

**Centre for Ministry Excellence  
Trinity Western University  
WLS 575: Introduction to Worship and the Arts**

3 Credit Hours

Fall 2009

Kelly Ballard, D.Min., Professor of Record

**Description**

**Introduction to Worship and the Arts** is a qualitative survey of the Christian worshipping environment. The student will learn to identify, assess, and address current issues and models of the worshipping church. The student will also be introduced to the three necessary components of worship leadership (theology, ministry, artistry), and the Seven Roles of the Highly Effective Worship Leader© (theologian, shepherd, prophet, host, architect, coordinator, psalmist).

**Objectives**

By successfully completing this course, students will be able to understand, appreciate, and explain...

...the connection between the spiritual and the physical realms, particularly as they are related to the use of the arts.

...the relationship of individual worship and corporate worship.

...some of the challenging characteristics and tensions of corporate worship practice (presentation-participation, edification-evangelism, traditional-contemporary).

...how the worship 'industry' impacts and is informed by local church worship.

The student will also consider how these aspects of worship and the arts are manifestly present in his or her gathered worshipping environment (diagnosis), and potential outcomes if such dynamics remain untouched (prognosis).

**Required Texts**

Torrance, James. *Worship, Community and the Triune God of Grace*. Downers Grove, Illinois, InterVarsity Press, 1996.

Ward, Pete. *Selling Worship*. Carlisle, U.K.: Paternoster Publishing, 2005.

Webber, Robert. *Signs of Wonder*. Nashville, Tennessee: Star Song Publishing Group, 1992.

Webber, Robert. *Worship is a Verb*. Waco, Texas: Word, Incorporated, 1985.

### Course Schedule and Assignments

Ten weeks will be devoted to the material included in this course, with weekly activities assigned in accordance with the subject matter covered. Because the material covered is sequential, each week building on the content of the previous, *it will benefit the student to be diligent and timely in the completion of weekly assignments. Late assignments will not be accepted without the prior approval of the professor.* Assignments will be evaluated and marked within two weeks of their reception by the course instructor.

*Assignments will be of three types:*

- **Interaction**—Online interaction will consist of three parts including (a) a thorough reading and engagement of the instructor’s written post (**posted by Monday noon Pacific each week**) and any additional material, such as audio or visual recordings, (b) a clear and concise response to the instructor’s post and all related material **by noon (Pacific time) Wednesday of the given week**, (c) and a written interaction with the posts of other students in the course by **noon (Pacific time) Thursday of the given week**. Interaction will be marked primarily by the weight of its content rather than its length, although **300-400 words per post** is recommended. Each post must prove that the student has thoroughly and critically grappled with the content presented by the instructor and other students. Interaction will be worth **15% of the final grade**.
- **Reading** will be an integral part of this course. It is assumed that the student will complete all of the assigned reading in the time parameters given. Students will be asked to return a reading compliance report on **November 25** indicating the percentage of course reading completed according to the syllabus schedule. These reading assignments will be worth **10% of the final grade**.
- **Projects** are meant not only to increase the cognitive awareness of the student, but also to foster creativity. Each assigned project carries with it the expectation that the student will develop a desire to communicate in clear and captivating ways. **Projects are due by noon (Pacific time) Friday of the given week**. These projects will comprise **75% of the final grade** as indicated below.

Week 1: ‘The Three-Legged Stool’ (September 14-18, 2009)

Interaction: Responses to the professor's posted material.

Reading: Read *Worship Is a Verb* (pp. 7-126)

Project: Reflection on Calling – 5% of final grade

In a two-page paper reflect on your own calling to worship arts ministry in each of the three areas (theology, ministry, artistry), assessing your perceived strengths and weaknesses.

### Week 2: The Seven Roles of the Highly Effective Worship Leader (September 21-25)

Interaction: Responses to the professor's posted material.

Reading: *Worship is a Verb* (pp. 127-200) and write a two-page response to the text. Please use one page to summarize the author's thesis, and one page to offer your critical response to the book. **Due: Friday at noon.**

Project: Seven Roles – 5% of the final grade.

In a two-page paper reflect on the Seven Roles of the worship leader, with a particular emphasis on your own calling to worship arts ministry, assessing your perceived strengths and weaknesses.

### Week 3: The Spiritual and the Physical, Part One (September 28-October 2)

Interaction: Responses to the professor's posted material.

Reading: *Worship, Community, and the Triune God of Grace*

Projects: Art Appreciation (complete all three options by October 9) 10% of final grade

a. Interview a visual or fine artist.

The artist does not have to be a full-time professional, but must have had some degree of commercial success. Begin the interview by finding out the artist's background (e.g. how the artist began in his or her particular field, how long he or she has been an artist, why he or she continues), then answer the following questions in a two page paper.

1. How does engaging the senses through your art further one's sense of the spiritual, particularly a connection with God?

2. What elements do you find necessary in your art for such an engagement to occur?

b. Visit an art gallery and respond.

Find a presentation of visual or fine art in your community. Spend at least one hour at this location, allowing yourself space to view and contemplate its artistic offerings. Then answer the following questions in a two-page paper.

1. Why did you choose this particular venue?

2. What about the contents of this venue either ‘made sense’ to you or spoke to you? What did you find confusing? How did the physical-sensory connection you made with this venue coincide with any emotional-psychological-spiritual senses?

c. Create a ‘virtual’ tour of the art in your world.

Go on an ‘arts tour’ of your community. Observe ‘hidden’ or otherwise ‘unseen’ arts expressions in your area. Photograph these and form them into a PowerPoint or other media presentation that includes a discussion about (a) what you discovered about art during your tour, (b) your developing sense of awareness for art, (c) any communication that relates to how your senses and spirit were enlivened through this process.

#### Week 4: The Physical and the Spiritual, Part Two (October 5-9)

Interaction: Responses to the professor’s posted material.

Reading: Write a two-page response to the *Worship, Community, and the Triune God of Grace*. Please use one page to summarize the author’s thesis, and one page to offer your critical response to the book. **Due: Friday at noon.**

Project: See assignments for Week 4

#### Week 5: Individual-Corporate (October 12-16)

Interaction: Responses to the professor’s posted material.

Reading: Read *Signs of Wonder* (pp. 1-56)

Project: Worship Autobiography – 5% of final grade

Block out 2-3 hours this week and give yourself the gift of a contemplative solo experience. Reflect on your own journey through Christian worship, both individual and corporate. What worship experiences most stand out in your memory? When did you feel you experienced worship at its fullest? When did worship seem most anemic to you? What is your individual worship life like right now? What is your corporate worship life like now? **Answer these questions in a three-page paper.** Be creative! You might want to avoid writing in the first person. You could write a letter to a trusted friend. You could devise a worship experience chronology.

Week 6: Presentational-Participatory (October 19-23)

| Interaction: Responses to the professor's posted material.

Reading: Read *Signs of Wonder* (pp. 57-144)

Project: Gathered Experience Visit 1 – 5% of final grade

Attend a worship gathering at a venue other than your home church and answer the following questions in a two-page paper:

1. What elements of the gathering were presentational only?
2. What elements were participatory?
3. What elements engaged you most?

Week 7: Edification-Evangelism (October 26-30)

| Interaction: Responses to the professor's posted material.

Reading: Write a two-page paper regarding *Signs of Wonder*. Please use one page to summarize the author's thesis, and one page to offer your critical response to the book.

Project: Gathered Experience Visit 2 – 5% of final grade

Attend a worship gathering at a venue other than your home church and answer the following questions in a two page paper:

1. Did this worship gathering seem to be directed more toward those familiar with the particular church or those outside of it? Explain.
2. Did this worship gathering seem to be directed more toward Christ followers or spiritual explorers? Explain.

Week 8: Contemporary-Traditional (November 2-6)

| Interaction: Responses to the professor's posted material.

Reading: Read *Selling Worship* (pp. 1-100)

Project: Gathered Experience Visit 3 – 5% of final grade.

Attend a worship gathering at a venue other than your home church and answer the following questions in a two-page paper:

1. Which elements of this gathered worship experience seemed more traditional than contemporary?
2. Which elements of this gathered worship experience seemed more contemporary than traditional?

Week 9: Industry-Local (November 9-13)

| Interaction: Responses to the professor's posted material.

Reading: Read *Selling Worship* (pp. 101-205)

Project: 'Industry' Survey (choose from one of the following two options) 5% of final grade.

a. Interview: Find a person who is professionally related to the worship industry. This can be a record producer, a worship artist, a bookstore manager or employee, an author, a songwriter, a technical equipment specialist, anyone who makes a living by participating in the marketing and distribution of goods and services related to the worshipping church. Reflect on the comments of the person interviewed, form your own ideas, and explore the following questions in a three-page paper.

1. What is the connection between ministry and money?
2. What is the connection between consumerism and spiritual growth?
3. What seems to be the prevalent trend in the worship industry today?
4. Where does the worship industry seem to be headed?

b. Product Analysis: Find what seem to be the best-selling and most popular worship arts elements in the market today. These can be related to music, technology, décor, web sites, artists. In a three-page paper, critique the excellence of these elements, their contribution to the worshipping church, any dangers or pit falls to their prevalence, and what could be improved upon in the product that is being offered to the church.

Week 10: Diagnosis and Prognosis (November 16-20)

| Interaction: Responses to the professor's posted material.

Reading: Write a two-page response to *Selling Worship*. Please use one page to summarize the author's thesis, and one page to offer your critical response to the book.

Project: Final Paper – 30% of final grade.

Consider the material covered in this course and view your particular place of worship through that lens. Perceive and assess how your church operates in each of the following areas:

- The engagement of the five senses through artistic offering.
- The interaction of individual-corporate worship.
- Presentational-participatory elements in worship.

- Edification-evangelism elements in worship.
- Traditional-contemporary qualities of worship.
- An understanding of and interaction with the worship industry.

After providing such a diagnosis, report what the future of your place of worship appears to be if the various areas are not strategically addressed. This will serve as your final paper. It should be 12-15 pages in length. **30% of final grade.**

**Due: November 25.**

### **Determination of Final Grade**

97-100: A+; 94-96: A; 90-93: A-; 85-89: B+; 80-84: B; 75-79: B-; 70-74: C+; 65-69: C; 60-64: D; 00-59: F

### **Instructor**

Kelly Ballard holds a Doctor of Ministry in Leadership and Spiritual Formation from George Fox University, and both the Master of Religion and Bachelor of Arts in Music Theory and Composition from Warner Pacific College. He is a published composer and recording artist, a frequent lecturer at worship conferences, and a commissioned and credentialed pastor. He founded and leads BeyondWorship, an organization dedicated to the equipping and encouragement of artist-leader-learners. ([www.beyondworship.com](http://www.beyondworship.com)) He is husband to Frayne and father to Dex (21), Kyle (19), and Kenny (14).

Please contact Dr. Ballard with any questions regarding the readings, assignments, or other course content. He can be reached at: [kballard@beyondworship.com](mailto:kballard@beyondworship.com); C: 503.302.3671

### **Bibliography of Supplemental Materials**

Best, Harold. *Unceasing Worship*. Downers Grove, Illinois: InterVarsity Press, 2003.

Horton, Douglas. *The Meaning of Worship*. New York, NY: Harper and Row, 1977

Long, Tom. *Beyond the Worship Wars*. Bethesda, MD: The Alban Institute, 2001.

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

### **Assignment Submission and Formatting**

All assignments must be sent to Dr. Ballard at [kballard@beyondworship.com](mailto:kballard@beyondworship.com), with the assignment title printed in the email subject heading. Essay assignments must be double-spaced, typewritten (12 pt.) and written within accepted Turabian guidelines. Please see the TWU/ACTS template style sheet for help. Papers must be paginated with no number visible on the title page. Major form and style flaws will elicit further deductions from a student's grade.

Students are encouraged strongly to use RefWorks (available through the library home page [www.twu.ca/library](http://www.twu.ca/library)) as their bibliographical manager and as a tool for formatting bibliographies. They will need to be aware of the need to "clean up" most bibliographies generated by this program. Students are encouraged to view the documents on the following websites for format samples: <http://faculty.ucc.edu/egh-damerow/turabian.htm> or [www.dianahacker.com/resdoc/](http://www.dianahacker.com/resdoc/). Note that in RefWorks the available formatting styles are those of Turabian (Notes), 6th edition, and APA – American Psychological Association, 5th edition.

### **Policy Regarding Extensions and Grade Appeals**

In some circumstances it may be necessary for the student request an extension. The basis for such a request can be discussed via email. It should be assumed by the student that extensions are the exception rather than the norm and are granted at the sole discretion of the professor. Grade appeals must be made in writing to the professor. No appeal will be considered more than one week after the assignment has been returned.

### **Ethical Issues**

As members of the ACTS/TWU faculty (adjunct or otherwise) and as leaders in the Church of our Lord, we recognize that God has given his gifts to both men and women in the body of Christ. Therefore as we teach in class, and communicate with our students in various forms, we commit ourselves, before God, to be sensitive about the presence and needs of both sexes and the forms of address that will represent both genders rather than unthinkingly adopting potentially offense conventions of speech. Our decision is based on the fact that God's gift of the *imago Dei* to both women and men has forever settled the question of their equal worth, value, and meaningfulness as persons.

A fundamental expectation, grounded in biblical ethics, for anyone involved in academic work at ACTS/TWU is that he/she practice academic honesty. Students must become familiar with, and adhere to, the principles and requirements associated with academic honesty. Further details on this subject are contained in the ACTS Student Handbook in section 4.12. The handbook is available online on the ACTS webpage ([www.acts.twu.ca](http://www.acts.twu.ca)) at the following link: [www.acts.twu.ca/Handbook.html](http://www.acts.twu.ca/Handbook.html).

