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1-1-2008

CA 614

Mark A. Torgerson

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#### Recommended Citation

Torgerson, Mark A., "CA 614" (2008). *Syllabi*. Book 152.  
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## What Students are Saying about WO/CA 600 Worship and the Arts

“I was blessed to have participated in Dr. Torgerson's Worship and the Arts class...He masterfully wove ancient and modern themes into his presentation of what is happening in the emerging church. He also offered us several practical tools to try in our ministry settings. Dr. Torgerson has a wonderful sense of humor and a good grasp on the subject matter. I would highly recommend this class to anyone called to Christian ministry in any setting.”

--Jim Pegan

“I waited for a course like this for the whole four years I was at Asbury. I had to come back to audit the course, and it was one of the most helpful of all my seminary education. Over my years at Asbury, and my interest and participation in the arts, I had come to develop my own theology of the arts, but this class was the first time I was able to recognize a greater group of people who understood that art isn't something that we have tacked onto our belief because we find it attractive, but because it is something that God has created us for.”

--Jeremiah Reeve

“The Worship and Arts course taught by Mark Torgerson was fantastic...The course studies almost every type of art in worship, each half portion of one class period (about 3 and a half hours) was devoted entirely to one type of art form. Mark is a delightful instructor, and his passion for the arts welcomed much discussion. Personally, I felt entirely free to share and join in the discussion. Mark incorporated many different types of media including videos and music to teach the material. While I loved all of it, I think that the portion on worship space (Mark's specialty) was most informative, helping me to think about what type of worship is our worship space trying to convey through its artistic vision.”

--Chris Symes

“I loved that class. It was an intense week, but it changed me. I've become a liturgical artist...One of the best parts in that class was the focus on implementing these concepts in our current church body. That got my imagination going and has a lot to do with me being able to relate to the artists in our community, being able to empower them to use their gifts for God's glory within the context of our church. I'd recommend this class to any students that desire excellence in planning sacred space.”

--Josh Dahm

“I liked his approach in teaching the class—one of which was that all the required reading was to be accomplished prior to the start of class and several 'pre' assignments as well. This made class time discussion and his teaching so much more meaningful. His enthusiasm and knowledge brought so much to the class. Excellent class. I have a deeper appreciation for a much wider spectrum of the arts and their value in worship.”

--Pamm McKee

“Yes, that was a great class. In fact, it was through that class I realized that one can preach a sermon through an art work. An entire passage can be explained through an art work---very...interesting.”

--William Tokpah

Note to students: This is the syllabus from the last time that the course was taught. You can use it to get an idea for the course content and requirements. An updated syllabus will be provided as available.

### **CA/WO614, Worship and the Arts**

Asbury Theological Seminary, Wilmore, Kentucky

11-15 June 2007

Meeting times: Monday-Friday; 8.00 AM-12.00 PM and 1.15 PM-5.00 PM

**Note: Syllabus open to revision by the instructor as necessary.**

Instructor: The Reverend Mark A. Torgerson, Ph.D.

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#### *Course prerequisite*

A foundational worship course (WO510-549) is especially helpful for pursuing this course. Basic understandings of biblical, historical, and theological dimensions of the liturgy are important before discerning how the arts might be recognized in liturgical events and mobilized for maximal benefit. Experience in designing and leading worship events may suffice as a foundation for formal training (with the instructor's approval).

#### *Course description*

Humanity is created in the image of God. A part of what this means is that the creativity and imagination that God uses in creation is rooted in our nature and being. We will examine many ways that people have sought (and continue to seek) to celebrate the Holy God, through Christ, by the Holy Spirit, through expressions of the arts in worship. Topics we will explore include creative writing, music (particularly popular and world music), the visual arts, the environment for worship, drama, and movement and postures for worship. We will develop criteria for guiding us as we select expressions to include in corporate worship events and explore practical ways of incorporating artistic offerings in worship.

#### *Course goals*

1. Explore and articulate an understanding of aesthetic theory relevant to Christian worship
2. Develop a biblical and theological understanding for understanding the presence and use of the arts in worship, ministry, and Christian education
3. Recognize how liturgy itself is an artistic expression

4. Provide an opportunity to research, reflect upon, and participate in various artistic expressions, building a sensitivity to the creative act and role of the artist
5. Determination of appropriate guidelines for governing the inclusion of the arts in corporate worship events
6. Comprehension of multiple ways in which various artistic expressions could be mobilized, as contextually appropriate, for worship and ministry in faith communities

### *Required texts for all students*

Begbie, Jeremy, ed. *Beholding the Glory: Incarnation Through the Arts*. Grand Rapids: Baker Book House, 2000.

Jensen, Robin M. *The Substance of Things Seen: Art, Faith, and the Christian Community*. Grand Rapids: Wm. B. Eerdmans Publishing Company, 2004.

Kapikian, Catherine. *Art in Service of the Sacred*. Nashville: Abingdon Press, 2006.

Schultze, Quetin J. *High-Tech Worship? Using Presentational Technologies Wisely*. Grand Rapids: Baker Books, 2004.

Sullivan, Michael. *Windows into the Soul: Art as Spiritual Expression*. Harrisburg: Morehouse Publishing, 2006.

Torgerson, Mark A. *An Architecture of Immanence: Architecture for Worship and Ministry Today*. Grand Rapids: Wm. B. Eerdmans Publishing Company, 2007.

Supplemental readings as noted in the course schedule.

### *Course expectations and assignments*

1. **Pre-class assignment:** Two to three page reflection papers (minimum of two full pages) will be required for the following textbooks in the course: *Beholding the Glory* (Begbie), *High-Tech Worship?* (Schultze), *The Substance of Things Seen* (Jensen), *Art in Service of the Sacred* (Kapikian), and *An Architecture of Immanence* (Torgerson). Five reflection papers will be due from each student in all. Think about your own particular church setting and your general perception of the arts in relation to the Christian faith. For each of these books, answer these questions in your reflection papers: “What are five concepts/insights the author has shared that are particularly meaningful for me as I consider exploring the arts in relation to faith?” “What are three concepts/insights the author has shared that could be significant for the spiritual development of people in a congregational setting?” “How has my thinking about the arts and faith changed because of this reading?” Please have these ready to hand in **on the first day** of our class meetings in June. **Date due: the beginning of the first day of class.**

2. **Pre-class assignment:** each student will be required to share two artistic expressions that were achieved through use of the guided exercises in the text, *Windows into the Soul*. Each student will accomplish two visual art expressions from among the following: Windows one, two, four, six, seven, eight, nine, or ten. Each student will have artifacts from the two exercises to share with the class. Please write a two page reflection paper for each expression also, responding to the “Soul Questions” posed near the end of each exercise (you may choose the questions to which you respond in developing your reflection). Be sure to include how you felt about accomplishing this project and something of what you learned from the experience. The student will share these expressions and their reflections with the class ***on the first day of our class time together***. Each student will be expected to share the significance of this work to you and its impact on you. ***Date due: the beginning of the first day of class.***

3. **Attendance at all class meetings** is expected. If a student is unable to attend a particular class meeting, please contact the instructor in advance as to the anticipated absence.

4. **Active participation in class discussions** is expected of all students. All assigned readings for the day are to be completed *before our meeting* in order that we can share ideas and insights, process and critique, in community.

4. **Congregational guidelines for the inclusion of art in the life of the church.** Over the course of time, individuals within a congregation will want to share artistic expressions (visual, textual, musical, dramatic, etc.) with the larger faith community. It is particularly helpful if a church has some basic guidelines available by which to guide the invitation to produce, introduce and receive such offerings. Each student will develop a set of guidelines that could be used to facilitate such a process. Be sure to address the following in your guidelines:

- A rationale for including artistic expressions in the life of the church
- An invitation to produce creative, biblically and theologically grounded expressions
- Process by which offerings will be examined
- Criteria for evaluating various expressions
- Form(s) of appreciation to be extended to the artist (include references to commissioned works of art as well as expressions offered on a voluntary basis)

Your guidelines may be organized in an outline form for submission. Keep in mind your particular faith tradition and its ordinary organizational structure as you develop your guidelines. Articulate the individuals who will be responsible for implementing these guidelines and be accountable for the offerings that are shared in community. ***Date due: the last day of class, 15 June 2007.***

5. **Creation of a Eucharistic worship service outline** that makes ample use of a range of artistic expressions. Required components for this service include:

- A statement explaining how and why this liturgical offering is itself, a form of artistic expression
- A full service outline, with moments for gathering, Word, Table, and sending forth included

- Identification of ecclesial context (size of congregation anticipated, demographic composition, etc.), including local and denominational liturgical traditions (use of official books of worship, etc.)
- Identification of cultural context (mention of anticipated faith community and important cultural resources and limitations to consider)
- Identification of seasonal context (in relation to the liturgical year as observed in your tradition)
- Description of the liturgical environment (the type of space you envision and enhancements you would like to pursue for this event)
- Complete texts for prayers (from initiation of the service to sending forth) and the method by which the prayers will be performed in community
- Biblical texts for the celebration (use lectionary resources as appropriate) and the various ways in which these texts will be experienced in worship
- Musical offerings to share (identify the musical compositions to be utilized and the anticipated performance mode) and details concerning the musicians and music leader(s)
- Congregational movement and dance offerings as appropriate (for example, in gathering, sending forth, individual or corporate offerings)
- Dramatic expressions (who, when, and how) as appropriate (for example, in gathering, sending forth, individual or corporate offerings)
- Eucharistic celebration (details concerning the embodiment of this ritual; it is enough to identify the source for the Eucharistic texts to be used, but describe the envisioned details that would affect sharing between the presider, congregation, and God)
- Use of technology (at what points and in what ways will technologies of various kinds be used to creatively enhance this event?)
- Notation of and attention to the time usually allotted in your anticipated community for a worship service (recognize the real limits that may be imposed here)
- Identify the range of artists that you might need to fully embody the event you have planned (And he asked, tongue in cheek, “Could this service realistically be experienced in your congregational context before your community experiences worship in the Kingdom to Come?” What options might you have if the necessary artists cannot be secured?)

The service outline may be produced in an outline form. Evaluation of your service will be based upon evidence of your considering the potential and limits of the setting you imagine, the creativity you express, and the integration of theory and practice discerned in your work. ***Date due: 22 June 2007.***

6. ***A research paper*** of eight to ten pages on one art form and its potential for worship events using artifacts appropriate to that art form (for example, written resources, recordings, artist interviews, or exposure to manifestations of the artistic expressions) Explore the theological grounding of this art form, history of its use in the church, and the achieved and/or potential role it possesses for worship events today. Include insights into the use of creativity and the imagination that you have discovered. Reflect on how to evaluate offerings of expressions that artists might make available to you for worship and how to evaluate the liturgical effectiveness of a particular expression of this art form. Evaluation of your paper will be based upon evidence

of careful research drawing on a number of sources, thoughtful reflection demonstrating your own approach to the subject, and integration of theory and practice. **Date due: 29 June 2007.**

### *Evaluating student work*

Your work will be graded according to the quality of your written and oral presentations. Evidence of depth in resource consultation, critical reflection, and pastoral application will be necessary in order to receive a passing grade on any assignment. The value of assignments in relation to the final grade is as follows:

Pre-class reflection papers (5 @ 20 points each)	20%
Pre-class art expressions and reflection papers (2 @ 50 points each)	20% (10% each)
Class participation (50 points)	10%
Post-class Eucharistic service outline (100 points)	20%
Post-class research paper (150 points)	30%

The grading scale to be used is as follows (in points, 500 maximum):

A 500-475	C+ 399-385
A- 474-450	C 384-366
B+ 449-435	C- 365-350
B 434-416	D 349-300
B- 415-400	F below 300

### *Class schedule*

#### Monday, 11 June 2007

##### *Morning*

##### **Introduction to the arts in the life of the Church**

CORRESPONDING READINGS: Jensen, *The Substance of Things Seen*, pp. 1-74.

##### **Sharing of our visual art work** from “Windows into the Soul”

CORRESPONDING READINGS: Sullivan, *Windows into the Soul: Art as Spiritual Expression*, the entire book.

##### *Afternoon*

##### **Developing a theology of the arts for worship**

CORRESPONDING READINGS: Begbie, *Beholding the Glory*, pp. xi-25; Ryken, Leland. "What Is Christian Art?" In, *The Liberated Imagination*, 195-218. Colorado Springs: Shaw Publishing, 1989.

## Tuesday, 12 June

### *Morning*

#### **Words as an artistic expression in worship**

CORRESPONDING READINGS: Begbie, *Beholding the Glory*, pp. 27-63; Schmit, Clayton J. "Art for Faith's Sake," pp. 3-25, and, "Only Say the Word," pp. 43-59. In, *Too Deep For Words: A Theology of Liturgical Expression*. Louisville: Westminster/John Knox Press, 2002.

### *Afternoon*

#### **Popular and world music in worship**

CORRESPONDING READINGS: Begbie, *Beholding the Glory*, pp. 118-154; Guitierrez-Achon, Raquel. "An Introduction to Hispanic Hymnody." In, *¡Alabadle!*, ed. Justo González, 101-110. Nashville: Abingdon, 1996. Hawn, C. Michael. "I-to Loh and the Development of Asian Hymns." In, *Gather Into One: Praying and Singing Globally*, 72-103. Grand Rapids: Wm. B. Eerdmans Publishing, 2003.

## Wednesday, 13 June

### *Morning*

#### **The visual arts and worship**

CORRESPONDING READINGS: Begbie, *Beholding the Glory*, pp. 83-117; Jensen, *The Substance of Things Seen*, pp. 75-152.

### *Afternoon*

#### **The environment for worship**

CORRESPONDING READINGS: Torgerson, *An Architecture of Immanence*, the entire book.

## Thursday, 14 June

### *Morning*

#### **The dramatic arts and worship**

CORRESPONDING READINGS:

Johnston, Robert K. "Theological Approaches to Film Criticism," pp. 41-62, and, "Why Look at Film? A Theological Perspective," pp. 63-86. In, *Reel Spirituality: Theology and Film in Dialogue*. Grand Rapids: Baker Academic, 2000.

Siewert, Alison, et. al. "Drama and Its Uses." In, *Drama Team Handbook*, 13-43. Downers Grove: Intervarsity Press, 2003.

*Afternoon*

**Liturgical movement**

CORRESPONDING READINGS: Begbie, *Beholding the Glory*, pp. 64-82;

De Sola, Carla. "...And the Word Became Dance: A Theory and Practice of Liturgical Dance."

In, *Dance as Religious Studies*, ed. by Doug Adams and Diane Apostolos-Cappadona, 153-166. New York: Crossroad Publishing Company, 1990.

Randell, Janet. "Dancing and Worship." In, *In Him We Move: Creative Dancing in Worship*, 1-31. Carlisle: Solway, 1999.

Friday, 15 June

*Morning*

**Technology, worship and the arts**

CORRESPONDING READINGS: Schultz, *High-Tech Worship?*, the entire book.

*Afternoon*

**Incorporating the arts into the life of the church**

CORRESPONDING READINGS: Kapikian, *Art in Service of the Sacred*, the entire book.

*Note: Syllabus open to revision by the instructor as necessary.*