

## **STMA 592 Summer Institute for Liturgy and Worship (3 Credits)**

**July 6-July 11, 2008**

Sunday, July 6, 4:30-9 p.m.

Monday-Thursday, July 7-10, 9 a.m.-5 p.m.

Friday, July 11, 9 a.m.-2 p.m.

**Instructor: Mark Lloyd Taylor, Ph.D.**

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### **Final Syllabus**

#### About the Summer Institute

Since 2002, Seattle University's School of Theology and Ministry has sponsored an annual week-long Summer Institute for Liturgy and Worship. Each year the Summer Institute has gathered from 125 to 175 participants – clergy, liturgical theologians, professors of theology, lay leaders, musicians and artists, students, and members of parishes and congregations from across the United States and beyond. Participants represent a wide variety of ecclesial communities, as well as many different racial, ethnic, and cultural traditions. The Summer Institute is truly an ecumenical and multicultural happening. Mark Lloyd Taylor, Ph.D., from the School of Theology and Ministry faculty, will direct the 2008 Summer Institute. He is assisted by an Advisory Board and other staff from the school.

#### The Theme of the 2008 Summer Institute

*The Song of the Church for the Life of the World: Congregational Music as Theology* will delight, inspire, cajole, and entice participants in 2008.

Music unites our various ecclesial communities in a marvelous ecumenical gift exchange. Roman Catholics now sing the African American spiritual “There Is a Balm in Gilead” from the *Gather* hymnal. Fanny Crosby’s “Blessed Assurance” serves as Hymn #638 in the new *Evangelical Lutheran Worship*. African American settings of service music for Holy Eucharist, from *Kyrie Eleison* and the *Gloria* to *Holy, Holy, Holy* and the *Memorial Acclamation*, are available to Episcopalians. Recent North American hymnals of all sorts provide global resources; many worshipers here at Seattle University’s School of Theology and Ministry sing from memory “Ososō, Ososō” (Korea), “Oyenos Mi Dios” (Latin America), and “Thuma Mina” (South Africa) in the original languages.

But while the God-given unity of the church of Jesus Christ may be more visible when we sing than at any other time on Sunday morning, differences over music also divide congregations, frustrate pastoral leaders and music directors, and alienate members and

visitors. Contemporary “praise songs” or “traditional” hymns? Which musical instruments? Books, words projected on a screen, or no printed words at all?

And when our assemblies gather to hear the word and share the meal, praise and beseech God, does congregational music form us for lives of compassion and justice in the world or merely entertain?

The 2008 Summer Institute for Liturgy and Worship invites clergy, lay leaders, and musicians from all ecclesial communities to explore theological foundations and pastoral challenges of congregational music today. An ecumenical faculty will guide Institute participants through prayer and worship, lectures, singing, hands-on classes, and artistic creation. Opportunities for rich conversation will abound.

The musical resources of many ecclesial communities will be employed. Special attention will be given to the gifts Roman Catholic liturgical music, the Wesleyan hymns, and African American gospel music offer to the whole church of Jesus Christ. Other topics will include: music and the spiritual formation of children, youth, and adults; dialogue between pastors and music directors; musical help for non-musical pastoral leaders; and connections between music and justice in human society and toward the natural world.

Our prayer is that through our work and play together, the song of the church might better support and express the church’s praise of God and its mission of service to God’s world.

#### Expectations of STM Students Who Take the Institute for Credit

1. Attend and participate in the full program of the Institute from the Opening Liturgy on Sunday through the Closing Eucharist on Friday (consult the Summer Institute schedule on the School of Theology and Ministry’s website for details).
2. Take an active assisting role in one of the liturgies during the week (Opening Liturgy, five Morning Prayers, or the Closing Eucharist). Please email the instructor with your preferences before July 6.
3. Read the assigned portions of the required textbooks before the beginning of the Institute (see list below).
4. Meet the Instructor and other members of the “class” for lunch on Monday, July 7 in the Seattle University Student Center.
5. Write a 15 page paper the topic given below. The paper is due no later than 12 noon on Monday, July 28 in Mark Taylor’s office at the School of Theology and Ministry, or by mail or email to him (see contact information above).

Required textbooks (please read them in this order)

- Lathrop, Gordon. *Holy People: A Liturgical Ecclesiology*. Fortress Press, 1999; pages 1-158.
- Kroeker, Charlotte (editor). *Music in Christian Worship*. Liturgical Press, 2005; pages viii-xvi, 3-26, 62-72, 98-111, 135-155, 191-205.
- Joncas, Jan Michael. *From Sacred Song to Ritual Music: Twentieth-Century Understandings of Roman Catholic Worship Music*, Liturgical Press, 1997; pages 1-72.
- Noll, Mark A. and Edith L. Blumhofer (editors). *Sing Them Over Again to Me: Hymns and Hymnbooks in America*. University of Alabama Press, 2006; pages 3-42, 152-171, 214-252.
- Costen, Melva W. *In Spirit and in Truth: The Music of African American Worship*. Westminster John Knox Press, 2004; pages 1-102, 131-164.
- Westermeyer, Paul. *Let Justice Sing: Hymnody and Justice*. Liturgical Press, 1998; pages 9-27, 81-110.

Topic for Final Paper

The purpose of this final paper is for the student to synthesize their preparation for the Institute, their experiences at the Institute, and their learning from this preparation and experience.

In your 15 page paper, please address the following questions on the basis of anything and everything you heard, felt, thought, and read in connection with the 2008 Summer Institute. Be sure in your paper to draw explicitly on assigned readings, as well as lectures, classes, and liturgies that made up this year's Summer Institute.

- 1) Why do Christians gather for worship? what do Christians do when they gather? and how should worship send them back into the world?
- 2) How would you assess the role of music in your particular parish/congregation's worship – what works well? what does not work well? what will you bring back from the Summer Institute to your parish/congregation?
- 3) What was the single most delightful or attractive insight you received from the Summer Institute and what was the single most challenging insight? Why?

Feel free to structure your paper any way you would like; just be sure the paper is clearly written, well-organized (it must have a thesis statement!), compellingly argued, and mechanically sound (good spelling and grammar).