page paper will discuss the context for the service, the decisions made because of that context, the relationship of the design to the

material we covered in class, and your service's place in the history and theology of your tradition/denomination.

December 4

Liminality and Ritualizing: Rites of Passage

Marriage, Holy Union, Funeral, other rites for the passages of life

Reading Assignments:

- Grimes, Ronald L., *Deeply Into the Bone: Re-inventing Rites of Passage* (Berkeley: University of California Press, 2000), 1-13 [Reader].
- Your denominational rites of passage

December 11

Traditions in Transition: The Richness of Diversity and Change

Sharing what we have learned about ourselves and about each other

Sharing our design process

Sharing resources

LS 1201 (01) Christian Worship 2003
Workshop Opportunities
Please choose at least two

Please put your name on the sign-up sheets in class so we know when to expect you. This is important to the instructors' planning for the session.
E-mail changes to Chris (chwevansta@yahoo.com)

Date: Saturday, September 27, 9a-noon, Chapel

Global Music with Dan Damon

This workshop will feature the songs from around the world included in the *New Century Hymnal*, the *United Methodist Hymnal*, and *The Faith We Sing*. Learn to sing some of the best new songs and hymns in these hymnals. Learn to use your hymnal more effectively in worship planning.

Date: Friday, October 10, 2p-5p, Chapel

Bodies at Worship (Movement, gestures and dance in liturgies) with Carla De Sola

This workshop will give students an opportunity to explore where and how movement, gestures, and dance might be integrated into the worship life of their particular faith community, according to the particular piety, liturgical structure, expectations, and needs of that community. The workshop will include ample time for discussion, as well as opportunities to participate in movement activities facilitated by the instructor, and time for personal brainstorming and experimentation in the process of generating ideas for liturgical choreography that might be further developed for use in the actual worship of student's faith communities. Students are requested to bring copies of a typical order of service from their own faith community to share with other workshop participants.

Date: Friday, October 10, 6p-9p, Chapel

Beyond Banners: The Power of Visual Proclamation with Marcia McFee

Our cultures utilize vivid visual imagery for expression but the church is slower to embrace this powerful mode of proclamation. This workshop will explore the use of color, symbols, objects, fabric, textures, and space in going "beyond banners" - beyond the two dimensional use of visuals towards creating an environment in which the visual interacts with the verbal and visceral. The focus will be on what can be done without the aid of trained visual artists and also how to use the valuable resources of artists in the congregation or invited as guests.

Date: Saturday, November 1, 9a-noon, Rm. 6

Dramatizing the Scriptures with Joan Carter

This class will explore ways of engaging a Biblical narrative that focus not only on what is stated in the text but its emotional content as well. "Reading between the lines" through role playing the narrative, students will be encouraged to bring to the text their own insights and life experiences as they look at various nontraditional ways of presenting the text.

Date: Saturday, November 1, 1p-4p, Chapel

Presiding in Worship with Marcia McFee

This workshop will present the model of liturgical leader as spiritual director. We will work on issues of bodily presence, vocal acuity, tuning in to energy and dynamics, and encouraging congregational participation. We will focus on leadership in ritual action in such instances as presiding at the table, praying and blessing. We will discuss issues around liturgical leadership, embodiment of community, performance and spirituality. Feel comfortable in your skin, empowered as a ritual leader and gain more knowledge about your own energy and its affects on and relationship to the community.

Date: Friday, November 14, 2p-5p, Mudd 100

Worship Planning in a Circle (Working with a Worship Committee) with Ann Jefferson

This workshop will explore the development of congregational worship and liturgy through a small group process. The session will contain lecture and group discussion based on the experience of the *Ministry of Worship & Liturgy at City of Refuge UCC*. Participants will have the opportunity to explore possibilities and potential challenges involved in creating such a group to plan congregational worship experiences.

Date: Saturday, November 22, 10a-1p, Chapel

Give Voice to Spirit (Vocal Training and Song Leading) with Laura Kakis Serper

Through a variety of exercises, we will explore the vocal techniques for speaking and singing, encouraging each participant to strengthen his/her ability to provide spiritual leadership with the energy of healthy vocal production. Each participant will have the opportunity to receive support for developing techniques for clear communication. In the second part of the workshop, we will learn methods for song leading and have practice teaching members of the group a simple song or hymn. As spiritual leaders, it is valuable to know how to facilitate the formation of community through singing a song, with emphasis on being a presence which can inspire each person to express their spiritual passion through music.

Date: Saturday, November 22, 2p-5p, Chapel

Worship through Music (Choosing Music in the Planning Process, How to Work with Hymnals, etc.) with Laura Kakis Serper

This workshop will explore methods for choosing music in the worship planning process, utilizing sensitivity to different genres, to the church year, and to different cultural traditions. Some of the things we will cover are how to work with hymnals, what to know about musical styles and the effect of musical elements (rhythm, melody, harmony) on transitions in a worship service, resources for finding appropriate music, and how to introduce new music to a congregation. We will also be exploring a variety of perspectives on music in worship; the pastor, the parishioner, the music director, the social culture and the influence all of these must bring to the choices we make in music for worship.

Helpful questions for observing a liturgy

Ritual Structure & Tradition

- What is the affiliation with a tradition or denomination? Is there a stated mission or history that gives insight into the worship that day?
 - What was the order of worship?
- Was there a stated “theme” or focus? What communicated this message?

Ritual Space

- How would you describe the “interior” of the ritual space (furnishings/arrangement/ ”feel”)?
Draw a picture of the space.
 - How is the space used during the ritualization?
 - Are some portions of the space used in a special way?

Ritual Time

- At what time does the ritual enactment take place? (time of day / month / year/ natural season/liturgical season)
- What is the duration of the ritual enactment? Within this duration, does the ritual have phases, transitions, breaks?
 - Are some periods of time more engaging, more restful?

Ritual Participants

- Who are the ritual participants (age, gender, ethno-cultural background)?
- What are the various roles participants play in the course of the ritual action?
- Are some roles reserved for persons with specific qualifications (gender, training, age, expertise, “consecration”)?
- If so, how is this identified (dress, placement in the space, gestures of honoring, duration of leadership during the rite)?

Ritual Embodiment

- How do people use their bodies in the ritual enactment (sitting, bowing, dancing, touching, avoiding, clapping, swaying, gazing, eating, walking...)?
 - What style of participation is favored (highly expressive, reserved, spontaneous)?
- What senses are most often employed (visual, auditory, kinesthetic, tactile, olfactory)? What senses are muted or avoided?

Ritual Action / Interaction with Sound & Language

- How important is the spoken word in the performance of the rite?
- What types of language are used -- poetry, narrative, creeds, dialogue, prayers, testimonies, toasts, spontaneous interventions?
 - Are words improvised? prescribed? read from books?
- Who sings and how often do they sing? Are there other sounds used?
- Are instruments used? If so, what instruments? What other sounds?
 - How would you describe the mood(s)/style(s) of the music?

Ritual Action / Interaction with Objects

- Describe the objects that are used in the ritual action (dimensions, shape, weight, color).
 - What is done with them in the course of the ritual action?

Final Project: Liturgical design and reflection

(8 pages plus appendix)

due December 4

The final project is a design project which is the culmination of the theological, the theoretical and the practical aspects of the course. Students will design a worship service for a particular moment in time, for a particular group of worshipers. The appendix will contain the “scripted” worship service, a worship guide (bulletin) as well as a bibliography of worship planning resources from your tradition. The eight page paper will discuss the context for the service, the decisions made because of that context, the relationship of the design to the material we covered in class, and your service’s place in the history and theology of your tradition/denomination.

Checklist for the project:

___ **8 page paper**

___ **Worship Script**

___ **Worship Bulletin**

___ **Bibliography of favorite worship resources (hand this in separately)**

More about each of these:

1. The **8 page paper** should demonstrate the application of things learned in this course as it relates to the service you designed. I am not too concerned about you footnoting the things you learned in class sessions. If it comes from a text, please cite it. Some ideas:

Context: What about the history, narrative and situation of the community of worshipers made a difference to your design? Does this reflect their “usual” denominational practice? Are there some things that will be “new” and perhaps challenging for them? How will you prepare them for this experience?

“Cultural Complexity:” How does this service speak to the diversity that we are as individuals? What aspects of the typologies which we discussed (Multiple Intelligences, Primal Patterns, Spiritual Types) are evident in your service and why?

Theology - How does the service embody a theological perspective in the words and the actions of the people? What is this service saying through the words, music and actions about who God is? What central message do you hope to communicate?

Ethical Implications - What are the relationships of participants? Who leads, who speaks, who acts? How does the spatial arrangement and participation convey a sense of “right relationship?” How is the service related to who we are called to be in the world?

Worship arts - Why did you make the choices you did about music, movement, objects, space, colors, smells, senses? How do the verbal, visual and visceral interact and “layer?”

2. The **worship script** includes all words, all instructions, all actions. I recommend that you use a system of putting the “rubrics” (description of action) in italics. For instance:

The Peace

[the people are taught the sign language for “peace” and they are invited to make the sign to one another in silence]

The worship script contains all of the things that I need to “imagine” or “see” your service as if I was there.

3. The **worship bulletin** contains only the information that you would be handing out to the participants. I would like to see what kind of layout you would use. Is it on 11X17 or 8.5X14 folded? Does it have a graphic on the cover? Is everything lined up on the left margin or is it centered? What is in bold and what is not? This is one of the skills you need as a worship designer/leader... I guarantee you will find yourselves having to create the bulletin at some time (not all churches can afford an administrative assistant to do these things!)

4. The separate **bibliography** of your favorite worship resources is NOT a bibliography of your paper but rather a way for us to share great worship planning resources and help us expand our library of worship resources. If you don't *have* resources, this is a good time to search for some! **You must list at least five.** Please list prayer books, biblical translations, music resources, websites, whatever you have found that are wonderful resources from your denomination or from outside your denomination. Please don't attach this to your paper but prepare it as a separate sheet (with your name on it, of course) and we will make copies of all of them for everyone to have. If you want to annotate it, great! (but it is not required). For example:

Chris Glaser, *Communion of Life: Meditations for the New Millennium* (Louisville: Westminster John Knox Press, 1999).

[This resource has meditations on the natural world in four categories: earth, air, fire, and water with beautiful photographs. Great for a thematic focus on honoring creation.]

