

Music and Religious Identity in America • Fall 2018

R S 346 • US Music/Religious Identity 43260
(also listed as AMS 325, MUS 376G)
Meets MW 2:30PM-4:00PM PHR 2.114

Instructor: Dr. Jason Roberts
j.roberts@austin.utexas.edu
Office hours: W 9:30-10:30,
Th 1:30-2:30, & by appointment

Music is an important site of religious identity. The choice of text, the role of the human voice, the (un)acceptability of musical instruments, as well as the significance of melody, harmony, polyphony, and unison all play a part in the bricolages that distinguish the varied sounds of religious music. They constitute the differences between Gregorian and Byzantine chant (the Great Schism), Ashkenazic and Sephardic song (Jewish diaspora), Lutheran and Calvinist hymns (Western Schism/Reformation), as well as African American Gospel and American sacred harp shape note tunes (American Protestantism).

Musical performance conventions – the physical embodiment of religious music – can reflect religious conceptions of the individual in relation to the divine as well as to his or her community. Likewise, the music rejected by a given religious community (e.g. “Rock ‘n’ Roll is the Devil’s music!”) can be as defining as the music it embraces. Focusing primarily on the religious music of Christianity and Judaism, this course brings to bare theory of the body/embodiment as well as theoretical frameworks of purity and exclusion (syncretism/anti-syncretism) to show how music is mobilized to be alternately the source of religious awe and the modus for establishing and defining community within religious contexts in Europe and America.

Students of this course will engage with texts, musical genre, and performance/audience conventions of religious music. Texts will be approached as reflections of religious identity through examination of language (including register), source (original vs. adapted text including *which* texts are adapted, e.g. scripture, prayers, etc.), the relationship of the text to religious or confessional doctrine within historical and geographical contexts (i.e. potential uses in contexts of conflict [“A Mighty Fortress,” “Go Down Moses”] or solidarity [“Kumbaya”]). Discussion of religious identity in musical genre (as distinct from text, and performance) will include *basic* musical concepts (i.e., the level of an introductory general music class) such as melody, harmony, polyphony, unison, rhythm, meter, instrumentation, etc. Finally, musical performance will be approached as both passive and active phenomena – both how it is produced and how it is consumed.

The course focuses primarily on analysis through observation. At least once during the semester, students will attend a live performance of religious music from a tradition other than their own as the basis of a short analysis paper. (This need not be in the context of a religious ceremony.) A variety of opportunities will be identified for them. Student suggestions are welcome subject to approval. Additionally, the course incorporates participant observation into the discussion of embodiment and performance. As such, students will participate in in-class choral singing. (Musical literacy, though welcome, is not required.) Over the course of the semester, this experience serves as a de facto “lab component” for both our ongoing discussion of theories of the body/embodiment and as the fieldwork for students’ short participant observer papers.

Flags: WR (Writing) & CD (Cultural Diversity in the United States)

This course carries the Writing Flag. Writing Flag courses are designed to give students experience with writing in an academic discipline. In this class, you can expect to write regularly during the semester, complete substantial writing projects, and receive feedback from your instructor to help you improve your writing. You will also have the opportunity to revise one or more assignments, and you may be asked to read and discuss your peers' work. You should therefore expect a substantial portion of your grade to come from your written work. Writing Flag classes meet the Core Communications objectives of Critical Thinking, Communication, Teamwork, and Personal Responsibility, established by the Texas Higher Education Coordinating Board.

This course also carries the flag for Cultural Diversity in the United States. Cultural Diversity courses are designed to increase your familiarity with the variety and richness of the American cultural experience. You should therefore expect a substantial portion of your grade to come from assignments covering the practices, beliefs, and histories of at least one U.S. cultural group that has experienced persistent marginalization.

Basis for evaluation

- Short listening quiz (to identify genres of religious music from recordings) 5%
- Short paper, basic theoretical analysis of in-class example: theory of the body (3-5 pages) 15%
- Short paper, basic theoretical analysis of in-class example: anti-syncretism theory (3-5 pages) 15%
- Short observer paper (3-5 pages) 15%
- Short participant observer paper (3-5 pages) 15%
- Final paper: abstract 250 words 5%
- Final paper: peer editing of abstract (on Canvas) 5%
- Final paper: first page, for initial feedback 5%
- Final paper 20% • Due on exam day

Required Texts

- Bohlman, Philip V, Edith W. Blumhofer, and Maria M. Chow. *Music in American Religious Experience*. New York: Oxford University Press, 2006.
- Ingalls, Monique M, Carolyn Landau, and Thomas Wagner. *Christian Congregational Music: Performance, Identity and Experience*. New York, N.Y.: Routledge, 2016.

Recommended Texts

- Cook, Nicholas. *Music: A Very Short Introduction*. Oxford: Oxford University Press, 2000.
- Fraser, Mariam, and Monica Greco. *The Body: A Reader*. London: Routledge, 2005.
- Hobsbawm, E. J., and T. O. Ranger. *The Invention of Tradition*. Cambridge: Cambridge University Press, 2017.
- Hoffman, Lawrence A, and Janet R. Walton. *Sacred Sound and Social Change: Liturgical Music in Jewish and Christian Experience*. Notre Dame: University of Notre Dame Press, 1992.
- Leopold, Anita M, and Jeppe S. Jensen. *Syncretism in Religion: A Reader*. New York: Routledge, 2005.
- Margulis, Elizabeth Hellmuth. *On Repeat: How Music Plays the Mind*. New York: Oxford University Press, 2014.

Attendance

If you must miss class for any reason, please let me know as soon as possible and arrange with a classmate to find out what was covered in the day's class. Your progress in the class and your preparation for the writing assignments rely heavily on class discussion. Being both present and prepared are crucial to your success in the class. **You are allowed two (2) undocumented absences without attendance repercussions. Each further undocumented absence lowers your course grade by one point** (i.e., after the second absence $100 - 1.0 =$ maximum grade of 99, etc.). Documentation should be provided on official letterhead from your doctor, clergyman, or military superior. It must state the date and time of your appointment or obligation explicitly, as well as the duration of your absence and contact information of the issuing person. In case of serious illness, hospitalization, chronic disease, death in the family, severe mental health problems I will evaluate the situation on a case-by-case basis.

Homework

The homework for RS 346 consists primarily of readings assignments. The readings are significant (ca. 20-50 pages per assignment,) if you cannot commit to reading the material you should consider taking the course in the future when you are able to do so. Additionally, some of your writing assignments for the class will require you to make plans to attend the performance of religious music outside of class.

Class Discussion

I foster a classroom atmosphere in which everyone is treated respectfully. Classroom discussion of the material is an important part of the learning process and it is important for you to feel safe and relaxed so that you can speak up in front of the class without any anxiety, even if you are not certain that your contribution is correct. Please do not hesitate to contact me if there is anything in the classroom that prevents you from speaking in class.

Questions? Comments? Concerns?

I value your feedback. If you enjoy your class, let me know. If there are any aspects of the class that you do not feel comfortable with, please inform me.

Additional course offerings from the Department of Religious Studies

- ➔ If you would like information about majoring or minoring in Religious Studies, see Cyndi Goodson, Undergraduate Advisor for Religious Studies (BUR 531; cyndigoodson@austin.utexas.edu)
- ➔ or visit the department's webpage <https://liberalarts.utexas.edu/rs/index.php>

Use of e-mail for official correspondence to students

All students should become familiar with the University's official e-mail student notification policy. It is the student's responsibility to keep the University informed as to changes in his or her e-mail address. Students are expected to check e-mail on a frequent and regular basis in order to stay current with University-related communications, recognizing that certain communications may be time-critical. It is recommended that e-mail be checked daily, but at a minimum, twice per week. The complete text of this policy and instructions for updating your e-mail address are available at <http://www.utexas.edu/its/policies/emailnotify.html>.

The class will be using its Canvas site, accessible to each of you at <https://canvas.utexas.edu/> or through your UT Direct account. E-mail reminders and updates will be sent through Canvas. The instructor and TA answers university e-mail during business hours (M-F 8am-5pm). Do not expect a response after hours, immediately before class time or on weekends.

Documented disability statement

Any student with a documented disability who requires academic accommodations should contact Services for Students with Disabilities (SSD) at (512) 471-6259 (voice) or 1-866-329-3986 (video phone). Faculty are not required to provide accommodations without an official accommodation letter from SSD. *Details of a student's disability are confidential. Faculty do not ask questions related to a student's condition or diagnosis when receiving an official accommodation letter.*

- Please notify me as quickly as possible if the material being presented in class is not accessible (e.g., instructional videos need captioning, course packets are not readable for proper alternative text conversion, etc.).
- Please notify me as early in the semester as possible if disability-related accommodations for field trips are required. Advanced notice will permit the arrangement of accommodations on the given day (e.g., transportation, site accessibility, etc.).
- Contact Services for Students with Disabilities at 471-6259 (voice) or 1-866-329-3986 (video phone) or reference SSD's website for more disability-related information:
http://www.utexas.edu/diversity/ddce/ssd/for_cstudents.php

Behavior concerns advice line (BCAL)

If you are worried about someone who is acting differently, you may use the Behavior Concerns Advice Line to discuss by phone your concerns about another individual's behavior. This service is provided through a partnership among the Office of the Dean of Students, the Counseling and Mental Health Center (CMHC), the Employee Assistance Program (EAP), and The University of Texas Police Department (UTPD). Call 512-232-5050 or visit <http://www.utexas.edu/safety/bcal>.

Emergency evacuation policy

Occupants of buildings on the UT Austin campus are required to evacuate and assemble outside when a fire alarm is activated or an announcement is made. Please be aware of the following policies regarding evacuation:

- Familiarize yourself with all exit doors of the classroom and the building. Remember that the nearest exit door may not be the one you used when you entered the building.
- If you require assistance to evacuate, inform me in writing during the first week of class.
- In the event of an evacuation, follow my instructions or those of class instructors.

Do not re-enter a building unless instructed to do so by the Austin Fire Department, the UT Austin Police Department, or the Fire Prevention Services office.

University of Texas Honor Code

The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

(1) Each student in this course is expected to abide by the University of Texas Honor Code. Any work submitted by a student in this course for academic credit will be the student's own work, unless the instructor explicitly allows collaboration.

(2) You are encouraged to study together and to discuss information and concepts covered in lecture and the sections with other students. You can give "consulting" help to or receive "consulting" help from such students.

(3) Should copying occur, both the student who copied work from another student and the student who gave material to be copied will both automatically receive a zero for the assignment. Penalty for violation of this Code can also be extended to include failure of the course and University disciplinary action.

(4) During examinations, you must do your own work. Talking or discussion is not permitted during the examinations, nor may you compare papers, copy from others, or collaborate in any way. Any collaborative behavior during the examinations will result in failure of the exam, and may lead to failure of the course and University disciplinary action.

INTRODUCTION: How We Will Discuss Religion; How We Will Discuss Identity; And How We Will Discuss Music

Week 1:

W 8/29 INTRODUCTION TO THE COURSE: First Day PPT and class outline

LISTENING:

- Blind Boys of Alabama - Amazing Grace (Live on KEXP) https://www.youtube.com/watch?v=B0EN_Hmq534
- Amazing Grace-Bluegrass Style https://www.youtube.com/watch?v=a_48ITzLsnM

DISCUSSION:

- Expectations for the course (both yours and mine)
- How many different objections can there be to one religious hymn? "Amazing Grace" Intro to controversies and concepts: doctrine, music (alone), theory of the body, syncretism/anti-syncretism theory

NEXT READING:

- *The Body: A Reader*, "Introduction" & PART ONE: "What is a body?" pp.1-61.

Week 2:

SECTION 1: Thoughts about the Role of the Body in the Production and Consumption of Religious Music: Religious/Confessional Ideas of Right Ways & Wrong Ways/Right Bodies & Wrong Bodies (...And Where are the Women?)

M 9/3 LABOR DAY

W 9/5 Producing and Consuming Music as an Embodied Experience

LISTENING:

- Aretha Franklin's Performance of "Amazing Grace" on Oprah: <https://www.youtube.com/watch?v=OVELoewwXmE>

DISCUSSION:

 What is the nature of the relationship between the "musical" and the "religious" in religious music?

- "Amazing Grace" cont. ("Embodied Performing & Listening" or "Once more with body!")

NEXT READING:

- *Sacred Sound and Social Change*, "From the Bible to Hasidism" pp. 13-58.

Week 3:

M 9/10 Embodiment in Early Jewish Music

LISTENING:

- TBD

DISCUSSION:

- The concepts of trop (trope, **cantillation**), the musical melody used when Torah and haftarah are read aloud in synagogue. Also: "shuckling, davening, leyning."
- The body of the chazzan (cantor) in relation to others.

NEXT READING:

- *Sacred Sound and Social Change*, "Christian Liturgical Music from the Bible to the Renaissance" pp. 84-123.

W 9/12 Embodiment in Early Christian Music

LISTENING:

- TBD

DISCUSSION:

- TBD

NEXT READING:

- *Syncretism in Religion*, "Part II, The Historical Background of the Term Syncretism: The Problem of Definition" pp. 12-84.

SECTION 2: Syncretism & Anti-Syncretism or "To Mix or Not to Mix?": The Processes and Politics of Adopting, Adapting, and Rejecting in Religious Music

M 9/17 Understanding the Problems and Politics of a Term: "Syncretism"

LISTENING:

- TBD

DISCUSSION:

- TBD

NEXT READING: (subject to change)

- *Sacred Sound and Social Change*, "Christian Liturgical Music in the Wake of the Protestant Reformation" pp. 124-144.
- *John Calvin: The Form of Prayers and Songs of the Church* .pdf

Week 4:

W 9/19 Anti-Syncretism in Protestant Reform: Constructing a New Identity by Rejecting

LISTENING:

- TBD

DISCUSSION:

- Psalmody vs. hymnody and the intentional departure from Catholic liturgical music.

NEXT READING:

- *Sacred Sound and Social Change*, "Jewish Liturgical Music in the Wake of Nineteenth-Century Reform" pp. 59-83.
- Readings from the yearbook of the CCAR (Central Conference of American Rabbis) regarding liturgical music. public domain, .pdf
- *Union Hymnal for Jewish Worship* (1914) "Summer Suns are Glowing" pg. 196
<https://archive.org/details/unionhy00cent>

M 9/24 Syncretism in Jewish Reform: Constructing a New Identity by Adopting & Adapting

LISTENING: selections from *The Union Hymnal for Jewish Worship*

- Summer Suns Are Glowing-196- Union Hymnal (1914)
https://www.youtube.com/watch?v=3TdE0Z_wzm0

DISCUSSION:

- TBD

NEXT READING:

- *Sacred Sound and Social Change*, "Catholic Prophetic Sound after Vatican II" pp. 150-173.
- *Musicam Sacram* .pdf

Week 5:

W 9/27 Syncretism in Catholic Reform: Constructing/Allowing a New Identity by 'Permitting'

LISTENING:

- Examples of post-Vatican II music) folk mass, "mariachi" mass, liturgical dance, etc.
- <https://www.youtube.com/watch?v=CLT5qaXDUBg>
- <https://www.youtube.com/watch?v=VL7FT2rw-r0>
- <https://www.youtube.com/watch?v=NB1dIJoYgR8>

DISCUSSION:

- What changes are welcomed in *Musicam Sacram*? How are they qualified?
- Are the goals and guidelines expressed in *Musicam Sacram* reflected in the examples?

NEXT READING:

- *The Body: A Reader*, PART TWO: "Bodies and social (dis)order" pp. 67-104.

SECTION 3: (Re)Inscribing Bodies with Music: Maintaining and/or Changing Social Order with Religious Music

M 10/1 The Effects of Musical Order on Physical Bodies

LISTENING:

- TBD

DISCUSSION:

- TBD

NEXT READING:

- *Sacred Sound and Social Change*, "Present Stress and Current Problems: Music and the Reformed Churches" pp. 174-186. (This readings is subject to change.)
- *Christian Congregational Music*, "Making Borrowed Songs: Mennonite Hymns, Appropriation and Media" pp. 83-98

Week 6:

W 10/3 Musically (Re)Inscribing the Body with Reformed Protestantism in Mennonite Choral Singing

LISTENING:

- TBD

DISCUSSION:

- TBD

NEXT READING:

- *Sacred Sound and Social Change*, "The Hymnal as an Index of Musical Change in Reform Synagogues" pp. 187-212.

★ Short theory of the body/embodiment paper due

M 10/8 Musically Inscribing the Body with Reform in American Judaism

LISTENING:

- Excerpts from documentary about Debbie Friedman

DISCUSSION:

- TBD

NEXT READING:

- *Sacred Sound and Social Change*, "'Sing a New Song': A Petition for a Visionary Black Hymnody" pp. 300-313.

Week 7:

SECTION 4: The Role(s) of the Body in Processes of Syncretism and Anti-Syncretism: Performing and Consuming Change, Memory, Togetherness, and Separateness through Religious Music

W 10/10 Musically (Re)Inscribing the Body with Memory of African American History

LISTENING:

- March 12, 2013 "When The Brook Runs Dry" Rev. Dr. Otis Moss, III
<https://www.youtube.com/watch?v=wTh89uTbGt4>
- May 6, 2012 "When The Change Comes" Rev. James Milton McCarroll
<https://www.youtube.com/watch?v=Rv05BQNYBBg>
- Rev. C.L Franklin I Will Trust In The Lord
<https://www.youtube.com/watch?v=PUrFKf1qTK8>
- August 28, 1963 Dr. Martin Luther King's "I have a dream..."
<https://www.youtube.com/watch?v=1UV1fs8lAbg>

DISCUSSION:

- TBD

NEXT READING:

- *Music in American Religious Experience*, "Medeolinuwok, Music, and Missionaries in Maine" pp. 57-82.

M 10/15 The Scope and Limits of (Religious) Conversion in a First Nation's Religious Music: Embodying *Both* Abenaki *And* Catholic Identity

LISTENING:

- Quam suavis~Motet in ABENAKI at the Canadian Jesuit's missions (Nouvelle-France, 17th-18th century)
<https://www.youtube.com/watch?v=83E0pr880dA>
- Catholic praise songs in Abenaki (first nations language)
<https://www.youtube.com/watch?v=wt1g9cJTLFI>

DISCUSSION:

- TBD

NEXT READING:

- *Music in American Religious Experience*, "Singing as Experience among Russian American Molokans" pp. 83-119.

Week 8:

W 10/17 The Religious Music of Spiritual Separatists: The (Hidden) Bodies and Voices of the Russian-American Molokans

LISTENING:

- Molokan American Folk Music (CA): Our Father who art in Heaven Psalm preceding third
<https://www.youtube.com/watch?v=q7R4jpdeHBU>
- Molokan American Folk Music (CA): Isaiah 40-1-2 Comfort ye, comfort ye, my people
<https://www.youtube.com/watch?v=J1QFKRKDpqY>
- American Folklife Center, Library of Congress: Eight discs containing portions of a service at a Russian Molokan Church. Recorded in Potrero Hill, San Francisco, California, September 14, 1938. (90 minutes; tape copy on LWO 4872, reels 249B-250)
<https://www.loc.gov/folklife/guides/Russia.html>

DISCUSSION:

- Intersection of embodied identity and anti-syncretism: Why do Russian-American Molokans not want outsiders to see their music?

NEXT READING:

- *Syncretism in Religion* "Part IV Religions in Contact: Power, Syncretism, and Creolization" pp. 139-253.

SECTION 5: Syncretism and Anti-Syncretism: The Power of Narrative in Processes of Conserving/Changing a Canon of Religious Music

Week 9:

M 10/22 Reclaiming the Term "Syncretism" to Describe Modes of Resistance

LISTENING:

- TBD

DISCUSSION:

- TBD

NEXT READING:

- *Music in American Religious Experience*, "Hymnody and History: Early American Evangelical Hymns as Sacred Music" pp. 123-154

★ Short syncretism/anti-syncretism theory paper due

W 10/24 The Syncretistic Effects of an Ecumenical Hymnal: The Loss of Distinction between Psalmody and Hymnody in German American Reformed Protestantism

LISTENING:

- TBD

DISCUSSION:

- TBD

NEXT READING:

- *Music in American Religious Experience*, "Hymnody and History: Early American Evangelical Hymns as Sacred Music" pp. 123-154

M 10/29 The Syncretistic Effects of an Ecumenical Hymnal: The Loss of Distinction between Psalmody and Hymnody in German American Reformed Protestantism

LISTENING:

- TBD

DISCUSSION:

- TBD

NEXT READING:

- *Christian Congregational Music*, "On One Accord: Resounding the Past in the Present at One African American Church" pp. 17-32

★ Short observer paper due

Week 10:

W 10/31 The Selective Nature of Anti-Syncretism and the Question of Protestant Hymnody as Protestant Ritual

LISTENING:

- TBD

DISCUSSION:

- TBD

NEXT READING:

- *Music in American Religious Experience*, "Nusach and Identity: The Contemporary Meaning of Traditional Jewish Prayer Modes" pp. 271-286

M 11/5 Syncretistic/ Anti-Syncretistic Responses to Tradition within Jewish Communities: Musical Past as Threat to/ Source of Modern Identity

LISTENING:

- Scenes from "A Cantor's Tale"

DISCUSSION:

- TBD

NEXT READING:

- *The Body: A Reader*, PART THREE: "Bodies and identities" pp. 105-144.

SECTION 6: "Changing Your Tune": Religious Music as Reflection/ Embrace of Differentness

Week 11:

W 11/7 Embodying Difference and Taking Control of the Processes of (Re)Inscription

LISTENING:

- TBD

DISCUSSION:

- Previously, we have discussed the processes by which religious music can inscribe the body with identity. Here we will examine the modes by which identities are (re)asserted through religious music in acts of resistance to those processes.

NEXT READING:

- *Christian Congregational Music*, "Tune Your Music to Your Heart: Reflections for Church Music Leaders" pp. 46-66.
- *Sacred Sound and Social Change*, "'Sing a New Song': A Petition for a Visionary Black Hymnody" pp. 300-313.

★ Short participant observer paper due

M 11/12 "Pure White" and "Black as Sin?": Rethinking Racist/Sexist Language in Religious Music

LISTENING:

- TBD

DISCUSSION:

- TBD

NEXT READING:

- *Music in American Religious Experience*, "Women's Ritual Music" pp. 255-270

Week 12:

W 11/14 Religious/Ritual Music for Women's Spirits and Women's Bodies

LISTENING:

- TBD

DISCUSSION:

- TBD

NEXT READING:

- *Music in American Religious Experience*, "When Women Recite: 'Music and Islamic Immigrant Experience'" pp. 24-42.

★ ABSTRACT for final paper due

M 11/19 Religious Music in Gendered Space: Muslim Women's Recitation (Singing) in the Private Sphere

LISTENING:

- TBD

DISCUSSION:

- TBD

NEXT READING:

- *Music in American Religious Experience*, "'When in Our Music God Is Glorified': Singing and Singing about Singing in a Congregational Church" pp. 195-212

Week 13:

W 11/21 THANKSGIVING HOLIDAY

M 11/26 The Act (and Metaphor) of Singing Together as Gesture/ Practice of Community in a Congregation of Diverse (Ethnic/LGBTQ) Bodies

LISTENING:

- TBD

DISCUSSION:

- TBD

NEXT READING:

- "Bodies in Sync: Ritual Theory Applied to Sacred Harp Singing," *Sociology of Religion*, Vol. 71, No. 1 (Spring 2010) pp. 76-97

★ Listening quiz 5% of grade

Week 14:

W 11/28 Religious Music as Occasion for (Non-)Religious Bodily Ritual: Diversity in Sacred Harp Singing Groups

LISTENING:

- TBD

DISCUSSION:

- TBD

NEXT READING:

- *Music in American Religious Experience*, "Aesthetics and Theology in Congregational Singing: A Hymnal Intervenes" pp. 335-344

★ PEER EDITING of abstract due (on Canvas)

SECTION 7: "Changing Your Tune": Religious Music as Reflection/ Embrace of Differentness

M 12/4 Confessional vs. Generic Difference: "Body Memory," Performance Practice, and the Feeling of the Familiar in Religious Music

LISTENING:

- TBD

DISCUSSION:

- TBD

NEXT READING:

- *Music in American Religious Experience*, "Aesthetics and Theology in Congregational Singing: A Hymnal Intervenes" pp. 335-344

★ FIRST PAGE of final paper due

Week 15:

W 12/6 Anti-Syncretistic Responses to Ecumenical Religious Music by Fundamentalist/Separatist Religious Groups

LISTENING:

- The Dangers of Contemporary Christian Music Part 1
- <https://www.youtube.com/watch?v=Kx9grVmWBbc>
- The Dangers of Contemporary Christian Music Part 2
- <https://www.youtube.com/watch?v=BDtNqW6wfr0>
- The Dangers of Contemporary Christian Music Part 3
- <https://www.youtube.com/watch?v=5AWz3yLm0z4>
- The Dangers of Contemporary Christian Music Part 4
- <https://www.youtube.com/watch?v=DjTFDFvL4YU>

DISCUSSION:

- TBD

NEXT READING:

- Watch the YouTube series (approximately 1 hour) "The Dangers of Contemporary Christian Music"

M 12/11 The Amazing Grace “Controversy” Revisited

LISTENING:

- **TBD**

DISCUSSION:

- On the first day of class we discussed the many objections that seemed to have erupted around the use of the hymn, “Amazing Grace.” Do the objections given by the interested parties make more sense to you? Has your appreciation of what is at stake changed? (How so?) Do you believe we should take the objections (as they were stated) at face value? (Why/Why not?)

FINAL

★ **FINAL PAPER** due on scheduled exam date (TBA) 20% of grade