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Winter	X
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**[PAST 0670 1P (Seminary); CHRI 3403 1P (UGS)]:
[Contemporary Worship in the Church]**

Instructor:	Dr. Ken Michell
Class Days:	Friday, January 12 to April 8, 2024
Class Hours:	11:15 AM – 2:05 PM
Website:	classes.tyndale.ca
Contact:	kmichell@tyndale.ca ; (416) 226-6620 x. 2844
Office Hours:	MW 1:00 – 4:30 PM; Zoom by appointment
Classroom:	<i>Please refer to registrar's list available before the semester begins.</i>

Tyndale Seminary students may enroll in this course under the following course code:

PAST 0670 1P Contemporary Worship in the Church

NOTE: This course is joint-listed between Undergraduate Studies and Seminary. It operates on the Undergraduate Studies schedule related to reading days, start and end of semester, exam schedule and according to the Undergraduate Studies Academic Calendar.

I. COURSE DESCRIPTION

This course will explore the practice, principles and priorities of contemporary corporate worship in the Church. Topics will include an historical overview of contemporary corporate worship, whose story is being told in corporate worship, the dialogical encounter of corporate worship and the formational practice of corporate worship as it relates to discipleship. Worship leadership will also be addressed, with a focus on music, prayer and the incorporation of the Psalms in worship.

II. LEARNING OUTCOMES

- Students will learn about the historical framework that shapes contemporary worship practices as they are culturally embedded
- Students will learn to assess the qualitative nature of corporate worship as it tells the story of the Triune God
- Students will learn to evaluate the content, structure and style of corporate worship as a dialogical encounter with God and his covenant people

- Students will consider how the language of corporate worship shapes the worship service – particularly, the incorporation of the Psalms in music and prayer.
- By the end of this course, students will be able to evaluate and plan worship for a contemporary context that forms people in Christ’s character, engages them in dialogue with the Triune God and reorients them within God’s redemptive narrative.

III. COURSE REQUIREMENTS

A. REQUIRED READING

Lemley, David. *Becoming What We Sing: Formation through Contemporary Worship Music*. Grand Rapids, MI: Eerdmans Publishing, 2021. ISBN: 978-0-8028-7408-5 (pbk.)

Lim, Swee Hong and Lester Ruth. *Lovin’ On Jesus: A Concise History of Contemporary Worship*. Nashville, TN: Abingdon Press, 2017. ISBN: 978-1-4267-9513-8

Smith, Gordon T. *Evangelical, Sacramental & Pentecostal: Why The Church Should Be All Three*. Downers Grove, IL: InterVarsity Press, 2017.

Witvliet, John. *The Biblical Psalms in Christian Worship*. Grand Rapids, MI: Eerdmans, 2007. ISBN: 978-0-8028-0767-0

Additional articles will be posted on Moodle (Classes.Tyndale.ca). Students are expected to have read the assigned readings for the class dates in the Course Outline.

B. SUPPLEMENTARY TEXTS / RECOMMENDED READING AND TOOLS

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

Dyrness, William A. *A Primer on Christian Worship: Where we’ve been, Where we are, Where we can go*. Grand Rapids, MI: Eerdmans, 2009.

Zahl, Paul F.M, and Paul A. Basden. *Exploring the Worship Spectrum*. Grand Rapids, MI: Zondervan, 2004.

Tyndale recommends www.stepbible.org – a free and reputable online resource developed by Tyndale House (Cambridge, England) – for word searches of original-language texts, as well as for topical searches, interlinear texts, dictionaries, etc. Refer to the library for other [online resources for Biblical Studies](#).

C. GUIDELINES FOR INTERACTIONS

Tyndale University prides itself in being a trans-denominational community. We anticipate our students to have varied viewpoints which will enrich the discussions in our learning community. Therefore, we ask our students to be charitable and respectful in their interactions with each other, and to remain focused on the topic of discussion, out of respect to others who have committed to being a part of this learning community. Please refer to “Guidelines for Interactions” on your course resource page at classes.tyndale.ca.

D. COURSE OUTLINE

Date	Class Content	Article Readings	Assignments
Jan 12	Introductions Syllabus Review & Course Expectations Foundations 1: Definitions & Principles	Article – Ruth – “A Rose By Any Other Name”	
Jan 19	Foundations 2: Historical Context Gospel, Culture & Tradition	Lemley – Introduction, Ch. 1 & 2 Smith – Ch. 1 -3	PERSONAL ASSESSMENT
Jan 26	Foundations 3: A Concise History of Contemporary Worship (Lester Ruth) The Sacramentality of Contemporary Worship	Lim/Ruth – Ch. 1 & 8 Article – Crouch – “Creating Culture” Smith – Ch. 4	DISCUSSION #1 POST
Feb 2	Framework 1: Worship as Dialogue Revelation & Response Divine-Human Interaction & Organic Liturgy	Lemley – Ch. 3 Smith – Ch. 5 & 6	DISCUSSION #1 FOLLOW-UP RESEARCH PAPER PROPOSAL
Feb 9	Framework 2: Worship as Formation Corporate Worship & Spiritual Formation Structure	Lemley – Ch. 4 Article – Schmit – “Sent and Gathered” Lim/Ruth – Ch. 3	SONG STUDY

Feb 16	<p>Framework 3: Worship as Story The WHO of worship (vs the HOW) Revelations of God The Church (Liturgical) Year</p> <p>MID-TERM Exam</p>	<p>Lemley – Ch. 5 Lim/Ruth – Ch. 2</p>	<p>MID-TERM EXAM (90 mins)</p>
Feb 23	Reading Week – No Class		
Mar 1	<p>Tools 1: The Psalms Overview & Use in Corporate Worship Praying the Psalms</p>	<p>Witvliet – Part I: pp. 11-35</p> <p>Bowler and Reagan – “Bigger, Better, Louder”</p>	<p>DISCUSSION #2 POST</p>
Mar 8	<p>Tools 2: Prayer Patterns in Corporate Worship (Invocation, Adoration, Confession, Illumination, Intercessory, etc.) Collect Form</p>	<p>Witvliet – Part II: pp. 45-84 Lim/Ruth – Ch. 6</p>	<p>DISCUSSION #2 FOLLOW-UP</p> <p>WORSHIP SERVICE PLANNING PAPER</p>
Mar 15	<p>Tools 3: Music Rehearsal Method Creating a Musical Flow Song</p>	<p>Witvliet – Part II: pp. 85-130 Lim/Ruth – Ch. 4 & 5</p>	<p>PRAYING THE PSALMS</p>
Mar 22	<p>Tools 4: Worship Ministry in the Church Leadership Roles in Worship Ministry Technology</p>	<p>Lemley – Ch 6 Article – Baker-Wright – “Intimacy and Orthodoxy”</p>	
Mar 29	Good Friday	No Class	
Apr 5	<p>Contemporary Expressions 1: - neo-monastic communities (eg. Taize, Iona) - emergent/alternative worship (E.P.I.C. worship) - ancient-future & convergent worship</p>	Lemley – Ch. 7	<p>CONTEMPORARY WORSHIP RESEARCH PAPER</p>

Apr 8 (Monday)	Contemporary Expressions (cont.) Review for Final Exam	Lemley – Ch. 8	
Exam Week			FINAL EXAM

E. EQUITY OF ACCESS

Students with permanent or temporary disabilities who need academic accommodations must [contact](#) the [Accessibility Services](#) at the [Centre for Academic Excellence](#) to [register](#) and discuss their specific needs. *New students* must self-identify and register with the Accessibility Office at the beginning of the semester or as early as possible to access appropriate services. *Current students* must renew their plans as early as possible to have active accommodations in place.

F. SUMMARY OF ASSIGNMENTS AND GRADING

Evaluation is based upon the completion of the following assignments:

In-Class Participation (incl. Personal Assessment)	10 %
Online Participation (Discussion Posts & Follow-up)	10 %
Praying with the Psalms & Song Study (5% + 5%)	10 %
Worship Service Planning Paper	10 %
Contemporary Worship Research Paper	20 %
Mid-Term Exam	15 %
Final Exam	25 %
Total Grade	100 %

G. GENERAL GUIDELINES FOR THE SUBMISSION OF WRITTEN WORK

For proper citation style, consult the [tip sheet, “Documenting Chicago Style”](#) (Tyndale e-resource) or the full edition of the [Chicago Manual of Style Online](#), especially ch. 14. For citing scripture texts, refer to sections 10.44 to 10.48 and 14.238 to 14.241 from the Chicago Manual of Style or reference the [tip sheet, “Citing Sources in Theology.”](#)

Academic Integrity

Integrity in academic work is required of all our students. Academic dishonesty is any breach of this integrity, and includes such practices as cheating (the use of unauthorized material on tests and examinations), submitting the same work for different classes without permission of the instructors; using false information (including false references to secondary sources) in an

assignment; improper or unacknowledged collaboration with other students, and plagiarism (including improper use of artificial intelligence programs). Tyndale University takes seriously its responsibility to uphold academic integrity, and to penalize academic dishonesty.

Students are encouraged to consult [Writing Services](#). Citation and other [tip sheets](#).

Students should also consult the current [Academic Calendar](#) for academic policies on Academic Honesty, Gender Inclusive Language in Written Assignments, Late Papers and Extensions, Return of Assignments, and Grading System.

Research Ethics

All course-based assignments involving human participants requires ethical review and may require approval by the [Tyndale Research Ethics Board \(REB\)](#). Check with the Seminary Dean's Office (aau@tyndale.ca) before proceeding.

H. COURSE EVALUATION

Tyndale Seminary values quality in the courses it offers its students. End-of-course evaluations provide valuable student feedback and are one of the ways that Tyndale Seminary works towards maintaining and improving the quality of courses and the student's learning experience. Student involvement in this process is critical to enhance the general quality of teaching and learning.

Before the end of the course, students will receive a MyTyndale email with a link to the online course evaluation. The link can also be found in the left column on the course page. The evaluation period is 2 weeks; after the evaluation period has ended, it cannot be reopened.

Course Evaluation results will not be disclosed to the instructor before final grades in the course have been submitted and processed. Student names will be kept confidential and the instructor will only see the aggregated results of the class.

I. ASSIGNMENTS AND GRADING

Assignments for this course reflect the nature of the work that is being done in Contemporary Worship in the Church. Students are expected to be active participants in class discussions while remaining up to date on assigned readings. Application-based assignments (Song Study, Praying with the Psalms, and the Worship Service Planning Paper) address the practical nature of worship ministry and provide an opportunity for theological reflection within a student's contemporary context. Scholarly research of biblical, historical, and theological foundations of a topic in contemporary worship are expected from the Research Paper. Guidelines and grading

will follow the Academic Calendar. Finally, course content retention and application will be evaluated through midterm and final examinations.

1. In-Class Participation (10%)

- a. Students will be required to be actively engaged in class discussions, offering insights and perspectives that indicate they have read and reflected on the course readings and in-class teachings.
- b. In-class participation will include a one-page Personal Assessment of your contemporary church context based on your reflections from Lester Ruth's article, A Rose By Any Other Name.
- c. Refer to the Course Outline and Moodle (Classes.Tyndale.ca) for details and due dates.

2. Online Participation – Discussion Posts & Follow Up (5% + 5%)

- a. Students will be responsible for posting their Reflections based on the required readings in the Discussion Posts in Moodle (Classes.Tyndale.ca).
- b. Students will further post two (2) Responses to their classmates Reflections within 1 week.
- c. Required Reading for the Discussion Posts be listed on Moodle.
- d. Posts and Responses are to be expressed in a respectful manner, indicating thoughtful engagement with both the Required Reading and their fellow classmates' submissions.
- e. Discussion Posts & Responses will be required twice in the semester.
- f. Refer to the Course Outline and Moodle (Classes.Tyndale.ca) for details and due dates.

3. Praying with the Psalms (5%) (1-2 pages)

- a. Students will be required to hand in a completed "Praying with the Psalms" table, indicating their understanding and application of how a Psalm may be incorporated in prayer in worship.
- b. Refer to the Course Outline and Moodle (Classes.Tyndale.ca) for details and due dates.

4. Song Study (5%) (3 pages)

- a. Students will be given three worship songs and required to research the Biblical roots of each song (in essence, exegete the worship song) – identifying themes, Scripture references and liturgical function.
- b. Refer to the Course Outline and Moodle (Classes.Tyndale.ca) for details and due dates.

5. Worship Service Planning Paper (10%) (10-12 pages)

- a. Students will be required to hand in a written worship presentation outlining a corporate worship service
- b. Students will be responsible for choosing suitable Scripture, prayers and music as well as appropriate “linking” statements.
- c. The presentation paper will document the student’s rationale and justification for how their choices serve the priorities of corporate worship as a dialogical encounter and a formational narrative that is gospel-telling.
- d. Refer to the Course Outline and Moodle ([Classes.Tyndale.ca](https://classes.tyndale.ca)) for details and due dates.

6. Contemporary Worship Research Paper (20%) (18-20 pages)

- a. Students will be required to hand in a written research paper on a topic within the arena of ‘contemporary worship in the church.’
 - i. Examples include, “A theology of sung worship,” “The role of silence in worship,” “Music as a sacrament,” “The space of contemporary worship,” “Time in contemporary worship,” etc.
 - ii. The topic of your paper must be approved before you begin.
- b. Students will be expected to do scholarly research of biblical, historical and theological foundations that relate to their chosen topic, answering core questions:
 - i. What does the Bible say about this topic? (Students must use a minimum of two Scripture passages; if only using two, there should be one OT and one NT passage; Exegesis of the passage should be sourced from a minimum of two scholarly commentaries)
 - ii. How has this issue been addressed in the history of the church? (While students will research the topic in a contemporary context, they must also consider another era in the history of the church where the topic has been explored – either as contrast to or in alignment with the contemporary setting)
 - iii. What are the theological implications of this topic? (Students must address a minimum of two theological foundations that relate to their chosen topic; These could be the perspective of a particular theologian or a broader movement)
- c. Refer to the Course Outline and Moodle ([Classes.Tyndale.ca](https://classes.tyndale.ca)) for details and due dates.

7. Mid-Term Exam (15%) and Final Exam (25%)

- a. Mid-Term exam will be scheduled for Feb. 16, 2024.
- b. Final exam will be scheduled in the exam week at the end of the semester.

IV. SELECTED BIBLIOGRAPHY

([Tyndale Library](#) supports this course with [e-journals](#), [e-books](#), and the [mail delivery of books](#) and circulating materials. See the [Library FAQ page](#).)

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

Baker, Jonny and Gay, Doug. *Alternative Worship: Resources from and for the Emerging Church*. Grand Rapids, MI: Baker Books, 2003.

Beach, Nancy. *An Hour on Sunday: Creating Moments of Transformation and Wonder*. Grand Rapids, MI: Zondervan, 2004.

Blackaby, Henry and Owens, Ron. *Worship: Believers Experiencing God*. Nashville, TN: Lifeway Press, 2001.

Bradley, C. Randall. *From Memory to Imagination: Reforming the Church's Music*. Grand Rapids, MI: Eerdmans, 2012.

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

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

Cherry, Constance M. *The Music Architect: Blueprints for Engaging Worshipers in Song*. Grand Rapids, MI: Baker Academic, 2016.

Dawn, Marva J. *Reaching Out Without Dumbing Down*. Grand Rapids, MI: Eerdmans, 1995.

Draper, Brian & Kevin. *Refreshing Worship*. Oxford, UK: The Bible Reading Fellowship, 2000.

Dyrness, William A. *A Primer on Christian Worship: Where we've been, Where we are, Where we can go*. Grand Rapids, MI: Eerdmans, 2009.

Flather, Doug and Tami. *The Praise and Worship Team Instant Tune-Up*. Grand Rapids, MI: Zondervan, 2002.

Foster, Richard J. *Streams of Living Water: Essential Practices from the Six Great Traditions of Christian Faith*. San Francisco, CA: HarperCollins, 1998.

Goosen, Gareth J. *Worship Walk: Where Worship and Life Intersect*. Kitchener, ON: Make Us Holy Publications, 2004.

- Hall, Christopher A. *Worshiping with the Church Fathers*. Downers Grove, IL: InterVarsity Press, 2009.
- Harland, Mike and Moser, Stan. *Seven Words of Worship: The Key to a Lifetime of Experiencing God*. Nashville, TN: B&H Publishing Group, 2008.
- Hill, Andrew E. *Enter His Courts With Praise: Old Testament Worship for the New Testament Church*. Grand Rapids, MI: Baker Books, 1993.
- Horton, Michael. *A Better Way: Rediscovering the Drama of Christ-Centered Worship*. Grand Rapids, MI: Baker Books, 2002.
- Jaki, Stanley L. *Praying the Psalms: A Commentary*. Grand Rapids, MI: Eerdmans, 2001.
- Kauflin, Bob. *Worship Matters: Leading Others to Encounter the Greatness of God*. Wheaton, IL: Crossway Books, 2008.
- Kidd, Reggie M. *With One Voice: Discovering Christ's Song in Our Worship*. Grand Rapids, MI: Baker Books, 2005.
- Kriegbaum, Richard. *Leadership Prayers*. Carol Stream, IL: Tyndale House, 1998.
- Kruger, C. Baxter. *The Great Dance: The Christian Vision Revisited*. Jackson, MS: Perichoresis Press, 2000.
- Liesch, Barry. *The New Worship: Straight Talk On Music and the Church*. Grand Rapids, MI: Baker Books, 1996.
- Long, Thomas G. *Beyond the Worship Wars*. Bethesda, MD: The Alban Institute, 2001.
- Malefyt, Norma deWaal and Vanderwell, Howard. *Designing Worship Together: Models and Strategies for Worship Planning*. Herndon, VA: The Alban Institute, 2005.
- Mays, James L. *Psalms: Interpretation: A Bible Commentary for Teaching and Preaching*. Louisville, KY: Westminster John Knox Press, 2011.
- Mitman, F. Russell. *Worship in the Shape of Scripture*. Cleveland, OH: Pilgrim Press, 2001.
- Navarro, Kevin J. *The Complete Worship Leader*. Grand Rapids, MI: Baker Books, 2001.
- Navarro, Kevin J. *The Complete Worship Service: Creating a Taste of Heaven on Earth*. Grand Rapids, MI: Baker Books, 2005.

- Noland, Rory. *The Worshiping Artist*. Grand Rapids, MI: Zondervan, 2007.
- Nouwen, Henri J. M. *In the Name of Jesus: Reflections on Christian Leadership*. New York, NY: The Crossroad Publishing Company, 1989.
- Owens, Ron. *Return To Worship*. Nashville, TN: B&H Publishers, 1999
- Owsinski, Bobby. *How To Make Your Band Sound Great*. New York, NY: Hal Leonard Books, 2009.
- Page, Nick. *And Now Let's Move Into a Time of Nonsense: Why Worship Songs are Failing the Church*. Milton Keynes, UK: Authentic Media, 2004.
- Peterson, David. *Engaging With God: A Biblical Theology of Worship*. Grand Rapids, MI: Eerdmans, 1992.
- Patton, Jeff. *God At The Crossroads: The Four Movements of Transformational Worship*. Nashville, TN: Abingdon Press, 2005.
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- Saliers, Don and Emily. *A Song to Sing, A Life to Live: Reflections on Music as Spiritual Practice*. San Francisco, CA: Jossey-Boss, 2005.
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