**Worship**

MUMIN 3362/7362

Fall 2013



Scott Aniol, Ph.D.

Assistant Professor of Church Music and Worship

Southwestern Baptist Theological Seminary

Fort Worth, Texas

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**MUMIN 3362/7362 – Worship**

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**MUMIN 3362/7362 – Worship**

**School of Church Music**

**Southwestern Baptist Theological Seminary**

**TTH 11:30 – 12:20**

**Fall 2013**

Professor: Scott Aniol

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Professor Bio

Scott Aniol is an author, speaker, and teacher of worship, church music philosophy, culture, and aesthetics. He is an Instructor of Worship at Southwestern Baptist Theological Seminary, he founded Religious Affections Ministries, he lectures around the country in churches, conferences, colleges, and seminaries, and he has authored two books and dozens of articles. He is also Managing Editor of *Artistic Theologian*, the peer-review journal of the School of Church Music.

Scott holds a Bachelor of Music in Church Music from Bob Jones University, a Master of Music in Musicology with an emphasis in philosophy and aesthetics from Northern Illinois University, and Doctor of Philosophy in Church Music with an emphasis on worship and culture from Southwestern Baptist Theological Seminary. His dissertation was “The Mission of Worship: A Critique of and Response to the Philosophy of Culture, Contextualization, and Worship of the North American Missional Church Movement.”

Scott has served as a minister of music and an elder in churches in Illinois, North Carolina, and currently at Church of Christ the King in Fort Worth.

Scott travels around the country and internationally through the ministry he started in 2008, Religious Affections Ministries ([www.religiousaffections.org](http://www.religiousaffections.org)), speaking in churches, Christian colleges, seminaries, and conferences.

Scott has written two books, *Worship in Song: A Biblical Philosophy of Music and Worship* (BMH Books, 2009) and *Sound Worship: A Guide to Making Musical Choices in a Noisy World* (RAM, 2010)*.* He has also presented academic papers at various meetings such as the Evangelical Theological Society and has dozens of articles and book reviews published in scholarly journals.

Scott is married to Becky and has two children, Caleb and Kate.

Course Syllabus

**Course Description**

A survey of the scriptural, theological, and historical foundations of corporate worship.

Course Objectives

1. Students will learn the important biblical texts and theological truths that form the biblical/theological foundation of Christian worship.
2. Students will evaluate and learn from how God’s people have worshiped Him through the history of the Church.
3. Students will discover principles and methods for developing a biblical methodology of congregational worship.

Course Work Required

1. Read the assigned readings each week.
2. Participate in weekly online discussion. The professor will post an item for discussion each week online. Students must contribute *at least* two thoughtful, informed comments in response to either the original post or a colleague’s comment. Comment should not be mere opinion, but should be substantiated by adequate evidence and logical argumentation. Your comments should also evidence an understanding of your assigned reading. **Your first comment is due by 11:59pm Friday, and your second is due by 11:59pm Monday.**
3. Complete two book reviews as assigned.
4. There will be four cumulative exams in this course. They will focus on class lectures and required readings. They will consist of objective short answer and essay questions.
5. Extra credit: Additional reviews of approved books will receive up to 2 bonus percentage points on the final grade (up to two additional reviews). Visit one doctoral colloquium (Wed., 11:30–12:20) and write a short paragraph description for 1 bonus point.

Required Texts

Aniol, Scott. *Worship in Song: a Biblical Approach to Worship and Music*. Winona Lake, IN: BMH Books, 2008.

Barrett, Michael P.V. *The Beauty of Holiness: A Guide to Biblical Worship* (Greenville, SC: Ambassador-Emerald), 2006.

Castleman, Robbie F. *Story Shaped Worship: Following Patterns from the Bible and History*. Downers Grove, IL: IVP Academic, 2013.

Shields, Bruce E. and David A. Butzu. *Generations of Praise: The History of Worship*. Joplin, MO: College Press, 2006.

Additional Required Reading (each available on Blackboard)

Bauder, Kevin. "A Prelude to a Christian Theology of Culture." In Glenny, W. Edward. *Missions in a New Millennium: Change and Challenges in World Missions*. Kregel, 2000. (9 pgs)

Hustad, Donald P. “Baptist Worship Forms: Uniting the Charleston and Sandy Creek Traditions.” *Review and Expositor* 85, no 1 (1988). (13 pgs)

Luther, Martin. “Concerning the Lord’s Supper” in *The Babylonian Captivity of the Church*, 1520. (pages 11–36; 26 pgs)

McMahon, Matthew C. "The Regulative Principle in Worship." (5 pgs)

Priest, Gerald L. “Revival and Revivalism: a Historical and Doctrinal Evaluation.” *Detroit Baptist Seminary Journal* 1, no. 2 (1996): 233–252. (29 pgs)

Attendance

Students are expected to attend all meetings of all classes in which they are enrolled. A student’s grade will be penalized for absences. Students absent from more than 20% of the class sessions will not receive credit for the course. This means that students missing more than six (50-minute) class meetings of a two-hour class will not receive credit for the course. Tests missed for an excused absence must be made up by the next class period.

Late Work

Late work will be penalized 10% per day.

Contacting the Professor

Please do not call or email the professor except for emergencies or private matters. The professor wants to meet your needs, but he would like for others to benefit from the discussion.

Ask the professor your question in the “Questions for the Professor” forum. From the main class menu, choose “Discussion Board” from among the buttons on the left of the screen to go to the forms. Then click on the forum entitled “Questions for the Professor.”

**First, take time to read the questions from other students** since your question may have already been asked and answered. The professor will try to answer your question within 24 hours (weekends excluded).

**Cell Phone Policy**

Cell phones are to be turned off and stored out of sight during class. If a student uses a cell phone during an exam, he/she will receive an immediate F on the exam.

Statement on Plagiarism

Plagiarism is the act of taking credit for ideas and words that are not one’s own. Exploiting the work of another person without attribution and appropriate documentation involves both theft and deception. Plagiarism occurs when a writer does not give credit when borrowing an idea, opinion, or thesis of another writer, reproducing another’s argument or line of reasoning, quoting a brief phrase or lengthy section from another source, slightly or thoroughly paraphrasing a passage, or completely restating a passage. Even when cited appropriately, verbatim quotations, no matter how brief, must be identified by quotation marks.

As a form of intellectual dishonesty, plagiarism is condemned throughout the academic community, and under certain conditions in the public sector it can be a felony. Students who commit it may receive a failing grade for an assignment or for an entire course or be expelled from school; professional scholars may permanently ruin their academic reputations or lose their jobs. As Christian scholars, we are called to a high degree of academic, moral, and spiritual integrity and must be vigilant in guarding against committing this offense. Claiming ignorance or innocence in intent does not rationalize the behavior.

When a professor determines that a student is guilty of plagiarism, a conference should be held with the student to explain the charges of plagiarism and the severity of the offense. The professor may give a failing grade for the assignment. Repeat offenses will require conferences with the Dean of the School of Church Music and the Vice President for Student Services.

For additional information on what constitutes plagiarism and for techniques to avoid it, visit [www.plagiarism.org](http://www.plagiarism.org).

Disability Assistance

Southwestern Seminary is in full compliance with the Americans with Disabilities Act and is committed to helping students with disabilities to be successful academically. Please contact the Office of the Registrar to provide documentation of disabilities. All academic assistance requests should be worked out with the individual professors at the beginning of each semester. At the request of the student, the Registrar's Office will provide summary information to instructors specified by the student. Please consult the catalog for the complete policy.

Health and Safety Concerns

As a musician, you use your body in very specific ways as you hone your craft as a student and perform for a lifetime as a professional. It is crucial, therefore, that you be aware of the physical hazards that musicians face on a daily basis and that you make appropriate and well-informed decisions to protect your body. The School of Church Music pledges to support you in this endeavor through education, guidance, and in providing a safe environment for music studies.

If you believe any environment on campus is aurally unhealthy, please discuss this with your ensemble director, private teacher, or music administrator for a possible remedy. If you are aware of any pain you experience as you practice or perform, your private teacher can help guide you to appropriate solutions. It is important not to delay seeking help before permanent damage takes place.

More information and resources are available online on the Current Students page on the School of Church Music website that will help you in your journey of becoming a safe and healthy musician. It is important that you become well informed of risks and solutions and that you assume an active role in staying healthy for a lifetime of music making.

Evaluation

Reading/Contribution 20%

Book Reviews 20%

Exams 60%

Grading Scale

Grades for the course will be calculated as follows:

A+ 98–100%

A 93–97

A- 90–92

B+ 88–89

B 83–87

B- 80–82

C+ 78–79

C 73–77

C- 70–72

D+ 68–69

D 63–67

D- 60–62

F 0–59

The professor reserves the right to amend the syllabus as needed.

Course Schedule and Assignments

The following schedule is subject to the professor’s revision. Adequate notice will be given to any significant changes.

|  |  |  |
| --- | --- | --- |
| DATE | **LECTURE TOPIC** | **ASSIGNMENTS DUE** |
| 8/22 | Introduction |  |
| 8/27 | Foundational Categories | Bauder, Leviticus 1–9 |
| 8/29 | OT: Creation – Sinai |
| 9/3 | OT: Tabernacle/Temple | Aniol 2, 1 Chronicles 22–29, Shields 1Discussion 1 due 9/2 11:59pm |
| 9/5 | OT: Exile and Synagogue |
| 9/10 | NT: Christ | Shields 2, HebrewsDiscussion 2 due 9/9 11:59pm |
| 9/12 | NT: Epistles |
| 9/17 | NT: Christian Worship | Discussion 3 due 9/16 11:59pm |
| 9/19 | **EXAM 1** |
| 9/24 | The Early Church | Shields 3–4, Primary Source DocumentsDiscussion 4 due 9/23 11:59pm**Book Review 1** (due 9/26 11:59pm) |
| 9/26 | The Medieval Church |
| 10/1 | **FALL BREAK** |
| 10/3 |
| 10/8 | Reformation | Luther, Shields 6–7Discussion 5 due 10/7 11:59pm |
| 10/10 | British Reformation/Dissenters |
| 10/15 | Baptist Worship | Hustad, McMahonDiscussion 6 due 10/14 11:59pm |
| 10/17 | **EXAM 2** |
| 10/22 | Enlightenment and Cultural Shifts | Aniol 5, Shields 8Discussion 7 due 10/21 11:59pm |
| 10/24 | American Democracy/Pop Culture |
| 10/29 | Revivalism | Priest, Shields 9Discussion 8 due 10/28 11:59pm |
| 10/31 | Jesus Movement/Pentecostalism |
| 11/5 | Postmodernism/Emergent | Discussion 9 due 11/4 11:59pm |
| 11/7 | **EXAM 3** |
| 11/12 | Taxonomy of Worship Philosophies | Shields 10**Book Review 2** (due 11/14 11:59pm)Discussion 10 due 11/11 11:59pm |
| 11/14 | Planning Worship |
| 11/19 | Theology of Worship | Aniol 17, Shields 11Discussion 11 due 11/18 11:59pm |
| 11/21 | Liturgy |
| 11/26 | **THANKSGIVING BREAK** |
| 11/28 |
| 12/3 | 21st Century Challenges |  |
| 12/10 | **EXAM 4 (1:00-2:50pm)** |

Book Review Guidelines

**Format**

* Between 700 and 900 words
* Double spaced
* Your name should appear at the end of the review.
* No need to include a title page.
* Otherwise, follow SWBTS style manual (margins, page numbers, etc.).

**Heading:** A full bibliographic reference to the book should be placed two inches from the top of the page, but it is not centered.

Author. *Title*. Place of publication: Publisher, Year of publication. Number of pages.

List price.

Aniol, Scott. *Worship in Song*. Winona Lake, IN: BMH Books, 2009. 261 pp.

$17.99.

**Content**

* Briefly introduce the author of the book.
* In 1–5 sentences, state the author’s thesis.
* In 5–10 sentences, *briefly* summarize the contents of the book. This should not occupy most of your review.
* In as many sentences as necessary, *thoroughly* describe how the author argues and supports his thesis. This should occupy the greatest percentage of your review. The objective in this section is to identify the author’s primary arguments that support his main thesis. Cite concrete examples from the book, including page numbers in parentheses (p. 67).
* Identify parts of the author’s argument that were particularly strong. Explain and support your opinion. Indicate what topics are covered in more detail in the reviewed book than they are elsewhere, why the analysis is convincing, and/or why this is an important addition to the scholarly debate. Cite concrete examples from the book, including page numbers in parentheses (p. 67).
* Identify parts of the author’s argument that were particularly weak. Explain and support your opinion. Are the author’s claims and arguments well supported? Point out what the book does not cover (either by intent or by accident), where there are alternative interpretations of the material discussed by the author, and/or material that according to the book’s stated purpose should have fallen within the purview of the book but was left unaddressed. Does the author have certain presuppositions that limit the value of the work? Cite concrete examples from the book (pp. 99–100).
* In 2–3 sentences, *briefly* comment on why a book on this topic is important, timely, or otherwise of value. Conclude with a few comments about the “usability” and format of the book. Does it have many illustrations or just text? Could it be suitable as a textbook, or is it full of jargon of interest only to specialists? It is intended as something to be read straight through or in pieces as a reference?

Selected Bibliography

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Alexander, Eric J. "Worship: The Glory of Revival." *Reformation and Revival*. 2, no. 1 (1993).

Allen, Ronald, and Borror, Gordon. *Worship: Rediscovering the Missing Jewel*. Portland, Oregon: Multnomah Press, 1982.

Allen, Ronald. *Praise! A Matter of Life and Breath: Praising God in the Psalms*. Nashville: Thomas Nelson Publishers, 1980.

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Aniol, Scott. *Sound Worship: a Guide to Making Musical Choices in a Noisy World*. Simpsonville, SC: Religious Affections Ministries, 2010.

Aniol, Scott. *Worship in Song: A Biblical Approach to Music and Worship*. Winona Lake, IL: BMH Books, 2009.

Armstrong, John. "How Should We Then Worship?” *Reformation and Revival*. 2, no. 1 (1993).

Barrett, Michael. *The Beauty of Holiness: A Guide to Biblical Worship*. Greenville, SC: Ambassador-Emerald International, 2006.

Basden, Paul, editor. *Exploring the Worship Spectrum: Six Views*. Grand Rapids,: Zondervan, 2004.

Basden, Paul. *The Worship Maze: Finding a Style to Fit Your Church*. Downers Grave IL: InterVarsity Press, 1999.

Bassett, Joseph A. *Theology For Pew and Pulpit: The Everlasting Song*. Shippensburg, Pennsylvania: The Ragged Edge Press, 1996.

Bateman, Herbert W., editor. *Authentic Worship: Hearing Scripture’s Voice, Applying Its Truths*. Grand Rapids: Kregel, 2002.

Bauder, Kevin. "A Prelude to a Christian Theology of Culture." In Glenny, W. Edward. *Missions in a New Millennium: Change and Challenges in World Missions*. Kregel, 2000.

Begbie, Jeremy S. *Resounding Truth: Christian Wisdom in the World of Music*. Grand Rapids: Baker Book House, 2007.

Begbie, Jeremy S. and Steven R. Guthrie. *Resonant Witness: Conversations between Music and Theology*. Grand Rapids, Eerdmans, 2011.

Begbie, Jeremy S. *Voicing Creation's Praise: Toward a Theology of the Arts*. Edinburgh: T & T Clark, 1991.

Benedict, Jr., Daniel T., and Craig Kenneth Miller. *Contemporary Worship for the 21st Century: Worship or Evangelism?* Nashville: Discipleship Resources, 1994.

Bennetts, Neil and Simon Ponsonby. *Now to Him: Putting Christ Back at the Centre of Our Worship*. Toronto: Monarch, 2011.

Berger, Teresa, and Bryan D. Spinks, eds. *The Spirit in Worship—Worship in the Spirit*. Collegeville, MN: Pueblo/The Liturgical Press, 2009.

Berkley, James D., editor. *Leadership Handbook of Preaching and Worship*. Grand Rapids, Michigan: Baker Books, 1992

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Black, Kathy. *Culturally-Conscious Worship*. St. Louis: Chalice Press, 2000.

Blair, Rev Cliff, Dr Robert S Godfrey, and Rev Terry Johnson. *The Worship of God: Reformed Concepts of Biblical Worship*. Seattle: Mentor, 2005.

Borchert, Gerald L. *Worship In The New Testament: Divine Mystery and Human Response*. Atlanta: Chalice Press, 2008.

Boswell, Matt. *Doxology & Theology*. Nashville: B&H Publishing, 2013.

Bradshaw, Paul F., Maxwell E. Johnson, and L. Edward Phillips. *The Apostolic Tradition*. Minneapolis: Fortress Press, 2002.

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Bradshaw, Paul F. *Reconstructing Early Christian Worship*. Reprint edition. Collegeville, MN: Liturgical Press, 2011.

Byars, Ronald P. *Christian Worship: Glorifying and Enjoying God*. Geneva Press, 2000.

Byars, Ronald P. *The Future of Protestant Worship: Beyond the Worship Wars.* Louisville: Westminster/John Knox Press, 2002.

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Carroll, Joseph S. *How to Worship Jesus Christ.* (Greenville, South Carolina: Joseph S. Carroll, 1984; reprint edition, Chicago: Moody Press, 1991.

Carson, D. A., ed. *Worship by the Book*. Grand Rapids: Zondervan, 2002.

Carson, D.A. *Worship: Adoration and Action*. Grand Rapids, Baker, 1993.

Castleman, Robbie F. *Story-Shaped Worship: Following Patterns from the Bible and History*. Downers Grove, IL: InterVarsity Press, 2013.

Chan, Simon. *Liturgical Theology: The Church as Worshiping Community*. Downers Grove: Intervarsity Press, 2006.

Chapell, Bryan. *Christ-Centered Worship: Letting the Gospel Shape Our Practice*. Grand Rapids: Baker Academic, 2009.

Cherry, Constance M. *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Relevant Faithful Services.* Grand Rapids: Baker Book House, 2010.

Cocksworth, Christopher. *Holy, Holy, Holy: Worshipping the Trinitarian God*. London: Darton, Longman & Todd, 1997.

*Common Sense*. Abilene Christian University Press, 2002.

Corbitt, J. Nathan. *The Sound of the Harvest: Music's Mission in Church and Culture*. Grand Rapids, Michigan: Baker Books, 1998.

Correnti, James. "In Search of a Good Hymn." *Reformation and Revival.* 4, no. 4 (1995).

Cosper, Mike. *Rhythms of Grace: How the Church’s Worship Tells the Story of the Gospel*. Wheaton: Crossway Books, 2013.

Cotham, Perry C. *Ceasefire: Ending Worship Wars through Sound Theology and Plain*

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