Theology and Music (2015)

XSTIANTHE 815-01

SYLLABUS (Version 1.6)

Prerequisite: OT 752 & 753, NT 754, XT 755

Class meets: 2.30-5.00pm, Tuesdays, beginning 13th January, 2015 in the AMCR (apart from Feb 24 – which is in Goodson Chapel)

Instructor:

Professor Jeremy Begbie.
Office: 0055 Langford  Telephone: 919 660 3591  Email: jeremy.begbie@duke.edu

The quickest way to find me is to email me. Please do make an appointment to see me if you want: I am very happy to talk with any of you about any aspect of this course at any time. And you can always try calling at my office: 0055 Langford.

Course Objectives:

This course aims to introduce students

- to some of the main ways in which Christians have brought, and can bring theological thought and language to bear upon musical practices
- to some of the main ways in which the practices of music have shaped, and can shape theological language and thought
- to some of the implications of the music-theology interaction for the contemporary Church’s engagement with music, whether with respect to worship or to the Church’s involvement with culture at large

Preliminary/background reading: for those with little or no background in music:

Paul Westermeyer, Te Deum: The Church and Music (Minneapolis, MN: Fortress Press, 1998)
Also:
Course Requirements:

Each week there will be c. 120 pages of reading (for all). Those presenting will need to delve into some of the background material; but the essential task is to engage with the text.

Papers:

1. One paper (5,000 words) (70%) for April 27th
2. One class paper (30%)

Papers in more detail.............

1. One paper (5,000 words) (70%) for April 27th (9am)

This paper will be on a topic agreed with the instructor. It should engage in some way with one or more of the writers or themes dealt with in the course, or with a particular piece or genre of music.

All papers should be submitted in “Word” format, electronic form, please, to Dr Begbie, on or before April 27th (9am). A late paper will be penalized as much as one full letter grade for each day the paper is late. No paper submitted after the due date will be eligible for the grade “A”. If a paper is not turned in at all, a 0 will be assigned (making it hard to pass the course).

2. One class paper (30%)

Each student will be expected to write one class paper and present it in class. The main aim of the paper is to engage with the main points in the set text for that week (or as instructed by Dr Begbie) and to stimulate discussion in class.

The paper should be submitted in its final form to Dr Begbie for grading within the week after the class. It should be no longer than 10 pages (double-spaced). Papers should be in “Word” format, electronic form.

Guidelines for these papers:-

I will advise those writing these papers on some angles to take, questions to pursue, etc. But at least, you should attempt (as succinctly as you can) to summarise the argument of the text, and address the following questions (though not all of these will be appropriate in every case):
• what theological/doctrinal priorities or accents do you discern in this writer or text (e.g. the doctrine of God, creation, the person of Christ, etc) and how do they shape reflection on music?
• what is the writer/text trying to argue against (if anything), and why?
• what is the most important thing you have learned?
• what are the implications of this writer/text for the way the Church engages music today?

It may be that one of these papers can be presented in the form of a musical presentation (performance, composition, presentation of a piece of music, etc) on the last day of class.

3. Class attendance and participation

Students are expected to participate in class. Lack of consistent participation or readiness/preparation for class, including missing more than two class sessions, will be reflected in one’s final grade.

Grading:

1. Main paper 70% of grade
2. Class paper 30% of grade

All papers must be submitted, in electronic version (Word format, please), on or before the specified due date. A late paper will be penalized as much as one full letter grade for each day the paper is late. No paper submitted after the due late will be eligible for the grade “A”. If a paper is not turned in at all, an “o” will be assigned (making it hard to pass the course).

Grades will be assigned according to the following scale (note—final grades will not necessarily be rounded up):

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
<th>Grade</th>
<th>Range</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>94-100</td>
<td>A (excellent)</td>
<td>80-83</td>
<td>B-</td>
<td>67-69</td>
</tr>
<tr>
<td>90-93</td>
<td>A-</td>
<td>77-79</td>
<td>C+</td>
<td>64-66</td>
</tr>
<tr>
<td>87-89</td>
<td>B+</td>
<td>74-76</td>
<td>C (satisfactory)</td>
<td>60-63</td>
</tr>
<tr>
<td>84-86</td>
<td>B (good)</td>
<td>70-73</td>
<td>C-</td>
<td>59 and below</td>
</tr>
</tbody>
</table>
Schedule

(1) January 13th

Introduction: Just What are we Thinking About?

READING ASSIGNMENT:


THEOLOGY FOR MUSIC

(2) January 20th

NEW SONG

READING ASSIGNMENT:

Calvin Stapert, A New Song for an Old World: Musical Thought in the Early Church, (Grand Rapids, MI: Eerdmans, 2007), esp. chs. 3-12.

Presenters: Amy Whisenand (Augustine)  
Tom Fifer (Ambrose)
(3) January 27th  COSMOS

READING ASSIGNMENT:

Begbie, RT, ch. 3

Online:
“The Life and Works of Hildegard von Bingen (1098-1179)”
http://legacy.fordham.edu/halsall/med/hildegarde.asp

Presenters:
(on chant) – Stacey Garrepy
(on Hildegaard) – Guillermo Arboleda, Eva DePue

(4) February 3rd  WORD

READING ASSIGNMENT:

Begbie, RT, ch. 4

Presenter: David Arriola
(5) February 10th   COSMOS AND WORD

READING ASSIGNMENT:

Begbie, RT, ch. 5


Presenters: William Lucas, Daniel Moore, Corey Tyson

(6) February 17th   MESSIAH  (with Dr Stephen Chapman)

READING ASSIGNMENT:

(Both on Sakai.)

(7) February 24th   MODERNISM/MODERNITY IN THEOLOGICAL PERSPECTIVE (1)

READING ASSIGNMENT:

Excerpt from ‘Modernism’, from Oxford Music Online (Sakai)

Presenter: Isaac Collins (on Poulenc)
(8) March 3th  (GOODSON CHAPEL)

(Joint session with “Beauty, Suffering, and the Cross“ class)

MODERNISM/MODERNITY IN THEOLOGICAL PERSPECTIVE (2)
(Messiaen and MacMillan)

READING ASSIGNMENT:

Begbie, RT ch. 7

Presenter: Cameron Supak

[SPRING BREAK]

(9) March 17th  IMPROVISATION (with K. Shackelford)

READING ASSIGNMENTS:

Presenters: Brent Levy and Susannah Long

Ross Kane, “Negotiating Tension Toward a Hipper Groove: Jazz Improvisation as a Metaphor within Christian Ethics”, Theology Vol. 115, Iss. 1 (2012): 36-41 (on Sakai)

(10) March 24th  MESSIAH  (with Dr Stephen Chapman)

READING ASSIGNMENT:


(Both on Sakai.)
MUSIC FOR THEOLOGY

(11) April 7th  SPACE

READING ASSIGNMENT:

Begbie, RT ch. 11, esp. 286-294

Presenters: Jack Colenda, Andrew Craver, Mike Lavoie

(12) April 14th  TIME

READING ASSIGNMENT:

Begbie, Theology, Music and Time, CUP, 2000, chs. 3 and 4

Presenters: Jacob Guckenberger, Rose Reddick, Meredith Faggart

COURSE POLICIES

Disability statement:
Students with disabilities who believe they may need accommodations in this class are encouraged to contact, if you have not done so already, the Disability Management System—Student Access Office at 668-1267 as soon as possible to better ensure that such accommodations can be implemented in a timely fashion. Please also contact Kori Robins, Divinity Registrar (krobins@div.duke.edu or 919-660-3428).

Integrity:
In accordance with the Honor Code, students are expected to do their own work for each of the assignments. Any violation of the Honor Code will result in a failing grade, and depending on the severity of the case could result in additional consequences.
Absence and Tardy Policies:
Regular and prompt class attendance is expected. Failure to attend may negatively affect the student’s final grade.

Inclusive Language:
In each assignment students are expected to follow the guidelines for inclusive language outlined in the Duke Divinity School Bulletin.

Jeremy Begbie / January 2015