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## Level 4 Modules

## TH4001 INTRODUCTION TO THE NEW TESTAMENT

1.	<b>Module code:</b>	TH4001
2.	<b>Title:</b>	Introduction to the New Testament
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	4
5.	<b>Semester:</b>	<i>Onsite:</i> Semester 1 <i>Distance:</i> Semester 1
6.	<b>Module leader:</b>	Conrad Gempf/Cor Bennema
7.	<b>Accredited by:</b>	MDX
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	None
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>To immerse students in the world of the New Testament and begin the process of transforming their understanding of the Bible by demonstrating the importance of literary genre and historical context in the light of contemporary scholarship. To complement related study of Christian Scriptures and exegetical tools necessary for their interpretation at Level 4, and lay foundations for further study at Levels 5 and 6.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. identify key aspects of an academic reading of the New Testament with reference to literary genres and historical context (A1, A2)</li> <li>2. address basic issues in New Testament scholarship and divergent/competing interpretative methods and approaches (A2, A2)</li> <li>3. consider basic exegetical, hermeneutical, theological and application issues, problems and possibilities (A1, A2)</li> </ol> <p><b>Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>4. analyse and interpret key aspects of the shape of the New Testament with respect to literary genre, historical context and contemporary scholarship in an empathetic and reflective manner (B1, B2, B5, B8)</li> <li>5. engage empathetically with different scholarly methods and opinions, and apply their knowledge and understanding to their own lives and the lives of others, and thereby continue to grow and develop spiritually (B5, B8, B10)</li> <li>6. organise, communicate and apply their own learning effectively, use information and computer technology to access and transmit information, and engage in problem solving (B9, B11, B12, B13, B14)</li> </ol>
11.	<b>Syllabus:</b>	<p>Introductions to selected New Testament books (e.g., Mark, Galatians, 1 Corinthians and</p>

	Revelation) and passages in books in ways that illustrate the range of New Testament genres, recognize the importance of historical context, engage with contemporary scholarship, and address questions of exegesis, hermeneutics, theology and application. The selection of specific books and passages in books will be guided both by the expertise and research interests of module tutors and by key issues to contemporary debate in biblical studies.																					
12.	<p><b>Learning and teaching strategy:</b></p> <p>Students will be engaged in a variety of learning activities aimed at acquisition, investigation, discussion, practice, collaboration and production through multiple delivery formats. Students may choose to study this module either on-campus or in the distance (online) mode. <b>Onsite education</b> will occur in a cohort within a timetable and be based around interactive lectures, group discussions and guided readings, supported by materials on the Virtual Learning Environment (VLE). <b>Distance education</b> through the VLE is self-paced within a timetabled cohort, and based around online course materials, guided readings (including ebooks, articles and other materials), and online discussion forums where students interact with each other and the tutor. <b>Both onsite and distance students</b> will have opportunities for guided and independent study. All students will be expected to engage in independent library research and written production and supported in their learning by the tools and resources available on the VLE.</p>																					
13.	<p><b>Assessment scheme:</b></p> <p><b>(a) Formative assessment scheme</b></p> <p>Both onsite and distance learning students will receive ongoing formative feedback from tutors at appropriate points during the duration of the module.</p>																					
	<p><b>(b) Summative assessment scheme</b></p> <table border="1"><thead><tr><th colspan="5">Task:</th></tr><tr><th>Weighting</th><th>Specification e.g. word count / duration / no. of pages</th><th>LO mapped to</th><th>Anonymously marked</th><th>Ethics approval required</th></tr></thead><tbody><tr><td>100%</td><td>Essay (2000 words)</td><td>All LOs</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module</td></tr></tbody></table> <p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"><li>00-34 is considered a fail.</li><li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li><li>40-49 is considered a third-class pass</li><li>50-59 is considered a lower second-class pass.</li><li>60-69 is considered an upper-second-class pass.</li><li>70-85 is considered a first-class pass.</li></ul> <table border="1"><tr><td>Seen examination</td><td>%</td></tr><tr><td>Unseen examination</td><td>%</td></tr><tr><td>Coursework (no examination)</td><td>100%</td></tr></table>	Task:					Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	100%	Essay (2000 words)	All LOs	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module	Seen examination	%	Unseen examination	%	Coursework (no examination)	100%
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14.	<b>Timetabled examination required</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>										
15.	<b>Length of exam</b>	N/A										
16.	<b>Learning materials</b>  <i>Essential</i>  <i>Assorted sections/articles from:</i> Green, J.B., et al. (eds.), <i>Dictionary of Jesus and the Gospels</i> . Leicester: IVP, 2013 <sup>2</sup> . Hawthorne, G.F., et al. (eds.), <i>Dictionary of Paul and his Letters</i> , Leicester: IVP, 1993. Marshall, I.H., et al., <i>Exploring the New Testament, Volume 2</i> , London: SPCK, 2021. Wenham, D. & S. Walton, <i>Exploring the New Testament, Volume 1</i> , London: SPCK, 2021.  <i>Recommended</i>  Aland, K., <i>Synopsis of the Four Gospels</i> (Stuttgart: UBS, 1982) Evans, C.A., et al. (eds.), <i>Dictionary of New Testament Background</i> (Leicester: IVP, 2000) Martin, R.P., et al. (eds.), <i>Dictionary of the Later New Testament and its Developments</i> (Leicester: IVP, 1997). Stanton, G.N., <i>The Gospels and Jesus</i> (Oxford: OUP, 2002) Witherington III, B., <i>Invitation to the New Testament: First Things</i> (Oxford: OUP, 2013). Ziesler, J. <i>Pauline Christianity</i> (Oxford: OUP, 1990).											
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):												
17.	<b>UNISTATS - assessment</b> Please indicate summary of the following assessment types: <table border="1"> <tr> <td>COURSEWORK</td> <td>100%</td> </tr> <tr> <td>EXAM</td> <td>.....%</td> </tr> <tr> <td>PRACTICAL</td> <td>.....%</td> </tr> </table>		COURSEWORK	100%	EXAM	.....%	PRACTICAL	.....%				
COURSEWORK	100%											
EXAM	.....%											
PRACTICAL	.....%											
18.	<b>UNISTATS – learning and teaching</b> Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e., 30 credits is 300 hours). <table border="1"> <tr> <td>Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).</td> <td>Onsite: 22 Distance: N/A</td> </tr> <tr> <td>The proposed number of scheduled teaching hours:</td> <td></td> </tr> <tr> <td><b>Assessment</b>  Proposed number of hours for the assessments.</td> <td>Onsite: 20 Distance: 20</td> </tr> <tr> <td><b>Placement Activity</b> (e.g., placement, work-based learning or year abroad).  Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):</td> <td></td> </tr> <tr> <td><b>Independent Study</b> (Time students will be required to complete independent study).</td> <td>Onsite: 58</td> </tr> </table>		Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).	Onsite: 22 Distance: N/A	The proposed number of scheduled teaching hours:		<b>Assessment</b>  Proposed number of hours for the assessments.	Onsite: 20 Distance: 20	<b>Placement Activity</b> (e.g., placement, work-based learning or year abroad).  Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):		<b>Independent Study</b> (Time students will be required to complete independent study).	Onsite: 58
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<b>Independent Study</b> (Time students will be required to complete independent study).	Onsite: 58											

	The proposed number of hours a student should complete independent / guided study:	<i>Distance:</i> 80
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<b>Programme(s) using this module:</b>		
<b>Programme code(s)</b>	<b>Programme title(s)</b>	<b>Core/Optional</b>
600V628	BA (Hons) Theology	core
600V635	Dip HE Theology	core
600V631	Cert HE Theology	core
600V659	BA (Hons) Theology & Counselling	core
600V662	Dip HE Theology & Counselling	core
600V632	Cert HE Theology & Counselling	core
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	core
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	core
600V772	Cert HE Theology & Music – formerly Theology & Music	core
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	core
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	core
600V769	Cert HE Theology & Creative Musicianship – formerly Theology & Worship	core
600V773	BA (Hons) Theology & Worship Studies – new programme	core
600V774	Dip HE Theology & Worship Studies – new programme	core
600V775	Cert HE Theology & Worship Studies – new programme	core

## TH4002 INTRODUCTION TO THE OLD TESTAMENT

1.	<b>Module code:</b>	TH4002
2.	<b>Title:</b>	Introduction to the Old Testament
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	4
5.	<b>Semester:</b>	<i>Onsite:</i> Semester 1 <i>Distance:</i> Semester 1
6.	<b>Module leader:</b>	Ekaterina Kozlova
7.	<b>Accredited by:</b>	MDX
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	None
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>To immerse students in the world of the Old Testament as Christian Scripture and begin the process of transforming their understanding of the Bible by demonstrating a range of approaches to the Old Testament in contemporary scholarship. To complement related study of Christian Scriptures and hermeneutical tools necessary for their interpretation at Level 4, and lay foundations for further study at Levels 5 and 6.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. demonstrate a familiarity with key Old Testament texts (A1)</li> <li>2. identify key aspects of the Old Testament with reference to literary genres, historical and cultural contexts, and major theories and ideas in contemporary scholarship (A1)</li> <li>3. understand approaches to Old Testament interpretation and divergent/competing interpretative methods and approaches (A1)</li> <li>4. consider exegetical, hermeneutical, theological and application issues, problems and possibilities (A1, A2)</li> </ol> <p><b>Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>5. interpret key aspects of the shape of the Old Testament with respect to literary genre, historical context and contemporary scholarship (B1, B2)</li> <li>6. engage empathetically with different scholarly methods and opinions, and apply their knowledge and understanding to their own lives and the lives of others, and thereby continue to grow and develop spiritually (B7, B8, B10)</li> <li>7. organise, communicate and apply their own learning effectively, use information and computer technology to access and transmit information, and engage in problem solving (B9, B11, B12, B13, B14)</li> </ol>
11.	<b>Syllabus:</b>	<p>Introductions to a range of Old Testament literature including the Pentateuch, History books, Prophets, and Wisdom and Psalms; with example passages to illustrate the range of Old</p>



	Testament genres, key themes and methods, recognize the importance of historical and cultural contexts, engage with contemporary scholarship, and address questions of exegesis, hermeneutics, theology and application. The selection of specific books and passages in books will be guided both by the expertise and research interests of module tutors and by key issues of theological debate in scholarly contexts.																					
12.	<p><b>Learning and teaching strategy:</b></p> <p>Students will be engaged in a variety of learning activities aimed at acquisition, investigation, discussion, practice, collaboration and production through multiple delivery formats. Students may choose to study this module either on-campus or in the distance (online) mode. <b>Onsite education</b> will occur in a cohort within a timetable and be based around interactive lectures, group discussions and guided readings, supported by materials on the Virtual Learning Environment (VLE). <b>Distance education</b> through the VLE is self-paced within a timetabled cohort, and based around online course materials, guided readings (including ebooks, articles and other materials), and online discussion forums where students interact with each other and the tutor. <b>Both onsite and distance students</b> will have opportunities for guided and independent study. All students will be expected to engage in independent library research and written production and supported in their learning by the tools and resources available on the VLE.</p>																					
13.	<p><b>Assessment scheme:</b></p> <p><b>1. Formative assessment scheme</b></p> <p>Both onsite and distance learning students will receive ongoing formative feedback from tutors at appropriate points during the duration of the module.</p>																					
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Coursework (no examination)	100%																					

14.	<b>Timetabled examination required</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
15.	<b>Length of exam</b>	
16.	<b>Learning materials</b>  <i>Essential</i>  Collins, J.J., <i>Introduction to the Hebrew Bible</i> (Minneapolis, MN: Fortress, 2014 <sup>2</sup> ) Richter, S., <i>The Epic of Eden: A Christian Entry into the Old Testament</i> (Downers Grove: IVP, 2008)  <i>Plus, one of:</i>  Clines, D.J. A., <i>The Theme of the Pentateuch</i> (Sheffield: JSOT Press, 1982) Dever, W.G., <i>Who Were the Early Israelites and Where did they Come From?</i> (Grand Rapids: Eerdmans, 2003) Dunbar, E.S., <i>Trafficking Hadassah: Collective Trauma, Cultural Memory, and Identity in the Book of Esther and in the African Diaspora</i> (London: Routledge, 2022) Trible, P., <i>Texts of Terror</i> (Philadelphia: Fortress, 1984)  <i>Recommended</i>  Alexander, T.D. & Baker, D.W. (eds.), <i>Dictionary of the Old Testament: Pentateuch</i> (Downers Grove: IVP, 2003) Arnold, B.T. & Williamson, H.G.M. (eds.), <i>Dictionary of the Old Testament: Historical Books</i> (Downers Grove: IVP, 2006) Barton, J. (ed.), <i>The Cambridge Companion to Biblical Interpretation</i> (Cambridge: Cambridge University Press, 1998) Boda, M.J., & McConville, J.G. (eds.), <i>Dictionary of the Old Testament: Prophets</i> (Downers Grove: IVP, 2012) Hays, C. <i>Hidden Riches: A Sourcebook for the Comparative Study of the Old Testament and the Ancient Near</i> (Louisville: Westminster John Knox, 2014) Keck, L.E. (ed.), <i>The New Interpreter's Bible (12 Vols.)</i> (Nashville, TN: Abingdon, 1994-2004). Kim, U.Y., Yang, S.A. (eds.), <i>The T&amp;T Clark Handbook to Asian American Biblical Hermeneutics</i> (London: Bloomsbury T&T Clark, 2019) Longman, T. & Enns, P. (eds.), <i>Dictionary of the Old Testament: Wisdom, Poetry and Writings</i> (Downers Grove: IVP, 2008) Mburu, E.W., <i>African Hermeneutics</i> (Carlisle Hippo Books, 2019) McCaulley, E., <i>Reading while Black: African American Biblical Interpretation as an Exercise in Hope</i> (Downers Grove: IVP Academic, 2020)	
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		
17.	<b>UNISTATS - assessment</b> Please indicate summary of the following assessment types:	
	COURSEWORK	100%
	EXAM	.....%
	PRACTICAL	.....%
18.	<b>UNISTATS – learning and teaching</b>	

Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e., 30 credits is 300 hours).		
Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).	The proposed number of scheduled teaching hours:	<i>Onsite:</i> 22 <i>Distance:</i> N/A
<b>Assessment</b>	Proposed number of hours for the assessments.	<i>Onsite:</i> 20 <i>Distance:</i> 20
<b>Placement Activity</b> (e.g., placement, work based learning or year abroad).	Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):	
<b>Independent Study</b> (Time students will be required to complete independent study).	The proposed number of hours a student should complete independent study:	<i>Onsite:</i> 58 <i>Distance:</i> 80

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V628	BA (Hons) Theology	core
600V635	Dip HE Theology	core
600V631	Cert HE Theology	core
600V659	BA (Hons) Theology & Counselling	core
600V662	Dip HE Theology & Counselling	core
600V632	Cert HE Theology & Counselling	core
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	core
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	core
600V772	Cert HE Theology & Music – formerly Theology & Music	core
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	core
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	core
600V769	Cert HE Theology & Creative Musicianship – formerly Theology & Worship	core
600V773	BA (Hons) Theology & Worship Studies – new programme	core
600V774	Dip HE Theology & Worship Studies – new programme	core
600V775	Cert HE Theology & Worship Studies – new programme	core



## TH4005 INTRODUCTION TO DOCTRINE

1.	<b>Module code:</b>	TH4005
2.	<b>Title:</b>	Introduction to Doctrine
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	4
5.	<b>Semester:</b>	<i>Onsite: Semester 2 Distance: Semester 2</i>
6.	<b>Module leader:</b>	Tony Lane
7.	<b>Accredited by:</b>	MDX
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	None
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>To establish a basic overview of the key contours of Christian doctrine, and thereby deepen students' existing knowledge, by enabling them to engage with key historical texts, recognize that doctrines have developed historically and need to be understood contextually, understand the interconnections between various doctrines, and explore how and why different groups differ over particular doctrines. To complement related study of Christian thought, mission, heritage, tradition and theology, and of contemporary culture within an evangelical context at Level 4, and lay foundations for further study at Levels 5 and 6.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>recall and succinctly give an account of basic Christian doctrines (A2)</li> <li>represent the basic historical and contextual character of Christian doctrine (A2)</li> <li>explain the interconnectedness of key doctrines (A2)</li> <li>identify and evaluate differing doctrinal positions (A2)</li> </ol> <p><b>Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>analyse and interpret historic Christian texts (B1)</li> <li>give an account of basic Christian doctrines and their interconnections with respect to historical contexts and divergent understandings (B2, B5)</li> <li>engage empathetically with different scholarly methods and opinions, and apply their knowledge and understanding to their own lives and the lives of others, and thereby continue to grow and develop spiritually (B7, B8, B10)</li> <li>organise, communicate and apply their own learning effectively, use information and computer technology to access and transmit information, and engage in problem solving (B9, B11, B12, B13, B14)</li> </ol>
11.	<b>Syllabus:</b>	

	A survey of Christian doctrine covering the full range at an introductory level, under such headings as Introduction, Creation, Sin and Evil, Redemption: God’s Work, Redemption: Individual, Redemption: Corporate, Future Glory. This will provide a basic account of Christian beliefs for the benefit especially of those who come with little prior knowledge; point to the interconnections between different doctrines, such as the person and work of Christ; give, as appropriate, a very brief account of the history of doctrines — such as when a particular doctrine developed and how different groups differ over particular doctrines; illustrate each doctrine with key historical texts, especially creedal statements; and show how each doctrine relates to the contemporary scene. There will also be a number of brief set texts, taken from key thinkers of the past, of which students will need to study any one.															
12.	<p><b>Learning and teaching strategy:</b></p> <p>Students will be engaged in a variety of learning activities aimed at acquisition, investigation, discussion, practice, collaboration and production through multiple delivery formats. Students may choose to study this module either on-campus or in the distance (online) mode. <b>Onsite education</b> will occur in a cohort within a timetable and be based around interactive lectures, group discussions and guided readings, supported by materials on the Virtual Learning Environment (VLE). <b>Distance education</b> through the VLE is self-paced within a timetabled cohort, and based around online course materials, guided readings (including ebooks, articles and other materials), and online discussion forums where students interact with each other and the tutor. <b>Both onsite and distance students</b> will have opportunities for guided and independent study. All students will be expected to engage in independent library research and written production and supported in their learning by the tools and resources available on the VLE.</p>															
13.	<p><b>Assessment scheme:</b></p> <p><b>1. Formative assessment scheme</b></p> <p>Both onsite and distance learning students will receive ongoing formative feedback from tutors at appropriate points during the duration of the module.</p>															
	<p><b>2. Summative assessment scheme</b></p> <table border="1"><thead><tr><th colspan="5">Task:</th></tr><tr><th>Weighting</th><th>Specification e.g. word count / duration / no. of pages</th><th>LO mapped to</th><th>Anonymously marked</th><th>Ethics approval required</th></tr></thead><tbody><tr><td>100%</td><td>Exam</td><td>All LOs</td><td><input type="checkbox"/> No <input checked="" type="checkbox"/> Yes</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module</td></tr></tbody></table> <p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"><li>▪ 00-34 is considered a fail.</li><li>▪ 35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li><li>▪ 40-49 is considered a third-class pass</li><li>▪ 50-59 is considered a lower second-class pass.</li><li>▪ 60-69 is considered an upper-second-class pass.</li><li>▪ 70-85 is considered a first-class pass.</li></ul>	Task:					Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	100%	Exam	All LOs	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
Task:																
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required												
100%	Exam	All LOs	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module												

	Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.	
	Seen examination	%
	Unseen examination	100%
	Coursework (no examination)	%
14.	<b>Timetabled examination required</b>	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
15.	<b>Length of exam</b>	1.5 hours
16.	<b>Learning materials</b>  <i>Essential</i>  Lane, T., <i>Exploring Christian Doctrine</i> (London: SPCK, 2013) [Library + ebook] Any one of: Augustine, <i>City of God (Book 14)</i> (any edition) [Library + ebook] Calvin, <i>Institutes of the Christian Religion (Book 2, Chapter 16)</i> (any edition) [Library + ebook] Cyril of Jerusalem, <i>Catechetical Lectures (3 &amp; 20)</i> (any edition) [Library + ebook] Thomas à Kempis, <i>Imitation of Christ (Book 1)</i> (any edition) [Library + ebook]  <i>Recommended</i>  Boyd, G.A. & Eddy, P.R., <i>Across the Spectrum</i> (Grand Rapids, MI: Baker, 2009 <sup>2</sup> ) [Library + ebook] Bray, G., <i>God is Love</i> (Wheaton, IL: Crossway, 2012) [Library] Erickson, M.J., <i>Christian Theology</i> (Grand Rapids, MI: Baker, 2013 <sup>3</sup> ) [Library] Ford, D., <i>Theology: A Very Short Introduction</i> , (Oxford: OUP, 2000) [Library] Lane, T., <i>A Concise History of Christian Thought</i> , (London: T. & T. Clark, 2006) [Library] Leith, J.H., <i>Creeds of the Churches</i> (Louisville, KY: Westminster John Knox, 1982 <sup>3</sup> ) [Library] McGrath, A.E., <i>Christian Theology: An Introduction</i> (Oxford: Wiley-Blackwell, 2011 <sup>5</sup> ) [Library + ebook] McGrath, A.E., <i>Theology: The Basics</i> (Oxford: Blackwell, 2004) [Library] Stott, J.R.W., <i>Evangelical Truth</i> (Leicester: IVP, 1999) [Library]	
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		
17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types:	
	COURSEWORK	.....%
	EXAM	100%
	PRACTICAL	.....%
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e., 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).	<i>Onsite:</i> 12 <i>Distance:</i> N/A
	The proposed number of scheduled teaching hours:	N/A
	<b>Assessment</b>	<i>Onsite:</i>

Proposed number of hours for the assessments.	20 <i>Distance:</i> 20
<b>Placement Activity</b> (e.g., placement, work-based learning or year abroad).  Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):	
<b>Independent Study</b> (Time students will be required to complete independent study).  The proposed number of hours a student should complete independent study:	<i>Onsite:</i> 68  <i>Distance:</i> 80

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V628	BA (Hons) Theology	core
600V635	Dip HE Theology	core
600V631	Cert HE Theology	core
600V659	BA (Hons) Theology & Counselling	core
600V662	Dip HE Theology & Counselling	core
600V632	Cert HE Theology & Counselling	core
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	core
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	core
600V772	Cert HE Theology & Music – formerly Theology & Music	core
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	core
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	core
600V769	Cert HE Theology & Creative Musicianship – formerly Theology & Worship	core
600V773	BA (Hons) Theology & Worship Studies – new programme	core
600V774	Dip HE Theology & Worship Studies – new programme	core
600V775	Cert HE Theology & Worship Studies – new programme	core



## TH4011 SPIRITUAL THEOLOGY 1

1.	<b>Module code:</b>	TH4011
2.	<b>Title:</b>	Spiritual Theology 1
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	4
5.	<b>Semester:</b>	<i>Onsite:</i> Semester 2 <i>Distance:</i> Semester 3
6.	<b>Module leader:</b>	Chloe Lynch
7.	<b>Accredited by:</b>	MDX
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	None
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>To introduce spiritual theology, develop knowledge of its theological foundations and awareness of perspectives and practices in Christian spirituality, and enable students to integrate their learning in this module with their own personal and spiritual formation. To complement related study of theological approaches to spiritual growth and self-understanding at Level 4, and lay foundations for further study at Levels 5 and 6.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Identify key theological foundations for the discipline of spiritual theology (A2)</li> <li>2. Recognise a basic variety of perspectives on Christian spirituality and their related practices (A2)</li> <li>3. Demonstrate reflective skills in integrating their learning in this module with their own personal and spiritual formation (A2, B2, B10)</li> </ol> <p><b>Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>4. Identify foundations of spiritual theology, recognise and evaluate different perspectives on spirituality and spiritual practice, and relate their learning to their own spiritual formation (A2, B2, B5, B10)</li> <li>5. Engage empathetically with different scholarly methods and opinions, and apply their knowledge and understanding to their own lives and the lives of others, and thereby continue to grow and develop spiritually (B7, B8, B10)</li> <li>6. Organise, communicate and apply their own learning effectively, use information and computer technology to access and transmit information, and engage in problem solving (B9, B11, B12, B13, B14)</li> </ol>
11.	<b>Syllabus:</b>	<p>The module will introduce students to topics such as: an introduction to spiritual theology as a discipline; theological foundations such as the doctrine of God, of humanity and of the church</p>

	as context for spiritual theology; theology and life of prayer; the place of Scripture in spiritual theology; various spiritual traditions such as Ignatian or Benedictine spirituality and newer examples such as Black Pentecostalism or the Taizé prayer movement; spiritual disciplines and practices in the context of a rule of life; discernment practices; rhythms of work and rest.													
12.	<b>Learning and teaching strategy:</b>  Students will be engaged in a variety of learning activities aimed at acquisition, investigation, discussion, practice, collaboration and production through multiple delivery formats. Students may choose to study this module either on-campus or in the distance (online) mode. <b>Onsite education</b> will occur in a cohort within a timetable and be based around interactive lectures, group discussions and guided readings, supported by materials on the Virtual Learning Environment (VLE). <b>Distance education</b> through the VLE is self-paced within a timetabled cohort, and based around online course materials, guided readings (including ebooks, articles and other materials), and online discussion forums where students interact with each other and the tutor. <b>Both onsite and distance students</b> will have opportunities for guided and independent study. All students will be expected to engage in independent library research and written production and supported in their learning by the tools and resources available on the VLE.													
13.	<b>Assessment scheme:</b>  <b>1. Formative assessment scheme</b>  Both onsite and distance learning students will receive ongoing formative feedback from tutors at appropriate points during the duration of the module.													
	<b>2. Summative assessment scheme</b>  <div> <b>Task A:</b>   All students will undertake a half-day retreat at a place of their choosing (at their own expense and organised by them). During at least part of their retreat time, they will engage one of the spiritual practices taught in this module or another agreed in advance with the Module Leader. Students will submit a 500-word paper after their retreat (and before the due date for this assignment) detailing which spiritual practice they undertook and how their experience of this practice in the context of their retreat integrates with their own personal and spiritual formation. </div> <table> <tr> <th>Weighting</th><th>Specification e.g., word count / duration / no. of pages</th><th>LO mapped to</th><th>Anonymously marked</th><th>Ethics approval required</th></tr> <tr> <td>Pass/fail</td><td>Report on spiritual retreat (500 words)</td><td>LO 3</td><td> <input checked="" type="checkbox"/> No  <input type="checkbox"/> Yes </td><td> <input checked="" type="checkbox"/> No  <input type="checkbox"/> Yes – individual student  <input type="checkbox"/> Yes – group approval  <input type="checkbox"/> Yes – whole module </td></tr> </table> <div> <b>Task B:</b>   The essay requires creative engagement with the core course material. Questions will vary from year to year, but will each involve a standardised element requiring students to articulate how they have integrated learning from the topic on which they have written in the context of their own personal and spiritual formation. </div>				Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	Pass/fail	Report on spiritual retreat (500 words)	LO 3	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required										
Pass/fail	Report on spiritual retreat (500 words)	LO 3	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module										

	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
	100%	Essay (2000 words)	All LOs	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
<p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"><li>▪ 00-34 is considered a fail.</li><li>▪ 35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li><li>▪ 40-49 is considered a third-class pass</li><li>▪ 50-59 is considered a lower second-class pass.</li><li>▪ 60-69 is considered an upper-second-class pass.</li><li>▪ 70-85 is considered a first-class pass.</li></ul> <p>Students are required to complete and pass both parts of the summative assessment in order to pass the module. Task A will be assessed as pass/fail. In the event that Task A is passed on first attempt, the final module grade will be the mark given for Task B. Students who fail any part(s) of the assessment will be re-assessed only in those part(s); however in the event of re-assessment in either part, the whole module mark will be capped at 40.</p> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>					
	Seen examination	%			
	Unseen examination	%			
	Coursework (no examination)	100%			
14.	<b>Timetabled examination required</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>			
15.	<b>Length of exam</b>				
16.	<b>Learning materials</b>				
	<i>Essential</i>				
	Boa, K., <i>Conformed to His Image: Biblical and Practical Approaches to Spiritual Formation</i> , rev. ed. (Grand Rapids: Zondervan Academic, 2020).				
	Chan, S., <i>Spiritual Theology: A Systematic Study of the Christian Life</i> (Downers Grove, IL: IVP, 1998).				
	Cocksworth, A., <i>Prayer: A Guide for the Perplexed</i> (London: T&T Clark, 2018).				
	<i>Recommended</i>				
	Allen, D., <i>Spiritual Theology: The Theology of Yesterday for Spiritual Help Today</i> (Plymouth: Cowley, 1997).				
	Calhoun, A.A., <i>Spiritual Disciplines Handbook: Practices That Transform Us</i> , (Downers Grove, IL: IVP, 2016).				

<p>Coe, J.H. and Strobel, K.C., <i>Embracing Contemplation: Reclaiming a Christian Spiritual Practice</i> (Downers Grove, IL: IVP, 2019).</p> <p>Haley Barton, R., <i>Sacred Rhythms: Arranging Our Lives for Spiritual Transformation</i> (Downers Grove, IL: IVP, 2006).</p> <p>Hansen, G.N., <i>Kneeling with Giants: Learning to Pray with History's Best Teachers</i> (Downers Grove, IL: IVP, 2012). Maas, R. &amp; O'Donnell, G., <i>Spiritual Traditions for the Contemporary Church</i> (Nashville, TN: Abingdon Press, 1990).</p> <p>Macchia, S.A., <i>Crafting a Rule of Life: An Invitation to the Well-Ordered Way</i> (Downers Grove, IL: IVP, 2012).</p> <p>McGrath, A., <i>Christian Spirituality: An Introduction</i> (Oxford: Blackwell, 1999).</p> <p>Park, S.K., <i>Christian Spirituality in Africa: Biblical, Historical and Cultural Perspectives from Kenya</i> (Eugene, OR: Pickwick, 2013).</p>		
<p>Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):</p>		
17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types:	
	COURSEWORK	100%
	EXAM	.....%
	PRACTICAL	.....%
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e., 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).	Onsite: 22 Distance: N/A
	The proposed number of scheduled teaching hours:	N/A
	<b>Assessment</b>	Onsite: 20 Distance: 20
	Proposed number of hours for the assessments.	
	<b>Placement Activity</b> (e.g., placement, work based learning or year abroad).	
	Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):	
	<b>Independent Study</b> (Time students will be required to complete independent study).	Onsite: 58 Distance: 80
	The proposed number of hours a student should complete independent study:	

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V628	BA (Hons) Theology	core
600V635	Dip HE Theology	core
600V631	Cert HE Theology	core
600V773	BA (Hons) Theology & Worship Studies – new programme	core

600V774	Dip HE Theology & Worship Studies – new programme	core
600V775	Cert HE Theology & Worship Studies – new programme	core

## TM4306 HISTORY OF MUSIC IN THE CHURCH

1.	<b>Module code:</b>	TM4306
2.	<b>Title:</b>	History of Music in the Church
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	4
5.	<b>Semester:</b>	Semester 1
6.	<b>Module leader:</b>	Rebecca Uberoi
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>This module will equip students with an understanding of church music history. Students will grow in their knowledge of, and appreciation for, a wide variety of church music, and will learn to interpret this in its theological, liturgical, historical, social, and cultural contexts.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Demonstrate a competent understanding of church music, in its historical, theological, and liturgical contexts. (A2, A3, A4, A5)</li> </ol> <p><b>Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>2. Discuss church music of a chosen historical time and place with reference to key theological, ecclesiological, liturgical, musical and/or socio-cultural developments of the time. (B1, B2, B3, B5)</li> <li>3. Organise, communicate, and apply their own knowledge effectively, use information and computer technology to access and divulge information, and engage creatively in problem solving. (B9, B11, B12, B13, B14)</li> </ol>
11.	<b>Syllabus:</b>	<p>The module will provide a chronological overview of the growth of music in the church. Significant developments and crucial events in the history of church music will be covered, with reference to key Christian thinkers and musicians/composers, theological, ecclesial, and liturgical development, and historical and social contexts.</p> <p>Topics such as the following will be covered:</p> <ul style="list-style-type: none"> <li>• Music and the Church Fathers of West and East</li> <li>• The development of chant</li> <li>• Medieval church music and the advent of polyphony</li> <li>• Martin Luther and the Protestant Reformation</li> <li>• Music of the counter-Reformation</li> </ul>

	<ul style="list-style-type: none"> <li>• J.S. Bach</li> <li>• Mendelssohn and the Bach revival</li> <li>• Hymns and the Evangelical Awakenings</li> <li>• Anglicanism and liturgical music</li> <li>• West Gallery music and Georgian Psalmody</li> <li>• Music in American revivalism</li> <li>• The twentieth century plainchant revival</li> <li>• Vatican II and its implications for music</li> <li>• African American spirituals and sermon-songs</li> <li>• Western missionary movements</li> <li>• Musical contextualisation, postcolonialism, and the rise of indigenous worship</li> <li>• The development of contemporary worship music</li> </ul>													
12.	<p><b>Learning and teaching strategy:</b></p> <p>Class-based learning will incorporate a variety of delivery formats including lectures, seminars, group discussion, case studies, musical listening, and participation.</p> <p>Individual study outside of class will include regular reading and musical listening.</p>													
13.	<p><b>Assessment scheme:</b></p> <p><b>(a) Formative assessment scheme</b></p>													
	<p><b>(b) Summative assessment scheme</b></p> <div> <p><b>Task:</b></p> <p>Students will be required to demonstrate knowledge and understanding of church music from a specific era (as agreed with the tutor), with reference to key Christian thinkers and musicians/composers, theological, ecclesial, and liturgical development, and historical and social contexts, as appropriate to the music being discussed.</p> <p>In order to engage a variety of learning styles, students will be allowed to choose one of the following assessment formats:</p> <ol style="list-style-type: none"> <li>1. A 2,000-word essay</li> <li>2. A 15-20-minute presentation (which may include a performative element, if desired or, alternatively, musical excerpts)</li> <li>3. Programme notes (2,000 words) to accompany an envisaged contemporary performance of liturgical music from their selected era</li> <li>4. A 15-20-minute audio recording for a radio show or podcast (including musical excerpts)</li> </ol> </div> <table> <tr> <th>Weighting</th><th>Specification e.g. word count / duration / no. of pages</th><th>LO mapped to</th><th>Anonymously marked</th><th>Ethics approval required</th></tr> <tr> <td>100%</td><td>2,000 words for a written submission or 15-20 minutes for a live</td><td>1,2,3</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module</td></tr> </table>				Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	100%	2,000 words for a written submission or 15-20 minutes for a live	1,2,3	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required										
100%	2,000 words for a written submission or 15-20 minutes for a live	1,2,3	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module										

		<i>presentation or audio recording</i>			
<p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>In order to pass the module, the student is required to achieve a mark of 40+ in each module element, except where compensation applies (if appropriate) or if the learning outcomes are met by the achievement of a 40+ mark in another module element.</p> <p>Therefore, please delete the statement which <b>does not</b> apply to this module:</p> <ol style="list-style-type: none"> <li>In order to pass the module, the student will be required to achieve a mark of 40+ <b>in each module element</b> except where compensation applies (if appropriate).</li> <li><del>In order to pass the module, the student will be required to achieve an aggregate mark of 40+ across all module elements, except where compensation applies.</del></li> </ol> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>					
		Seen examination			
		Unseen examination			
		Coursework (no examination)	100%		
14.	<b>Timetabled examination required</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>			
15.	<b>Length of exam</b>				
16.	<b>Learning materials</b>	<ul style="list-style-type: none"> <li>Essential Wilson-Dickson, A. <i>The Story of Christian Music: From Gregorian Chant to Black Gospel, An Illustrated Guide to all the Major Traditions of Music in Worship</i>, Oxford: Lion Publishing Ltd., 2003.</li> <li>Recommended Chafe, E. J. S. <i>Bach's Johannine Theology: The St. John Passion and the Cantatas for Spring 1725</i>, New York, Oxford University Press. Dowley, T. <i>Christian Music: A Global History</i>, Oxford: Lion Books, 2011. Gant, G., <i>O Sing Unto the Lord: A History of English Church Music</i>, London: Profile Books, 2016. Gardiner, J.E. <i>Music in the Castle of Heaven: A Portrait of Johann Sebastian Bach</i>, Penguin, 2014.</li> </ul>			



		<p>Herl. J. Worship in Early Lutheranism: Choir, Congregation, and Three Centuries of Conflict, Oxford University Press, 2004.</p> <p>Hiley, D. Gregorian Chant, Cambridge University Press, 2009.</p> <p>King, R., Music in the Life of the African Church, Baylor University Press, 2008.</p> <p>Leaver, R.A., The Whole Church Sings: Congregational Singing in Luther's Wittenberg, Grand Rapids, Michigan: William B. Eerdmans Publishing Co., 2017.</p> <p>Lim, S.H. and L. Ruth, Lovin' on Jesus: A Concise History of Contemporary Worship, Nashville: Abingdon Press, 2017.</p> <p>Marovich, R., A City Called Heaven: Chicago and the Birth of Gospel Music, University of Illinois Press, 2015.</p> <p>Page, C. The Christian West and Its Singers: The First Thousand Years, Yale University Press, 2010.</p> <p>Spencer, J.M., Protest and Praise: Sacred Music of Black Religion, Minneapolis: Fortress Press, 1990.</p> <p>Temperley, N. and S. Banfield (eds.), Music and the Wesleys, University of Illinois Press, 2010.</p> <p>Zon, B., The English Plainchant Revival, Oxford University Press, 1999.</p> <p>BBC DVD <i>Sacred Music Series</i></p>
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Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):

17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types:	
	COURSEWORK	100%
	EXAM	
	PRACTICAL	
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	22
	The proposed number of scheduled teaching hours:	
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).	
	Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	20

	<b>Independent Study</b> (Time students will be required to complete independent study).  The proposed number of hours a student should complete independent study:	58

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	Core
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	Core
600V772	Cert HE Theology & Music – formerly Theology & Music	Core
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Core
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	Core
600V769	Cert HE Theology & Creative Musicianship – formerly Theology & Worship	Core
600V773	BA (Hons) Theology & Worship Studies – new programme	Core
600V774	Dip HE Theology & Worship Studies – new programme	Core
600V775	Cert HE Theology & Worship Studies – new programme	Core

## TM4307 WORSHIP MINISTRY IN PRACTICE

1.	<b>Module code:</b>	TM4307
2.	<b>Title:</b>	Worship Ministry in Practice
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	4
5.	<b>Semester:</b>	Semesters 1, 2
6.	<b>Module leader:</b>	Rebecca Uberoi
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	Church Ministry Placement
9.	<b>Aims:</b>  This module aims to: <ul style="list-style-type: none"> <li>• Equip students with practical, organisational, administrative, and interpersonal skills relevant to worship and music ministry.</li> <li>• Encourage reflection on theological, liturgical, and pastoral issues pertaining to worship planning and leadership.</li> <li>• Nurture vocational and spiritual formation in the context of worship ministry through practical service.</li> <li>• Encourage growth as reflective worship practitioners.</li> </ul>	
10.	<b>Learning outcomes:</b>  <b>Knowledge</b>  On successful completion of this module, the student will be able to: <ol style="list-style-type: none"> <li>1. Explain some of the key aspects of organising effective worship and music ministry in the context of a local church. (A2, A3, A4)</li> <li>2. Demonstrate a basic understanding and competency in some key theological, liturgical, musical, and pastoral issues relating to worship planning and leadership. (A2, A3, A4)</li> </ol> <b>Skills</b>  On successful completion of this module, the student will be able to: <ol style="list-style-type: none"> <li>3. Plan and lead corporate worship, including music, demonstrating some awareness of and sensitivity to theological and liturgical contexts. (B2, B3, B6, B7)</li> <li>4. Reflect on a practical ministry placement, normally within the worship and music ministry context of a local church. (B2, B9)</li> <li>5. Apply their knowledge and understanding to their own lives and the lives of others, and thereby continue to grow and develop spiritually. (B7, B10)</li> <li>6. Organise, communicate, and apply their own learning, use information and computer technology to access and divulge information, and engage in problem solving. (B9, B11, B12, B13, B14)</li> </ol>	

11.	<b>Syllabus:</b>  Areas such as the following will be covered: <ul style="list-style-type: none"> <li>• Introduction to placement</li> <li>• Placement safeguarding</li> <li>• Philosophy and practice of worship ministry in a local church</li> <li>• Organisational issues in worship ministry</li> <li>• Planning and leading weekly corporate worship</li> <li>• Pastoral case studies, leadership skills, and relationship principles appropriate to worship ministry</li> <li>• Theological and liturgical considerations in worship planning</li> <li>• Spiritual formation in the worshipping life of a local church</li> </ul>			
12.	<b>Learning and teaching strategy:</b>  A variety of teaching and learning methods are used, including lectures, seminars, workshops, and individual study. The syllabus will be integrated in the course delivery and students will learn empirically through the experience of their church placement.			
13.	<b>Assessment scheme:</b> <b>(a) Formative assessment scheme</b>			
	<b>(b) Summative assessment scheme</b>			
	<b>Task:</b> Students will complete and submit their practical ministry placement requirements (see Vocational Services' Placement Guide for submission and details: <a href="https://lstonline.ac.uk/vle/course/view.php?id=261&amp;section=7">https://lstonline.ac.uk/vle/course/view.php?id=261&amp;section=7</a> ).			
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked
	<i>This is a pass/fail element and so represents 0% of the module grade</i>	<i>60 placement hours and associated paperwork</i>	<i>3,4,5,6</i>	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
	<b>Ethics approval required</b> <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module			
	<b>Task:</b> Students will write a reflective report that integrates their learning from lectures and practical ministry placements.			
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked
	100%	1,000 words	1,2,4,5,6	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
	<b>Ethics approval required</b> <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval			

			<input type="checkbox"/> Yes – whole module
<p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>In order to pass the module, the student is required to achieve a mark of 40+ in each module element, except where compensation applies (if appropriate) or if the learning outcomes are met by the achievement of a 40+ mark in another module element.</p> <p>Therefore, please delete the statement which <b>does not</b> apply to this module:</p> <ol style="list-style-type: none"> <li>In order to pass the module, the student will be required to achieve a mark of 40+ <b>in each module element (or, in the case of the placement, a 'pass')</b>, except where compensation applies (if appropriate).</li> <li><del>In order to pass the module, the student will be required to achieve an aggregate mark of 40+ across all module elements, except where compensation applies.</del></li> </ol> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>			
Seen examination			
Unseen examination			
Coursework (no examination)		100%	
14.	<b>Timetabled examination required</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>	
15.	<b>Length of exam</b>		
16.	<b>Learning materials</b>	<ul style="list-style-type: none"> <li>Essential           <p>Cherry, C., The Worship Architect, Grand Rapids, Michigan: Baker Academic, 2010.</p> <p>Kauflin, B., Worship Matters, Wheaton: Crossway, 2008</p> <p>Noland, R., The Heart of the Artist, Grand Rapids: Zondervan, 1999.</p> <p>Scheer, G., The Art of Worship: A Musician's Guide To Leading Modern Worship, Grand Rapids: Baker Books, 2006</p> </li> <li>Recommended           <p>Altizer, J., The Marking of a Worship Leader, Thousand Oaks: Sound and Light Publishing, 2013.</p> <p>Brooks, S., Worship Quest: An Exploration of Worship Leadership, Eugene: Wipf and Stock, 2015.</p> <p>Cherry, C. The Music Architect: Blueprints for Engaging Worshipers in Song, Grand Rapids, Michigan: Baker Academic, 2016.</p> </li> </ul>	

		<p>Ellis. C., Approaching God: A Guide for Worship Leaders and Worshippers, Norwich: Canterbury Press, 2009</p> <p>Flather, T. &amp; D., The Praise and Worship Instant Tune Up, Grand Rapids: Zondervan, 2002</p> <p>Hargreaves, S. &amp; S., How Would Jesus Lead Worship? Biblical Insights for Today's Church, Abingdon: The Bible Reading Fellowship, 2009.</p> <p>Liesch, B., The New Worship: Straight Talk on Music and the Church, Grand Rapids: Baker, 2001.</p> <p>Noland, R. The Worshipping Artist: Equipping You and Your Ministry Team to Lead Others in Worship, Grand Rapids, Michigan: Zondervan, 2007.</p> <p>Park, A., To Know You More: Cultivating the Heart of the Worship Leader, Illinois: IVP, 2002</p> <p>Van Opstal, S. M., The Next Worship: Glorifying God in a Diverse World, Downers Grove, Indiana, IVP Books, 2016.</p>
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		
17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	
	PRACTICAL	
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	10
	The proposed number of scheduled teaching hours:	
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).	60
	Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	10
	<b>Independent Study</b> (Time students will be required to complete independent study).	20
	The proposed number of hours a student should complete independent study:	

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional

600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	Core
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	Core
600V772	Cert HE Theology & Music – formerly Theology & Music	Core
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Core
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	Core
600V769	Cert HE Theology & Creative Musicianship – formerly Theology & Worship	Core

## CM4402 MUSICIANSHIP SKILLS 1

1.	<b>Module code:</b>	CM4402
2.	<b>Title:</b>	Musicianship Skills 1
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	4
5.	<b>Semester:</b>	Semesters 1 & 2
6.	<b>Module leader:</b>	Carey Luce
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>This module aims to develop acute listening skills and apply these to practical music making. The course will explore various methods for analysing and understanding music, including reading, listening, singing and ensemble playing.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge &amp; Skills</b></p> <p>On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Demonstrate a competent understanding of basic musical elements. (A3)</li> <li>2. Show a basic understanding of musical notation. (A3, B1)</li> <li>3. Perform melodies with accurate pitch and appropriate musical expression. (B1, B6)</li> <li>4. Show rhythmic fluency and solid time keeping. (B1, B6)</li> <li>5. Organise, communicate, and apply their own learning effectively, use information and computer technology to access and divulge information, and engage creatively in problem solving. (B9, B11, B12, B13, B14)</li> </ol>
11.	<b>Syllabus:</b>	<p>Areas such as the following will be covered:</p> <ul style="list-style-type: none"> <li>• Applying solfege: using voice, pitching notes by ear and from score</li> <li>• Using time names to identify and perform rhythmic patterns</li> <li>• Reading and writing music using traditional notation at a basic level</li> <li>• Standard forms of expression in music</li> </ul>
12.	<b>Learning and teaching strategy:</b>	<p>Learning will take place in seminars and masterclasses (including performance and critique). Students will be asked to sing and play in ensemble, listen to music critically, and read and write music.</p>
13.	<b>Assessment scheme:</b>	
	(a) <b>Formative assessment scheme</b>	



	Regular group performances in class with lecturer feedback.				
<b>(b) Summative assessment scheme</b>					
<b>Task:</b> Practical Examination in Musicianship					
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	
100%	8-10 minutes per student	1,2,3,4,5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module	
<p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>In order to pass the module, the student is required to achieve a mark of 40+ in each module element, except where compensation applies (if appropriate) or if the learning outcomes are met by the achievement of a 40+ mark in another module element.</p> <p>Therefore, please delete the statement which <b>does not</b> apply to this module:</p> <ol style="list-style-type: none"> <li>In order to pass the module, the student will be required to achieve a mark of 40+ <b>in each module element</b> except where compensation applies (if appropriate).</li> <li><del>In order to pass the module, the student will be required to achieve an aggregate mark of 40+ across all module elements, except where compensation applies.</del></li> </ol> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>					
Seen examination		100%			
Unseen examination					
Coursework (no examination)					
14.	<b>Timetabled examination required</b>	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>			
15.	<b>Length of exam</b>	10 minutes per student			
16.	<b>Learning materials</b>				
	<ul style="list-style-type: none"> <li>Recommended reading</li> </ul>	Prosser, S., Essential Ear Training for Today's Musician, Hal Leonard, 2000			

		<p>Schmeling, P., Berklee Music Theory – Book 1, Berklee Press Publications, 2005<sup>[11]</sup><sub>SEP</sub></p> <p>Stewart, D., The Musicians Guide to Reading and Writing Music, Backbeat Books, 2006</p> <p>Wyatt, K., Schroeder, C. and Elliott, J., Ear Training: The Complete Guide for All Musicians, Musicians Institute, 2003</p> <p>Wyatt, K., Harmony and Theory: A Comprehensive Source for All Musicians, Hal Leonard, 1998<sup>[11]</sup><sub>SEP</sub></p>
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Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):

17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	0%
	EXAM	0%
	PRACTICAL	100%
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	20
	The proposed number of scheduled teaching hours:	
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).	
	Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	20
	<b>Independent Study</b> (Time students will be required to complete independent study).	60
	The proposed number of hours a student should complete independent study:	

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Core
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	Core
600V769	Cert HE Theology & Creative Musicianship – formerly Theology & Worship	Core

### CM4403 CREATIVE MUSICIANSHIP 1

1.	<b>Module code:</b>	CM4403
2.	<b>Title:</b>	Creative Musicianship 1
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	4
5.	<b>Semester:</b>	Semesters 1&2
6.	<b>Module leader:</b>	Carey Luce
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	None
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>This practical module will introduce students to creative skills and help them apply these to practical music-making situations using various frameworks. An experimental approach is encouraged, with developmental ideas explored in class.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge &amp; Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Demonstrate practical ability in musical improvisation. (A3, B1, B6, B7, B9)</li> <li>2. Use standard musical structures and forms to support their creative ideas. (A3, B1, B6, B7)</li> <li>3. Express their ideas with basic musical expression and technique. (A3, B1, B4, B6, B7)</li> </ol>
11.	<b>Syllabus:</b>	<p>Students will study and respond to music that will stimulate creative thought. Rock, blues, and gospel genres will be included. Basic approaches to improvisation will be covered, with students learning to create musical lines and textures spontaneously. Students will perform regularly in ensemble situations, learning dialogical approaches to creative music.</p>
12.	<b>Learning and teaching strategy:</b>	<p>Learning will take place in group workshops, through practical music making, listening, applied analysis of musical examples, and improvisation. A masterclass approach may also be included as music is presented and explored.</p>
13.	<b>Assessment scheme:</b>	
	<b>(c) Formative assessment scheme</b>	<p>Regular group performances in class with lecturer feedback.</p>
	<b>(d) Summative assessment scheme</b>	<p><b>Task:</b> Practical Examination in Creative Musicianship</p>

	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
	100%	8-10 minutes per student	1.2.3.	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	<p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>				
	Seen examination		100%		
	Unseen examination				
	Coursework (no examination)				
14.	<b>Timetabled examination required</b>		Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>		
15.	<b>Length of exam</b>		10 minutes per student		
16.	<b>Learning materials</b>				
	<ul style="list-style-type: none"> <li>Recommended listening</li> </ul>		<p>Genesis: Turn it on again, from the album 'Duke'; 1980  Joni Mitchell: The dry cleaner from Des Moines, from the album 'Mingus'; 1979  Sting: We work the black seam, from the album 'Dream of the blue turtles'; 1985  Mike and the Mechanics: Why me? From the album 'The Living Years'; 1988  Michael Card: Job Suite, from the album 'The Way of Wisdom'; 1990  Toto: Great Expectations, from the album 'Toto XIV'; 2015</p>		
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):					
17.	<b>UNISTATS - assessment</b>				
	Please indicate summary of the following assessment types #:				
	COURSEWORK			0%	
	EXAM			0%	

	PRACTICAL	100%
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).  The proposed number of scheduled teaching hours:	20
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).  Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	20
	<b>Independent Study</b> (Time students will be required to complete independent study).  The proposed number of hours a student should complete independent study:	60

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Core
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	Core
600V769	Cert HE Theology & Creative Musicianship – formerly Theology & Worship	Core

## TM4304 KEYBOARD SKILLS

1.	<b>Module code:</b>	TM4304
2.	<b>Title:</b>	Keyboard Skills
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	4
5.	<b>Semester:</b>	Semesters 1&2
6.	<b>Module leader:</b>	Carey Luce
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	To develop technical keyboard prowess and accompanist skills, especially in a praise and worship context. To encourage breadth of playing by exploring various styles. To increase harmonic awareness and fluency in expression.
10.	<b>Learning outcomes:</b>	<p><b>Knowledge &amp; Skills</b></p> <p>On successful completion of this module, the successful student will show progress from their entry point (foundation, intermediate, or advanced), and be able to:</p> <ol style="list-style-type: none"> <li>1. Provide piano accompaniment for songs, especially in a praise and worship context. (A3, A4, B6, B7)</li> <li>2. Play and learn piano music from a score and/or chord chart. (A3, B1, B6)</li> <li>3. Demonstrate a range of expression and touch in their piano playing, as suited to the music and the performance context. (B6, B10)</li> <li>4. Organise their own learning, working effectively in a team context and independently. (B11, B14)</li> </ol>
11.	<b>Syllabus:</b>	This practical module will provide tuition in basic technique, chord voicing, accompaniment styles, creative approaches, building repertoire (with emphasis on sacred music - hymns and praise and worship songs), and playing by ear.
12.	<b>Learning and teaching strategy:</b>	A variety of teaching and learning methods are used such as workshops, small group tutorials, masterclasses, performance, peer critique, and one-to-one input.
13.	<b>Assessment scheme:</b>	
	<b>(a) Formative assessment scheme</b>	Regular group performances in class with lecturer feedback.

<b>(b) Summative assessment scheme</b>				
<b>Task: Practical Examination in Keyboard Skills</b>				
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
100%	2-4 minutes per student	1,2,3,4	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
<p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>				
Seen examination		100%		
Unseen examination				
Coursework (no examination)				
14.	<b>Timetabled examination required</b>		Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>	
15.	<b>Length of exam</b>		10 minutes	
16.	<b>Learning materials</b>			
	<ul style="list-style-type: none"> <li>Recommended listening</li> </ul>	<p>Bruce Hornsby: The way it is, title track from album; 1986 Cory Henry: solo on Lingus, from Snarky Puppy album 'We like it here'; 2014 Hiromi: Place to be, title track from album; 2009 Martha Argerich: Ravel Piano Concerto in G, LSO with Claudio Abbado; 1989 Michel Camilo: Why not? full album; 1985</p>		
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):				
17.	<b>UNISTATS - assessment</b>			
	Please indicate summary of the following assessment types #:			
	COURSEWORK	0%		
	EXAM	0%		
	PRACTICAL	100%		
18.	<b>UNISTATS – learning and teaching</b>			

Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).		
Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).		20
The proposed number of scheduled teaching hours:		
<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).		
Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):		
<b>Assessment</b> - proposed number of hours for the assessments:		20
<b>Independent Study</b> (Time students will be required to complete independent study).		60
The proposed number of hours a student should complete independent study:		

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	Core
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	Core
600V772	Cert HE Theology & Music – formerly Theology & Music	Core
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Core
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	Core
600V769	Cert HE Theology & Creative Musicianship – formerly Theology & Worship	Core



## TM4305 ENSEMBLE PERFORMANCE

1.	<b>Module code:</b>	TM4305
2.	<b>Title:</b>	Ensemble Performance
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	4
5.	<b>Semester:</b>	Semesters 1&2
6.	<b>Module leader:</b>	Richard Hubbard
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>This module aims to develop practical skills in the student's ability to perform with others, including in worship and/or mission contexts, undertaken through regular participation in one of the music department ensembles. Students will:</p> <ul style="list-style-type: none"> <li>• develop technical and interpretive skills in singing and/or playing together</li> <li>• grow in their knowledge of repertoire and style, relevant to their ensemble</li> <li>• gain confidence in public performing</li> <li>• grow transferable skills in teamwork, listening, and communication</li> </ul>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge &amp; Skills</b></p> <p>On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Accurately play and/or sing a specified part in a musical ensemble. (A3, B1, B6)</li> <li>2. Demonstrate understanding of technical and interpretive issues. (A3, B1, B6, B10)</li> <li>3. Participate in a public musical performance, including in a worship and/or mission context, and present securely. (A4, B3, B6, B10)</li> <li>4. Show good awareness of other participants. (B6, B10, B14)</li> </ol>
11.	<b>Syllabus:</b>	<p>Students will participate in one of the music department ensembles, rehearsing a range of repertoire relevant to that ensemble. Rehearsals may include warm-up exercises, technical drills, instruction in good performance practice, presentational techniques, solos, improvisation, and targeted support around a range of vocal and/or instrument-specific issues.</p>
12.	<b>Learning and teaching strategy:</b>	<p>This will include weekly participation in ensemble rehearsals, individual practice, focussed rehearsals to prepare for performances, and participation in recorded and/or live public performances.</p>
13.	<b>Assessment scheme:</b>	
	(a) <b>Formative assessment scheme</b>	

	Students will receive ongoing feedback from the ensemble director.				
<b>(b) Summative assessment scheme</b>					
<p><b>Task:</b> Students will perform as part of an ensemble in two public performances (which may be live or recorded). The ensemble will be graded as a group for each performance, reflecting the emphasis on teamwork.</p>					
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
	50%	Ensemble performance 1	1,2,3,4	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	50%	Ensemble performance 2	1,2,3,4	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
<p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>In order to pass the module, the student is required to achieve a mark of 40+ in each module element, except where compensation applies (if appropriate) or if the learning outcomes are met by the achievement of a 40+ mark in another module element.</p> <p>Therefore, please delete the statement which <b><u>does not</u></b> apply to this module:</p> <ol style="list-style-type: none"> <li>In order to pass the module, the student will be required to achieve a mark of 40+ <b>in each module element</b> except where compensation applies (if appropriate).</li> <li><del>In order to pass the module, the student will be required to achieve an aggregate mark of 40+ across all module elements, except where compensation applies.</del></li> </ol> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>					
	Seen examination		.....%		
	Unseen examination		.....%		
	Coursework (no examination)		100%		
14.	<b>Timetabled examination required</b>		Yes <input type="checkbox"/>		

		No <input checked="" type="checkbox"/>
15.	<b>Length of exam</b>	
16.	<b>Learning materials</b> <ul style="list-style-type: none"> <li>Essential</li> <li>Recommended</li> </ul>	<p>Rink, J. (ed.), Musical Performance: A Guide to Understanding, Cambridge: Cambridge University Press, 2002.</p> <p>Stewart, D., The Musician's Guide to Reading and Writing Music, Backbeat Books, 2006.</p> <p>Williamson, A., Musical Excellence: Strategies and Techniques to Enhance Performance, Oxford: OUP, 2004.</p> <p>Ensemble directors will provide further reading and musical materials, relevant to their ensemble.</p>
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		
17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	.....%
	EXAM	.....%
	PRACTICAL	100%
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	
	The proposed number of scheduled teaching hours:	22
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).	
	Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	20
	<b>Independent Study</b> (Time students will be required to complete independent study).	
	The proposed number of hours a student should complete independent study:	58

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	Core

600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	Core
600V772	Cert HE Theology & Music – formerly Theology & Music	Core
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Core
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	Core
600V769	Cert HE Theology & Creative Musicianship – formerly Theology & Worship	Core
600V773	BA (Hons) Theology & Worship Studies – new programme	Core
600V774	Dip HE Theology & Worship Studies – new programme	Core
600V775	Cert HE Theology & Worship Studies – new programme	Core

## CM4400 FIRST STUDY PERFORMANCE 1

1.	<b>Module code:</b>	CM4400
2.	<b>Title:</b>	First Study Performance 1
3.	<b>Credit points:</b>	20
4.	<b>FHEQ level:</b>	4
5.	<b>Semester:</b>	Semesters 1&2
6.	<b>Module leader:</b>	Christopher Grey
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>This skills-based module provides a generous credit allocation for the consolidation and development of the student's individual practical abilities, undertaken through one-to-one (instrumental or vocal) tutorials and individual study. The module caters for students without or with limited previous formal training, but recognises that key skills and competencies are frequently acquired informally or intuitively through participation in music and through self-tuition. Students will be nurtured in an environment that fosters confidence building and methodical skills acquisition.</p> <p>The module aims to equip all students to increase their technical and creative proficiency, to explore interpretative approaches to the music being studied, to draw on a broad repertoire and range of musical styles appropriate to the instrument/voice being studied, and to begin to engage these skills and other matters of musical performance within church and/or secular settings.</p> <p>At this level, the module will consolidate previous learning and performance experience. Through one-to-one interaction with an instrumental/vocal tutor, students will be given tailored resources and a systematic course of study, leading to assessment which takes the form of a summative performance at the end of the year. It is expected that students progressing to the Dip (HE) and BA (Hons) will follow the same 1<sup>st</sup> Study throughout subsequent levels, thus providing a sustained and intensive focus on instrumental or vocal performance over three years. The module will also provide a solid personal foundation for students to participate in various ensembles/choirs on the Theology and Creative Musicianship programme.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge &amp; Skills</b></p> <p>On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Show an emergent sense of interpretive awareness and stylistic performance. (A3, B1, B2, B4, B6, B9)</li> <li>2. Present a good, confident individual performance. (A3, B6)</li> <li>3. Demonstrate a level of technical proficiency commensurate with this stage of study. (A3, B4, B6)</li> <li>4. Show sound basic general musicianship and some creativity in performance. (A3, B6)</li> </ol>

	<p>5. Give a sense of repertoire choice which negotiates the balance between challenge and security. (B1, B2, B6, B9)</p> <p>6. Show an emergent awareness of audience expectations. (B1, B2, B6, B8)</p> <p>7. Organise their own learning, use information and computer technology to communicate and/or to access material and information. (B11, B13)</p>
11.	<p><b>Syllabus:</b></p> <p>Work through the year may include the following:</p> <ul style="list-style-type: none"> <li>• Technical proficiency: scales, exercises and studies set as appropriate in order to develop the technical facility and work towards correcting weak areas.</li> <li>• Sight reading skills: emphasis is placed upon students being able to accurately realise printed scores, lead sheets, charts etc.</li> <li>• The study of standard repertoire, genres and styles for a particular instrument, and elements of improvisation as needed.</li> <li>• General performance musicianship and sensitivity of interpretation working in detail on material to be used for assessment</li> <li>• Building a confident performance.</li> <li>• Beginning to explore aspects of instrumental/vocal pedagogy, performance and the church.</li> </ul>
12.	<p><b>Learning and teaching strategy:</b></p> <p>At the beginning of the year, all students will spend time with their First Study instrumental/vocal tutor to discuss their individual performance needs and areas for development. The tutor will assess the student's level of ability and will give advice as to the best course of development and focus of study for the year. The tutor and student will agree on the proposed course of study that will best fit the student's needs, and this will be frequently reviewed during the course. All students will receive 22 individual lessons.</p>
13.	<p><b>Assessment scheme:</b></p> <p><b>(a) Formative assessment scheme</b></p> <p>Opportunities will be given for informal performance practice. This may take the form of short lunchtime concerts, items in chapel services or similar. Audiences would typically be small and supportive, and the aim is confidence-building. Students are encouraged to pursue a limited range of performance opportunities outside of the programme and college environment.</p> <p><b>(b) Summative assessment scheme</b></p> <div style="border: 1px solid black; padding: 5px;"> <p><b>Task:</b></p> <p>At the end of the module, students perform in an individual examination/recital, meeting the specific time guidelines and benchmark level criteria set out for the Theology and Creative Musicianship programme. It is expected that students will perform to a level of Grade 5 or above of any recognised practical examination board (or equivalent standard), playing/singing for 5-10 minutes.</p> <p>At level 4, the student may demonstrate specific technical attainment (e.g. technical studies) plus some repertoire – rather than a formal solo recital, and a 'set' piece or pieces may be drawn from any appropriate published current syllabus.</p> </div>

<p>The present narrative articulates the basic performance criteria set out for the Theology and Creative Musicianship level 4 programme, but it should be noted that additional guidelines and analogous practical examination criteria are also provided to performance students at the start of this module. (See documents First Study Information and Recital Guidelines). These documents are commensurate with, and expand upon the LST common spine mark scheme, applying it specifically to the performance setting.</p>				
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
100%	5-10 minutes	1-7	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
<p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>				
Seen examination		100% Individual performance		
Unseen examination		N/A		
Coursework (no examination)		N/A		
14.	<b>Timetabled examination required</b>	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>		
15.	<b>Length of exam</b>	5-10 minutes (per student)		
16.	<b>Learning materials</b>	<ul style="list-style-type: none"> <li>Essential</li> </ul> <p>Tutors will advise the students on what to read, which resources are useful for technical and interpretive development on specific instruments, and which materials are most helpful for training others and dealing with the principles, problems and general pedagogy of performance. Tutors will suggest relevant recordings for study.</p> <ul style="list-style-type: none"> <li>Recommended</li> </ul> <p>Green, L. <i>How Popular Musicians Learn: A Way Ahead for Music Education</i>. Abingdon: Routledge, 2016. Rink, J. (ed.), <i>Musical Performance: A Guide to Understanding</i>, Cambridge: Cambridge University Press, 2002.</p>		

		Rink, J. <i>The Practice of Performance: Studies in Musical Interpretation</i> . Cambridge: CUP, 2008. Williamson, A. <i>Musical Excellence: Strategies and Techniques to Enhance Performance</i> , Oxford: OUP, 2004.
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		
17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	N/A
	EXAM	100% Practical performance examination
	PRACTICAL	N/A
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicate the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).  The proposed number of scheduled teaching hours:	22
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).  Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	
	<b>Independent Study</b> (Time students will be required to complete independent study).  The proposed number of hours a student should complete independent study:	178

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	First Study Option
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	First Study Option
600V769	Cert HE Theology & Creative Musicianship – formerly Theology & Worship	First Study Option



## CM4401 FIRST STUDY MUSIC PRODUCTION 1

1.	<b>Module code:</b>	CM4401
2.	<b>Title:</b>	First Study Music Production 1
3.	<b>Credit points:</b>	20
4.	<b>FHEQ level:</b>	4
5.	<b>Semester:</b>	Semesters 1&2
6.	<b>Module leader:</b>	Steve Thompson
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>  To provide a framework for Music Production, including: <ul style="list-style-type: none"> <li>• A basic working knowledge of DAW software (eg. Logic Pro X)</li> <li>• Programming synthesizers</li> <li>• Creative musical arrangement skills</li> <li>• Recording techniques including vocal and instrumental at a basic level</li> <li>• Analysis of recorded repertoire</li> <li>• Creating music for synchronisation to video</li> </ul>	
10.	<b>Learning outcomes:</b>  <b>Knowledge &amp; Skills</b> On successful completion of this module, the student will be able to: <ol style="list-style-type: none"> <li>1. Demonstrate a basic working knowledge of, and competence in using, DAW software. (A3, B6, B9, B13)</li> <li>2. Demonstrate an understanding of basic microphone technique. (A3, B6)</li> <li>3. Display awareness of instrumental roles within a musical arrangement. (A3, B1, B2, B6)</li> <li>4. Listen critically to recorded material and analyse the musical elements. (A3, B1, B2, B5, B6)</li> <li>5. Plan and organize recording sessions. (B6, B7, B11, B12, B14)</li> <li>6. Apply skills in recording, sequencing, and arranging to create music. (A3, B6, B7, B13)</li> </ol>	
11.	<b>Syllabus:</b>  Topics such as the following will be covered: <ul style="list-style-type: none"> <li>• Music arranging and editing using DAW software</li> <li>• How to write melodies with a chord structure</li> <li>• Learning the functions of the instruments in a band</li> <li>• Creating musical arrangements in various stylistic genres</li> <li>• Emulating acoustic instruments using plugins and synthesisers</li> <li>• Video &amp; Music synchronisation</li> </ul>	
12.	<b>Learning and teaching strategy:</b>	

	<ul style="list-style-type: none"> <li>Practical workshops using digital and electronic resources in both studio and live music environments.</li> <li>Regular tutorials to advise on student projects.</li> <li>Engagement with critical listening across a range of musical styles.</li> </ul>			
13.	<b>Assessment scheme:</b>			
	<b>(a) Formative assessment scheme</b>			
	Mini sequencing and arranging projects with lecturer feedback in class and tutorials			
	<b>(b) Summative assessment scheme</b>			
	<b>Task:</b> Portfolio of recorded material			
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked
	90%	3 recorded works of 2-4 minutes each	1,2,3,4,5,6	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
				<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	<b>Task:</b> Written description of workflow for one recording			
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked
	10%	500 words	1,4	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
				<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	<p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>In order to pass the module, the student will be required to achieve <b>a mark of 40+ in the portfolio and an aggregate mark of 40+ across all module elements</b>, except where compensation applies.</p> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>			
	Seen examination	0%		
	Unseen examination	0%		
	Coursework (no examination)	100%		

14.	<b>Timetabled examination required</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
15.	<b>Length of exam</b>	n/a
16.	<b>Learning materials</b>	<ul style="list-style-type: none"> <li>Recommended</li> </ul> <p>Menasché, E. (2009). The Desktop Studio, The Second Edition: A Guide to Personal Computers and Audio Production. Milwaukee: Hal Leonard Corporation. Nahmani, D. (2013). Apple Pro Training Series: Logic Pro X. San Francisco: Peachpit.</p>
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		
17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	.....%
	PRACTICAL	.....%
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	
	The proposed number of scheduled teaching hours:	20
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).	
	Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	40
	<b>Independent Study</b> (Time students will be required to complete independent study).	140
	The proposed number of hours a student should complete independent study:	

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V769	Cert HE Theology & Creative Musicianship – formerly Theology & Worship	Optional

## Level 5 Modules

(for first teaching 2023-24)

## TH5001 JESUS AND THE GOSPELS

1.	<b>Module code:</b>	TH5001
2.	<b>Title:</b>	Jesus and the Gospels
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	<i>Onsite: Semester 2 Distance: Semester 1</i>
6.	<b>Module leader:</b>	Cor Bennema
7.	<b>Accredited by:</b>	MDX
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	Level 4 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b> <ol style="list-style-type: none"> <li>1. to acquire current knowledge and ability to evaluate critical thought about the origin, nature and content of the canonical Gospels in their historical and theological context.</li> <li>2. to develop understanding of the portrayal of Jesus and his ministry in each of the canonical Gospels.</li> <li>3. to analyse key issues, themes and theological concepts in the Gospels and draw implications for Christian practice and thought in contemporary contexts.</li> <li>4. to build on the foundations established in the Level 4 module Introduction to the New Testament and prepare the ground for further study at Level 6.</li> </ol>	
10.	<b>Learning outcomes:</b> <p><b>Knowledge</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. demonstrate knowledge and understanding of relevant historical, exegetical and theological issues in Gospel studies, based on primary and secondary sources. [A1, A2]</li> <li>2. demonstrate a critical understanding of various methods, theories and approaches to studying the Gospels. [A1]</li> <li>3. relate the Gospels and their theology to various contemporary and global contexts. [A1]</li> <li>4. understand the value systems promoted in the Gospels. [A1, A2]</li> </ol> <p><b>Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>5. use appropriate methods and approaches to critically analyse the Gospels and other ancient texts in interaction with advanced scholarship to arrive at independent conclusions. [B1]</li> <li>6. critically relate the theology of the Gospels to one's personal life, the church and society, and to address new situations. [B2]</li> <li>7. identify issues for personal growth and spiritual formation in relation to the values promoted in the Gospels. [B10]</li> <li>8. use relevant IT and computer skills to present written material that shows analytical ability, appropriate use of primary and secondary sources, clarity of expression, citation of relevant evidence and accurate referencing. [B12, B13]</li> </ol>	

11.	<b>Syllabus:</b> Jesus Christ is the central figure in Christianity as a world religion, so it is essential to study the ancient accounts of Jesus’s life and ministry preserved in the canonical Gospels as part of the source text of Christianity. The module will deal with methodological issues and key debates such as genre, hermeneutical approaches, the oral tradition, the Synoptic problem, Gospel audiences and the historical Jesus. The module will examine the characteristics of and critical issues in each canonical Gospel. The module will look at pertinent thematic and contextual issues such as character studies, culture and contextualization, women and ethics.															
12.	<b>Learning and teaching strategy:</b>  Students will be engaged in a variety of learning activities aimed at acquisition, investigation, discussion, practice, collaboration and production through multiple delivery formats. Students may choose to study this module either on-campus or in the distance (online) mode. <b>Onsite education</b> will occur in a cohort within a timetable and be based around interactive lectures, group discussions and guided readings, supported by materials on the Virtual Learning Environment (VLE). <b>Distance education</b> through the VLE is self-paced within a timetabled cohort, and based around online course materials, guided readings (including ebooks, articles and other materials), and online discussion forums where students interact with each other and the tutor. <b>Both onsite and distance students</b> will have opportunities for guided and independent study. All students will be expected to engage in independent library research and written production and supported in their learning by the tools and resources available on the VLE.															
13.	<b>Assessment scheme:</b> <b>1. Formative assessment scheme</b>  Both onsite and distance learning students will receive ongoing formative feedback from tutors at appropriate points during the duration of the module.  <b>2. Summative assessment scheme</b> <table><tr><th colspan="5"><b>Task:</b></th></tr><tr><th>Weighting</th><th>Specification e.g., word count / duration / no. of pages</th><th>LO mapped to</th><th>Anonymously marked</th><th>Ethics approval required</th></tr><tr><td>100%</td><td>Essay (3000 words)</td><td>All LOs</td><td><input type="checkbox"/> No <input checked="" type="checkbox"/> Yes</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module</td></tr></table> <b>The marking scale is as follows:</b> <ul style="list-style-type: none"><li>00-34 is considered a fail.</li><li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li><li>40-49 is considered a third-class pass</li><li>50-59 is considered a lower second-class pass.</li><li>60-69 is considered an upper-second-class pass.</li><li>70-85 is considered a first-class pass.</li></ul>	<b>Task:</b>					Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	100%	Essay (3000 words)	All LOs	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
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Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required												
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	Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.	
	Seen examination	%
	Unseen examination	%
	Coursework (no examination)	100%
14.	<b>Timetabled examination required</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
15.	<b>Length of exam</b>	
16.	<b>Learning materials</b>  <i>Essential</i>  *Blomberg, C.L., <i>Jesus and the Gospels</i> . Second edn. Nottingham: Apollos, 2014.  <i>Recommended</i>  Bauckham, Richard, ed. <i>The Gospels for All Christians</i> . Grand Rapids: Eerdmans, 1998. Bird, Michael. <i>The Gospel of the Lord: How the Early Church Wrote the Story of Jesus</i> . Grand Rapids: Eerdmans, 2014. *Brown, Jeannine K. <i>The Gospels as Stories: A Narrative Approach to Matthew, Mark, Luke, and John</i> . Grand Rapids: Baker Academic, 2020. Dunn, James D. G. <i>Jesus Remembered</i> . Vol. 1 of Christianity in the Making. Grand Rapids: Eerdmans, 2003. Hengel, Martin. <i>The Four Gospels and the One Gospel of Jesus Christ</i> . London: SCM, 2009. *Martin, Dale. <i>New Testament History and Literature</i> . New Haven: Yale University Press, 2012. Perkins, Pheme. <i>Introduction to the Synoptic Gospels</i> . Grand Rapids: Eerdmans, 2007. Stanton, Graham. <i>The Gospels and Jesus</i> . Second edn. Oxford: Oxford University Press, 2002. Watson, Francis. <i>The Fourfold Gospel: A Theological Reading of the New Testament Portraits of Jesus</i> . Grand Rapids: Baker Academic, 2016.  *available as eBook	
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		
17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types:	
	COURSEWORK	100%
	EXAM	.....%
	PRACTICAL	.....%
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).	<i>Onsite:</i> 22 <i>Distance:</i>

	The proposed number of scheduled teaching hours:	N/A
	<b>Assessment</b>  Proposed number of hours for the assessments.	<i>Onsite:</i> 20 <i>Distance:</i> 20
	<b>Placement Activity</b> (e.g., placement, work-based learning or year abroad).  Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):	
	<b>Independent Study</b> (Time students will be required to complete independent study).  The proposed number of hours a student should complete independent study:	<i>Onsite:</i> 58  <i>Distance:</i> 80

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V628	BA (Hons) Theology	core
600V635	Dip HE Theology	core
600V659	BA (Hons) Theology & Counselling	core
600V662	Dip HE Theology & Counselling	core
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	core
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	core
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	core
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	core
600V773	BA (Hons) Theology & Worship Studies – new programme	core
600V774	Dip HE Theology & Worship Studies – new programme	core



## TH5002 GENESIS, PROPHETS AND GOD

1.	<b>Module code:</b>	TH5002
2.	<b>Title:</b>	Genesis, Prophets and God
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	<i>Onsite:</i> Semester 1 <i>Distance:</i> Semester 1
6.	<b>Module leader:</b>	Ekaterina Kozlova
7.	<b>Accredited by:</b>	MDX
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	Level 4 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	To enable students to formulate an understanding of key features of the message of the Old Testament, and to place the Old Testament within its canonical development and application.
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. identify and critically engage with some key theological themes and concepts in the Old Testament, with reference to scholarly discussions (A1, A2)</li> <li>2. identify and critically explain some key issues in Old Testament hermeneutics (A1, A2)</li> </ol> <p><b>Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>3. identify and explain key themes and concepts with respect to Old Testament exegesis and hermeneutics in a critical, empathetic, reflective and theologically astute manner (B1, B2, B5)</li> <li>4. engage empathetically with different scholarly methods and opinions, identify different possibilities, and apply their knowledge and understanding to their own lives and the lives of others, and thereby continue to grow and develop spiritually (B5, B7, B8, B10)</li> <li>5. organise, communicate and apply their own learning effectively, use information and computer technology to access and communicate information, and engage creatively in problem solving (B9, B11, B12, B13, B14)</li> </ol>
11.	<b>Syllabus:</b>	This module will cover key passages, themes and concepts in Old Testament interpretation, such as 'the image of God', the relationship between male and female in Genesis 1-3, the primeval history in context, divine-human encounters in the OT, and issues of poverty, wealth, and justice in prophetic books such as Amos.
12.	<b>Learning and teaching strategy:</b>	

	Students will be engaged in a variety of learning activities aimed at acquisition, investigation, discussion, practice, collaboration and production through multiple delivery formats. Students may choose to study this module either on-campus or in the distance (online) mode. <b>Onsite education</b> will occur in a cohort within a timetable and be based around interactive lectures, group discussions and guided readings, supported by materials on the Virtual Learning Environment (VLE). <b>Distance education</b> through the VLE is self-paced within a timetabled cohort, and based around online course materials, guided readings (including ebooks, articles and other materials), and online discussion forums where students interact with each other and the tutor. <b>Both onsite and distance students</b> will have opportunities for guided and independent study. All students will be expected to engage in independent library research and written production and supported in their learning by the tools and resources available on the VLE.																					
13.	<b>Assessment scheme:</b> <b>1. Formative assessment scheme</b> <p>Both onsite and distance learning students will receive ongoing formative feedback from tutors at appropriate points during the duration of the module.</p>																					
	<b>2. Summative assessment scheme</b> <table border="1"> <tr> <td colspan="5"><b>Task:</b></td></tr> <tr> <td>Weighting</td><td>Specification e.g., word count / duration / no. of pages</td><td>LO mapped to</td><td>Anonymously marked</td><td>Ethics approval required</td></tr> <tr> <td>100%</td><td>Essay (3000 words)</td><td>All LOs</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module</td></tr> </table> <p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p> <table border="1"> <tr> <td>Seen examination</td><td>%</td></tr> <tr> <td>Unseen examination</td><td>%</td></tr> <tr> <td>Coursework (no examination)</td><td>100%</td></tr> </table>	<b>Task:</b>					Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	100%	Essay (3000 words)	All LOs	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module	Seen examination	%	Unseen examination	%	Coursework (no examination)	100%
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14.	<b>Timetabled examination required</b> Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>																					
15.	<b>Length of exam</b> 																					
16.	<b>Learning materials</b> 																					

<p><i>Essential</i></p> <p>Barton, J. <i>The Theology of the Book of Amos</i>. Old Testament Theology (New York: Cambridge University Press, 2012, eBook)</p> <p>Davidson, R. <i>Flame of Yahweh: Sexuality in the Old Testament</i> (Peabody: Hendrickson Publishers, 2007)</p> <p>Day, J., <i>From Creation to Babel: Studies in Genesis 1-11</i> (London, New York; Bloomsbury, 2014)</p> <p>Nogalski, J.D., <i>The Book of the Twelve: Hosea-Jonah</i> (Macon: Smith and Helwys, 2011, eBook)</p> <p><i>Recommended</i></p> <p><i>Genesis</i></p> <p>Arnold, B.T., <i>Genesis</i>, NCBC (New York: Cambridge University Press, 2009)</p> <p>Brueggemann, W., <i>Genesis, Interpretation</i> (Atlanta: John Knox Press, 1982)</p> <p>Cotter, D.W., <i>Genesis, Berit Olam</i> (Collegeville: Liturgical Press, 2003)</p> <p>Hamilton, V.P., <i>The Book of Genesis: Chapters 1-17</i>, NICOT (Grand Rapids: Eerdmans, 1990)</p> <p>McDowell, C.L., <i>The Image of God in the Garden of Eden: the Creation of Humankind in Genesis 2:5-3:24 in Light of the mīs pī pīt pī and wpt-r Rituals of Mesopotamia and Ancient Egypt</i> (Winona Lake: Eisenbrauns, 2015)</p> <p>McKeown, J., <i>Genesis</i>, The Two Horizons Old Testament Commentary (Cambridge: Eerdmans, 2008)</p> <p>Sarna, N.M., <i>Genesis</i>, The JPS Torah Commentary (Philadelphia: JPS, 1989)</p> <p>Wenham, G.J., <i>Genesis 1-15</i>, Word Biblical Commentary (Waco: Word Books, 1987)</p> <p>Westermann, C., <i>Genesis 1-11</i> (London: SPCK, 1984)</p> <p><i>Amos</i></p> <p>Anderson, B.W., <i>Eighth Century Prophets: Amos, Hosea, Isaiah and Micah, Proclamation Commentaries</i> (Philadelphia: Fortress, 1978)</p> <p>Auld, A. G., <i>Amos</i>, Old Testament Guides (Sheffield: JSOT Press, 1986).</p> <p>Barton, J. <i>The Theology of the Book of Amos</i>. Old Testament Theology (New York: Cambridge University Press, 2012, eBook).</p> <p>Birch, B.C., <i>Hosea, Joel, and Amos</i>, Westminster Bible Companion (Louisville: Westminster John Knox Press, 1997)</p> <p>Hayes, J.H., <i>Amos - The Eighth-Century Prophet: His Times and His Preaching</i> (Nashville: Abingdon, 1988)</p> <p>Hubbard, D.A., <i>Joel and Amos</i>, Tyndale Old Testament Commentary (London: Inter-Varsity Fellowship, 1989)</p> <p>Mays, J.L., <i>Amos</i>, Old Testament Library (London: SCM Press, 1969)</p> <p>Motyer, J.A., <i>The Day of the Lion: The Message of Amos, The Bible Speaks Today</i> (London: Inter-Varsity Fellowship, 1974)</p> <p>Paul, S.M., <i>Amos: A Commentary, Hermeneia</i> (Philadelphia: Fortress, 1991)</p> <p>Soggin, J.A., <i>The Prophet Amos: A Translation and Commentary</i> (London: SCM, 1987)</p> <p>Stuart, D., <i>Hosea – Jonah</i> (Waco, TX: Word, 1987)</p> <p><i>Theophanies</i></p> <p>Niehaus, J., <i>God at Sinai, Covenant and Theophany in The Bible and Ancient Near East</i> (Michigan: Zondervan, 1994)</p> <p>Savran, G.W., <i>Encountering the Divine, Theophany in Biblical Narrative</i> (London: T&amp;T Clark, 2005).</p>
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17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types:	
	COURSEWORK	100%
	EXAM	.....%
	PRACTICAL	.....%
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e., 30 credits are 300 hours).	
	Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).	<i>Onsite:</i> 22 <i>Distance:</i> N/A
	The proposed number of scheduled teaching hours:	
	<b>Assessment</b>	<i>Onsite:</i> 20 <i>Distance:</i> 20
	Proposed number of hours for the assessments.	
	<b>Placement Activity</b> (e.g., placement, work-based learning or year abroad).	
	Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):	
	<b>Independent Study</b> (Time students will be required to complete independent study).	<i>Onsite:</i> 58
	The proposed number of hours a student should complete independent study:	<i>Distance:</i> 80

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V628	BA (Hons) Theology	core
600V635	Dip HE Theology	core
600V659	BA (Hons) Theology & Counselling	core
600V662	Dip HE Theology & Counselling	core
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	core
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	core
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	core
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	core
600V773	BA (Hons) Theology & Worship Studies – new programme	core
600V774	Dip HE Theology & Worship Studies – new programme	core

## TH5004 PERSON AND WORK OF CHRIST

1.	<b>Module code:</b>	TH5004
2.	<b>Title:</b>	Person and Work of Christ
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	<i>Onsite:</i> Semester 1 <i>Distance:</i> Semester 2
6.	<b>Module leader:</b>	Graham McFarlane
7.	<b>Accredited by:</b>	MDX
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	Level 4 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>To introduce key biblical, doctrinal and theological positions concerning the person and work of Christ, equip students with a body of theological knowledge necessary to appreciate and defend an Evangelical understanding of these issues, and enable them to articulate a coherent personal understanding of Christology and atonement. To build on the foundations for biblical, doctrinal and theological study established at Level 4, complement similar study at Level 5, and prepare the ground for further study at Level 6.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>critically identify, analyse and explain biblical and theological texts and themes as well as theological developments with respect to the Christian doctrines of Christ and Atonement (A1, A2)</li> <li>handle with critical understanding key Christological elements both in terms of who Jesus Christ is in relation to humans and to God, as well as how his sacrificial death has been understood historically (A1, A2)</li> </ol> <p><b>Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>identify key elements to a doctrine of Christ and his work, articulate a theological method with which to engage in the task of Theology, and formulate evaluative judgements regarding his/her own approach to Theology in a critical, empathetic, reflective and theologically astute manner (B1, B2, B5)</li> <li>engage empathetically with different scholarly methods and opinions, identify different possibilities, and apply their knowledge and understanding to their own lives and the lives of others, and thereby continue to grow and develop spiritually (B5, B7, B8, B10)</li> </ol>
11.	<b>Syllabus:</b>	<p>Person and Work of Christ is divided into two categories. The first - <i>Who is Christ?</i> - will focus on New Testament Christologies in relation to Jesus and humanity, creation and God, and post-</p>

	apostolic responses: key themes include Adam Christology, Wisdom Christology, Divine Christology, and non-orthodox positions. The second - <i>What does Christ achieve?</i> - will focus on a relational understanding of sin and forgiveness, the dynamics of sacrifice, key atonement theories and the judgement seat of Christ: key themes include the nature of sin, the place of forgiveness in atonement, key models of atonement, and the judgement seat of Christ.																			
12.	<b>Learning and teaching strategy:</b>  Students will be engaged in a variety of learning activities aimed at acquisition, investigation, discussion, practice, collaboration and production through multiple delivery formats. Students may choose to study this module either on-campus or in the distance (online) mode. <b>Onsite education</b> will occur in a cohort within a timetable and be based around interactive lectures, group discussions and guided readings, supported by materials on the Virtual Learning Environment (VLE). <b>Distance education</b> through the VLE is self-paced within a timetabled cohort, and based around online course materials, guided readings (including ebooks, articles and other materials), and online discussion forums where students interact with each other and the tutor. <b>Both onsite and distance students</b> will have opportunities for guided and independent study. All students will be expected to engage in independent library research and written production and supported in their learning by the tools and resources available on the VLE.																			
13.	<b>Assessment scheme:</b> <b>1. Formative assessment scheme</b>  Both onsite and distance learning students will receive ongoing formative feedback from tutors at appropriate points during the duration of the module.																			
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	Seen examination		%																	

	Unseen examination	100%												
	Coursework (no examination)	%												
14.	<b>Timetabled examination required</b>	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>												
15.	<b>Length of exam</b>	2 hours												
16.	<b>Learning materials</b>  <i>Essential</i>  Hurtado L.W., <i>How on Earth Did Jesus Become a God?</i> (Grand Rapids, MI: Eerdmans, 2005) Kelly J.N.D., <i>Early Christian Doctrines</i> (London: Continuum, 2006 <sup>5</sup> ) McFarlane G.W.P., <i>Why Do You Believe What You Believe About Jesus?</i> (Eugene, OR: Wipf & Stock, 2008) Wright N.T., <i>Jesus and the Victory of God</i> (London: SPCK, 2015)  <i>Recommended</i>  Anselm, <i>Cur Deus Homo</i> ( <a href="https://en.wikisource.org/wiki/Cur_Deus_Homo">https://en.wikisource.org/wiki/Cur_Deus_Homo</a> ) Aulén G., <i>Christus Victor</i> (Eugene, OR: Wipf and Stock, 2003) McIntyre J., <i>The Shape of Soteriology</i> (Edinburgh: T. & T. Clark, 1995) Sanders, F., <i>The Triune God</i> , Grand Rapids: (Zondervan Academic, 2017) Shelton RL, <i>Cross and Covenant</i> (Carlisle: Paternoster, 2006) Tilling, C., <i>Paul's Divine Christology</i> (Grand Rapids, MI: Eerdmans, 2015)													
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):														
17.	<b>UNISTATS - assessment</b> Please indicate summary of the following assessment types: <table border="1"> <tr> <td>COURSEWORK</td><td>.....%</td></tr> <tr> <td>EXAM</td><td>100%</td></tr> <tr> <td>PRACTICAL</td><td>.....%</td></tr> </table>		COURSEWORK	.....%	EXAM	100%	PRACTICAL	.....%						
COURSEWORK	.....%													
EXAM	100%													
PRACTICAL	.....%													
18.	<b>UNISTATS – learning and teaching</b> Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours). <table border="1"> <tr> <td>Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).</td><td>Onsite: 22 Distance: N/A</td></tr> <tr> <td>The proposed number of scheduled teaching hours:</td><td></td></tr> <tr> <td><b>Assessment</b></td><td>Onsite: 20 Distance: 20</td></tr> <tr> <td>Proposed number of hours for the assessments.</td><td></td></tr> <tr> <td><b>Placement Activity</b> (e.g., placement, work based learning or year abroad).</td><td></td></tr> <tr> <td>Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):</td><td></td></tr> </table>		Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	Onsite: 22 Distance: N/A	The proposed number of scheduled teaching hours:		<b>Assessment</b>	Onsite: 20 Distance: 20	Proposed number of hours for the assessments.		<b>Placement Activity</b> (e.g., placement, work based learning or year abroad).		Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):	
Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	Onsite: 22 Distance: N/A													
The proposed number of scheduled teaching hours:														
<b>Assessment</b>	Onsite: 20 Distance: 20													
Proposed number of hours for the assessments.														
<b>Placement Activity</b> (e.g., placement, work based learning or year abroad).														
Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):														



	<p><b>Independent Study</b> (Time students will be required to complete independent study).</p> <p>The proposed number of hours a student should complete independent study:</p>	<p><i>Onsite:</i> 58</p> <p><i>Distance:</i> 80</p>
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Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V628	BA (Hons) Theology	core
600V635	Dip HE Theology	core
600V659	BA (Hons) Theology & Counselling	core
600V662	Dip HE Theology & Counselling	core
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	core
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	core
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	core
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	core
600V773	BA (Hons) Theology & Worship Studies – new programme	core
600V774	Dip HE Theology & Worship Studies – new programme	core



## TH5007 SPIRITUAL THEOLOGY 2

1.	<b>Module code:</b>	TH5007
2.	<b>Title:</b>	Spiritual Theology 2
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	<i>Onsite: Semester 2 Distance: Semester 3</i>
6.	<b>Module leader:</b>	Annette Glaw
7.	<b>Accredited by:</b>	MDX
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	Level 4 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<ol style="list-style-type: none"> <li>1. To further enhance understanding of spiritual theology, enabling acquisition of deeper knowledge of the theological foundations of spiritual theology and perspectives and practices of Christian spirituality, and empowering the integration of learning with personal and spiritual formation.</li> <li>2. To build on foundations of spiritual theology established at Level 4, and complement broader biblical, theological and cultural study at Levels 5 &amp; 6.</li> <li>3. To integrate theology <i>and</i> spirituality by providing a context in which theological reflection on spiritual formation may be integrated with practices of Christian spirituality with the aim of enabling personal and spiritual formation.</li> <li>4. To explore connections between Christian doctrine, Christian living and spiritual implications of aspects of systematic theology.</li> <li>5. To engage with at least one significant Christian doctrine.</li> </ol>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. critically engage with key themes relating to the integration of spirituality and theology [A1, A2]</li> <li>2. dialogue with and critically integrate theological concepts relating to spiritual formation [A1, A2]</li> <li>3. critically evaluate connections between Christian doctrine and Christian living [A1, A2]</li> <li>4. demonstrate reflective skills in integrating their learning in this module with their own personal and spiritual formation [A1, A2]</li> </ol> <p><b>Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>5. articulate key themes of spiritual theology, integrate theology and praxis, and evaluate the practical application of key theories in a critical, empathetic, reflective and theologically astute manner [B2, B5, B7, B8]</li> </ol>

	<div>6. engage empathetically with different scholarly methods and opinions, identify different possibilities, and apply their knowledge and understanding to their own lives and the lives of others, and thereby continue to grow and develop spiritually [B2, B5, B7, B8, B10]</div> <div>7. organise, communicate and apply their own learning effectively, use information and computer technology to access and communicate information, and engage creatively in problem solving [B9, B11, B12, B13, B14]</div>										
11.	<div><b>Syllabus:</b></div> <div>The module will explore connections between Christian doctrine, Christian living and spiritual implications of aspects of systematic theology. The module will include topics such as holiness in the Old &amp; New Testaments, Communal holiness rooted in the Triune God, Differing views on Sanctification, The Challenge of Discipleship, Spirituality &amp; Mental Health, Life span Spiritual Journey, and Faith Development Theories.</div>										
12.	<div><b>Learning and teaching strategy:</b></div> <div>Students will be engaged in a variety of learning activities aimed at acquisition, investigation, discussion, practice, collaboration and production through multiple delivery formats. Students may choose to study this module either on-campus or in the distance (online) mode. <b>Onsite education</b> will occur in a cohort within a timetable and be based around interactive lectures, group discussions and guided readings, supported by materials on the Virtual Learning Environment (VLE). <b>Distance education</b> through the VLE is self-paced within a timetabled cohort, and based around online course materials, guided readings (including ebooks, articles and other materials), and online discussion forums where students interact with each other and the tutor. <b>Both onsite and distance students</b> will have opportunities for guided and independent study. All students will be expected to engage in independent library research and written production and supported in their learning by the tools and resources available on the VLE.</div>										
13.	<div><b>Assessment scheme:</b></div> <div><div><b>1. Formative assessment scheme</b></div><div>Both onsite and distance learning students will receive ongoing formative feedback from tutors at appropriate points during the duration of the module.</div></div>										
	<div><div><b>2. Summative assessment scheme</b></div><div><div><div><b>Task A:</b></div><div>The paper details how the students’ experience of seeking Spiritual Direction integrates with their own personal and spiritual formation.</div></div><table><tr><td>Weighting</td><td>Specification e.g., word count / duration / no. of pages</td><td>LO mapped to</td><td>Anonymously marked</td><td>Ethics approval required</td></tr><tr><td>Pass/fail</td><td>Paper (750 words)</td><td>LO 4</td><td><div><input checked="" type="checkbox"/> No</div><div><input type="checkbox"/> Yes</div></td><td><div><input checked="" type="checkbox"/> No</div><div><input type="checkbox"/> Yes – individual student</div><div><input type="checkbox"/> Yes – group approval</div><div><input type="checkbox"/> Yes – whole module</div></td></tr></table><div><b>Task B:</b></div></div></div>	Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	Pass/fail	Paper (750 words)	LO 4	<div><input checked="" type="checkbox"/> No</div> <div><input type="checkbox"/> Yes</div>	<div><input checked="" type="checkbox"/> No</div> <div><input type="checkbox"/> Yes – individual student</div> <div><input type="checkbox"/> Yes – group approval</div> <div><input type="checkbox"/> Yes – whole module</div>
Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required							
Pass/fail	Paper (750 words)	LO 4	<div><input checked="" type="checkbox"/> No</div> <div><input type="checkbox"/> Yes</div>	<div><input checked="" type="checkbox"/> No</div> <div><input type="checkbox"/> Yes – individual student</div> <div><input type="checkbox"/> Yes – group approval</div> <div><input type="checkbox"/> Yes – whole module</div>							

The essay requires creative engagement with the core course material. Questions will vary from year to year but will each involve a standardised element requiring students to articulate how they have integrated learning from the topic on which they have written in the context of their own personal and spiritual formation.				
Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
100%	Essay (2000 words)	All LOs	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module

The marking scale is as follows:

- 00-34 is considered a fail.
- 35-39 is considered a compensatable pass (where appropriate and after re-assessment).
- 40-49 is considered a third-class pass
- 50-59 is considered a lower second-class pass.
- 60-69 is considered an upper-second-class pass.
- 70-85 is considered a first-class pass.

Students are required to complete and pass both parts of the summative assessment in order to pass the module. Task A will be assessed as pass/fail. In the event that Task A is passed on first attempt, the final module grade will be the mark given for Task B. Students who fail any part(s) of the assessment will be re-assessed only in those part(s); however in the event of re-assessment in either part, the whole module mark will be capped at 40.

Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.

Seen examination	%
Unseen examination	%
Coursework (no examination)	100%
14. Timetabled examination required	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
15. Length of exam	
16. Learning materials	

Essential

Barton, Stephen C (ed), *Holiness Past & Present* (London: T&T Clark, 2003)  
Smith, Gordon, *Spiritual Direction: A Guide to Giving and Receiving Direction* (Downers Grove: IVP, 2014)

Recommended

<p>Allen, Diogenes, <i>Spiritual Theology: The Theology of Yesterday for Spiritual Help Today</i> (Cowley Publications, 1997)</p> <p>Benner, David G., <i>Surrender to Love: Discovering the Heart of Christian Spirituality</i>, (Downers Grove: IVP, ex. ed., 2015)</p> <p>Bonhoeffer, Dietrich, <i>The Cost of Discipleship</i> (New York: Macmillan Publishing, rev. ed., 1963).</p> <p>Brower, Kent &amp; Andy Johnson (eds), <i>Holiness &amp; Ecclesiology in the New Testament</i> (Grand Rapids: Eerdmans, 2007)</p> <p>Brower, Kent E., <i>Holiness in the Gospels</i> (Kansas City: Beacon Hill Press, 2005)</p> <p>Calhoun, A A., <i>Spiritual Disciplines Handbook: Practices That Transform Us</i> (Downers Grove: IVP, 2016)</p> <p>Chan, Simon, <i>Spiritual Theology: A Systematic Study of the Christian Life</i> (Downers Grove: IVP, 1998)</p> <p>Christensen, Michael J. and Jeffrey A. Wittung (eds.), <i>Partakers of the Divine Nature: The History and Development of Deification in the Christian Traditions</i> (Grand Rapids, MI: Baker Academic, 2007)</p> <p>Crane, Judith, <i>Forgiving God</i> (Cambridge: Grove Books, 2004)</p> <p>Dieter, Melvin E., et al., <i>Five Views on Sanctification</i> (Grand Rapids: Zondervan, 1987)</p> <p>Greenman, Jeffrey P &amp; George Kalantzis, <i>Life in the Spirit: Spiritual Formation in Theological Perspective</i> (Downers Grove: IVP, 2010)</p> <p>Hirst, Judy, <i>Struggling to Be Holy</i> (London: Darton, Longman and Todd, 2006)</p> <p>Kapic, Kelly M. (ed.), <i>Sanctification: Explorations in Theology and Practice</i> (Downers Grove, Illinois: Indiana University Press, 2014)</p> <p>Leclerc, Diane, <i>Discovering Christian Holiness: The Heart of Wesleyan-Holiness Theology</i> (Kansas City: Beacon Hill Press, 2013)</p> <p>Nouwen, Henri, with Michael J. Christensen and Rebecca Laird, <i>Spiritual Direction: Wisdom for the Long Walk of Faith</i> (New York: Harper Collins, 2006)</p> <p>Pickering, Sue, <i>Spiritual direction: a practical introduction</i> (London: Canterbury Press Norwich, 2008)</p> <p>Samuel, Calvin, <i>More Distinct - Reclaiming holiness for the world today</i> (London: IVP, 2018)</p>									
<p>Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):</p>									
17.	<p><b>UNISTATS - assessment</b></p> <p>Please indicate summary of the following assessment types:</p> <table> <tr> <td>COURSEWORK</td><td>100%</td></tr> <tr> <td>EXAM</td><td>.....%</td></tr> <tr> <td>PRACTICAL</td><td>.....%</td></tr> </table>	COURSEWORK	100%	EXAM	.....%	PRACTICAL	.....%		
COURSEWORK	100%								
EXAM	.....%								
PRACTICAL	.....%								
18.	<p><b>UNISTATS – learning and teaching</b></p> <p>Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e., 30 credits is 300 hours).</p> <table> <tr> <td>Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).</td><td> <i>Onsite:</i> 26  <i>Distance:</i> 4 </td></tr> <tr> <td>The proposed number of scheduled teaching hours:</td><td>4</td></tr> <tr> <td><b>Assessment</b></td><td> <i>Onsite:</i> 20  <i>Distance:</i> 20 </td></tr> <tr> <td>Proposed number of hours for the assessments.</td><td>20</td></tr> </table>	Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).	<i>Onsite:</i> 26 <i>Distance:</i> 4	The proposed number of scheduled teaching hours:	4	<b>Assessment</b>	<i>Onsite:</i> 20 <i>Distance:</i> 20	Proposed number of hours for the assessments.	20
Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).	<i>Onsite:</i> 26 <i>Distance:</i> 4								
The proposed number of scheduled teaching hours:	4								
<b>Assessment</b>	<i>Onsite:</i> 20 <i>Distance:</i> 20								
Proposed number of hours for the assessments.	20								

	<b>Placement Activity</b> (e.g., placement, work based learning or year abroad).  Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):	
	<b>Independent Study</b> (Time students will be required to complete independent study).  The proposed number of hours a student should complete independent study:	<i>Onsite:</i> 54 <i>Distance:</i> 76

<b>Programme(s) using this module:</b>		
<b>Programme code(s)</b>	<b>Programme title(s)</b>	<b>Core/Optional</b>
600V628	BA (Hons) Theology	core
600V635	Dip HE Theology	core
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	core
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	core
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	core
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	core
600V773	BA (Hons) Theology & Worship Studies – new programme	core
600V774	Dip HE Theology & Worship Studies – new programme	core



## CM5402 MUSICIANSHIP SKILLS 2

1.	<b>Module code:</b>	CM5402
2.	<b>Title:</b>	Musicianship Skills 2
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	Semesters 1&2
6.	<b>Module leader:</b>	Carey Luce
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>Broadly, to develop the ability to 'think in sound' using various approaches and stimuli.</p> <ul style="list-style-type: none"> <li>To develop pitch skills: relative pitch and fine pitch (intonation).</li> <li>To establish rhythmic security and co-ordination skills.</li> <li>To expand and develop expressivity in musicianship.</li> </ul>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge &amp; Skills</b></p> <p>On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>Demonstrate a secure understanding of musical elements, including an intermediate level of musical literacy. (A3, B1, B6)</li> <li>Recognise and pitch diatonic and chromatic intervals. (A3, B1, B6)</li> <li>Employ rhythmic skills with a range of simple and compound times. (A3, B1, B6)</li> <li>Demonstrate confidence in expressing melody, harmony, and rhythm. (A3, B1, B4, B6)</li> <li>Organise, communicate, and apply their own learning effectively, use information and computer technology to access and divulge information, and engage creatively in problem solving. (B9, B11, B12, B13, B14)</li> </ol>
11.	<b>Syllabus:</b>	<p>Areas such as the following will be covered:</p> <ul style="list-style-type: none"> <li>Syncopation in rhythm</li> <li>Applying co-ordination skills</li> <li>Major and minor tonality using solfege and notation</li> <li>Genre specific listening and analysis</li> </ul>
12.	<b>Learning and teaching strategy:</b>	<p>Learning will take place in seminars and masterclasses (including performance and critique). Students will be asked to sing and play in ensemble, listen to music critically, and read and write music.</p>
13.	<b>Assessment scheme:</b>	

<b>(c) Formative assessment scheme</b>				
Regular group performances in class with lecturer feedback.				
<b>(d) Summative assessment scheme</b>				
<b>Task: Practical Examination in Musicianship</b>				
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
100%	10-12 minutes per student	1,2,3,4,5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
<p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>				
Seen examination		100%		
Unseen examination				
Coursework (no examination)				
14.	<b>Timetabled examination required</b>		Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>	
15.	<b>Length of exam</b>		12 minutes	
16.	<b>Learning materials</b>		<ul style="list-style-type: none"> <li>Recommended reading</li> </ul> <p>Prosser, S., Essential Ear Training for Today's Musician, Hal Leonard, 2000 Schmeling, P., Berklee Music Theory – Book 2, Berklee Press Publications, 2005<sup>[L1]</sup><sub>[SEP]</sub> Stewart, D., The Musicians Guide to Reading and Writing Music, Backbeat Books, 2006 Wyatt, K., Schroeder, C. and Elliott, J., Ear Training: The Complete Guide for All Musicians, Musicians Institute, 2003 Wyatt, K., Harmony and Theory: A Comprehensive Source for All Musicians, Hal Leonard, 1998<sup>[L1]</sup><sub>[SEP]</sub></p>	



Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):

17.	<b>UNISTATS - assessment</b>							
	Please indicate summary of the following assessment types #:							
	COURSEWORK				0%			
	EXAM				0%			
	PRACTICAL				100%			
18.	<b>UNISTATS – learning and teaching</b>							
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).							
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).						20	
	The proposed number of scheduled teaching hours:							
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).							
	Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):							
	<b>Assessment</b> - proposed number of hours for the assessments:						20	
	<b>Independent Study</b> (Time students will be required to complete independent study).						60	
	The proposed number of hours a student should complete independent study:							
19.	<b>Module run (NB These should be set up four years in advance):</b>							
	Academic year	Term	Part of term	Start date	End date	Max student numbers	Campus	Franchise partner
	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
20.	<b>Timetabling information:</b>							
	(a) Please indicate which teaching activities will be offered in this module*:							
	LECTURE (LEC)				N/A			
	SEMINAR (SEM)				N/A			
	LABORATORY (LAB)				N/A			
	WORKSHOP (WRK)				N/A			
	(b) Timetabled				N/A			
	(c) Student centrally allocated				N/A			

**Programme(s) using this module:**

Programme code(s)	Programme title(s)	Core/Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Core
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	Core

## CM5403 CREATIVE MUSICIANSHIP 2

1.	<b>Module code:</b>	CM5403
2.	<b>Title:</b>	Creative Musicianship 2
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	Semesters 1&2
6.	<b>Module leader:</b>	Carey Luce
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>This practical module will help students to develop a deeper grasp of creative skills and apply these to practical music-making situations using free improvisation and pre-existing material. Developing fluency of musical expression is key, expressed through the ability to connect the 'inner ear' with instrumental and vocal technique.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge &amp; Skills</b></p> <p>On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Create original music based on a range of musical styles. (A3, B6)</li> <li>2. Use more sophisticated musical language (e.g., modal). (A3, B6, B9)</li> <li>3. Use a variety of structures and forms to support their creative ideas. (A3, B4, B6, B7)</li> <li>4. Demonstrate more advanced improvisatory skills instrumentally and/or vocally. (A3, B4, B6, B7, B9)</li> <li>5. Express creative ideas with control and competency. (B6, B10, B12)</li> </ol>
11.	<b>Syllabus:</b>	<p>Students will be exposed to a variety of musical examples that will encourage and broaden their creative expression. The focus is on applying and realising techniques and strategies in actual musical performance. Students will continue to be encouraged to develop breadth in their listening habits.</p> <p>Students will perform regularly, using various frameworks and musical styles. In its approach to improvisation, this module will include music from the jazz tradition. The use of Church Modes will also be covered and applied across various genres.</p>
12.	<b>Learning and teaching strategy:</b>	<p>Learning will take place in group workshops, through practical music making, listening, applied analysis of musical examples, and sight singing, and may on occasion feature a masterclass in applied musicianship. A greater emphasis is placed on student-led activity than in level 4.</p>

13.	<b>Assessment scheme:</b>				
	<b>(e) Formative assessment scheme</b>				
	Regular group performances in class with lecturer feedback.				
	<b>(f) Summative assessment scheme</b>				
	<b>Task:</b> Practical Examination in Creative Musicianship				
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
	100%	10-15 mins per student	1.2.3.4.5.	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	<b>The marking scale is as follows:</b> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>				
	Seen examination		100%		
	Unseen examination		0%		
	Coursework (no examination)		0%		
14.	<b>Timetabled examination required</b>		Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>		
15.	<b>Length of exam</b>		10-15 minutes		
16.	<b>Learning materials</b>		<ul style="list-style-type: none"> <li>Recommended                             <ul style="list-style-type: none"> <li>Bartok: Mikrokosmos (Bartok plays Bartok: Naxos)</li> <li>Benson, George: On Broadway from the album 'Weekend in LA'; 1978</li> <li>Davis, Miles: So What from the album 'Kind of Blue'; 1959</li> <li>The Corrs: Toss the Feathers from the album 'Forgiven not forgotten'; 1995</li> <li>Vaughan Williams: Fantasia on a Theme by Thomas Tallis for Double Stringed Orchestra (London Philharmonic Orchestra)</li> </ul> </li> </ul>		

Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):

17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	0%
	EXAM	0%
	PRACTICAL	100%
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicate the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	20
	The proposed number of scheduled teaching hours:	
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).	
	Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	20
	<b>Independent Study</b> (Time students will be required to complete independent study).	60
	The proposed number of hours a student should complete independent study:	

**Programme(s) using this module:**

Programme code(s)	Programme title(s)	Core/Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Core
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	Core

## CM5404 CREATIVE DIRECTING AND EVENT MANAGEMENT

1.	<b>Module code:</b>	CM5404
2.	<b>Title:</b>	Creative Directing and Event Management
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	Semester 1
6.	<b>Module leader:</b>	Geraldine Luce
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>  The aim of this module is to develop creative event production skills, including: <ul style="list-style-type: none"> <li>• Realising concept and design</li> <li>• Planning and organisation</li> <li>• Liaising with artists and music directors</li> <li>• Liaising with others around requirements for technical provision (e.g., PA and AV), publicity, hospitality, venue management, and health and safety</li> <li>• Communication and inter-personal skills</li> <li>• Development of critical skills in self and peer evaluation</li> </ul>	
10.	<b>Learning outcomes:</b>  <b>Knowledge</b> On successful completion of this module, the student will be able to: <ol style="list-style-type: none"> <li>1. Demonstrate a strong awareness and knowledge of event production and management issues to support the realisation of musical and creative arts events, within the church and beyond. (A4)</li> <li>2. Display a competent awareness and knowledge of artistic elements and performance issues, including how to combine them effectively to realise a creative vision. (A4)</li> </ol> <b>Skills</b> On successful completion of this module, the student will be able to: <ol style="list-style-type: none"> <li>3. Design and deliver a creative performance event, providing creative direction for artists, music directors, and supporting teams. (B6, B7, B10, B11, B13, B14)</li> <li>4. Critically reflect on the design and delivery of a creative event. (B2, B4, B12)</li> <li>5. Organise, communicate, and apply their own learning effectively, use information and technology to access and divulge information, and engage creatively in complex problem solving independently and in a team. (B9, B11, B12, B13, B14)</li> </ol>	
11.	<b>Syllabus:</b>  In consultation with their supervisor, students will: <ul style="list-style-type: none"> <li>• Develop the concept for a performance event integrating a range of creative arts (e.g., music, drama, spoken word, visual arts, lighting design).</li> </ul>	

	<ul style="list-style-type: none"> <li>Devise a plan to oversee the event management, including liaising with others (e.g., music directors and performers, as well as marketing, catering, facilities, and AV personnel within the college) to ensure smooth delivery and effective realisation of their concept.</li> </ul> <p>This outline will provide the basis of student work throughout the module, as they work towards the preparation and delivery of the performance event. Students will be expected to include the official departmental music ensembles in their event and will be encouraged to participate themselves as performers and/or technicians.</p>			
12.	<b>Learning and teaching strategy:</b> <p>Following some initial supervisor-led workshops, in which they will develop their concept and plan, students will spend most of their time working in their production team group(s) to plan and oversee the final performance event. In addition, there will be at least five critique sessions with the supervisor present at either student production team sessions or other student-led meetings or rehearsals. This practical approach will enable students to learn through hands-on experience, teamwork, reflection, and critique.</p>			
13.	<b>Assessment scheme:</b>			
	<b>(a) Formative assessment scheme</b>			
	<b>(b) Summative assessment scheme</b>			
	<b>Task:</b> <p>Students will design and oversee the delivery of a public performance event that integrates a range of creative arts, including music. Students will be assessed as part of a production team (with each student achieving the same mark) and based on the effectiveness of the final performance event in relation to their creative concept.</p>			
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked
	60%	60-90 minutes	1,2,3,5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
				<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	<b>Task:</b> <p>Each student will be assessed during their supervisor's critique session. Students will not be notified of the particular session in which they will be individually assessed. This encourages the students to work diligently throughout the course.</p>			
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked
	30%	One individual critique based on observation during a production / planning meeting or rehearsal.	1,2,3,5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
				<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module

<p><b>Task:</b> Each student will write a short critical reflection on the final performance event, evaluating its effectiveness in relation to the creative vision.</p>				
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
10%	500 words	1,2,4,5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
<p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>In order to pass the module, the student will be required to achieve <b>a mark of 40+ in the written reflection and either the performance event or the individual critique. In addition, the student will be required to achieve an aggregate mark of 40+ across all module elements</b>, except where compensation applies.</p> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>				
Seen examination				
Unseen examination				
Coursework (no examination)		100%		
14.	<b>Timetabled examination required</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>		
15.	<b>Length of exam</b>			
16.	<b>Learning materials</b>	<p>This module is primarily practical, and any reading will vary depending upon the final performance event and the work undertaken to prepare for this. Tutors will advise the students as to which books, recordings, or creative resources are most helpful for their specific creative aims.</p> <p>Examples of possible learning materials include:</p> <p>Aichele, G. and Walsh, R. (eds.), Screening Scripture: Intertextual Connections Between Scripture and Film, Valley Forge, PA: Trinity Press International, 2002.</p> <p>Bladen, C., et al., Events Management: An Introduction, London: Routledge, 2018.</p> <p>Burr, A.J., Voices for Good Friday: Worship Services with Dramatic Monologue Based on the Gospels, Nashville: Abingdon Press, 2014.</p>		

		<p>Burgess, J., Collaborative Stage Directing: A Guide to Creating and Managing a Positive Theatre Environment, New York: Routledge, 2019.</p> <p>Brewster, K., Fundamentals of Theatrical Design: A Guide to the Basics of Scenic, Costume, and Lighting Design, Allworth Press, 2011.</p> <p>Capell, L., Event Management for Dummies, Chichester: John Wiley &amp; Sons Ltd., 2013.</p> <p>Cox, G., Communities of Practice: Learning in Progressive Ensembles, University of Huddersfield, 2003.</p> <p>Fraser, N., Stage Lighting Design: A Practical Guide, The Crowood Press, Ltd., 1999.</p> <p>Giannachi, G. (ed.), On Directing: Interview with Directors, Faber and Faber Ltd., 1999.</p> <p>Johnson, T.E., Performing the Sacred: Theology and Theatre in Dialogue, Grand Rapids, Michigan: Baker Academic, 2009.</p> <p>Pallin, G., Stage Management: The Essential Handbook, Nick Hern Books, 2010.</p> <p>Pilbrow, R., Stage Lighting Design: The Art, the Craft, the Life, Nick Hern Books, 2008.</p> <p>Siewert, A. (ed.), Drama Team Handbook, Downers Grove: Intervarsity Press, 2003.</p>
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		
17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	10%
	EXAM	
	PRACTICAL	90%
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	7
	The proposed number of scheduled teaching hours:	
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).	30
	Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	
	<b>Independent Study</b> (Time students will be required to complete independent study).	63



	The proposed number of hours a student should complete independent study:	
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<b>Programme(s) using this module:</b>		
<b>Programme code(s)</b>	<b>Programme title(s)</b>	<b>Core/Optional</b>
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Core
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	Core

## TM5305 MUSIC, PHILOSOPHY AND GOD

1.	<b>Module code:</b>	TM5305
2.	<b>Title:</b>	Music, Philosophy and God
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	Semesters 1&2
6.	<b>Module leader:</b>	Christopher Grey
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>This module aims to introduce students to fundamental ideas concerning the nature of music, human understanding of what music is, the creation and role of music in the world, and the vital affinity between music and religion (particularly the Church). It aims to draw together disciplines (music, philosophy, theology) which are often studied in isolation, but which have a very long history together.</p> <p>Working broadly from Classical antiquity to the present day, the module will cover the major ideas and significant figures associated with musical aesthetics. It will draw attention to the fragmentation of knowledge by Enlightenment theories, where a more self-referential understanding of music displaced the complementary ways of studying similar truths (across the disciplines) which had been the case for 1000 years.</p> <p>A key element of the module is the emphasis placed on music's unique and paradoxical capacity to express meanings that are profound, sacred, ineffable or transcendental (frequently used terms), and on the theme of music and God. To this end, students will explore what it means to 'do' music theology, as well as engage in stimulating dialogue in diverse areas such as ethics and human cognition.</p> <p>An educational aim of the module is to prepare students for the kind of interdisciplinary thinking and research which they will encounter at a higher level in the module Christianity and the Arts (level 6). The formative element of assessment aims to build confidence in this respect.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge &amp; Skills</b></p> <p>On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Demonstrate a competent understanding, in broad terms, of the major ideas about music in Western thought from Classical antiquity to the Gothic era. (A5, B1, B5, B12)</li> <li>2. Engage with post-enlightenment notions of musical meaning, and critically evaluate their relative strengths and weaknesses. (A5, B1, B5, B8, B9, B11, B12)</li> <li>3. Show an awareness of the historical empathy between music, philosophy, and theology. (A5, B1, B2, B3, B11, B12)</li> </ol>

	<ol style="list-style-type: none"> <li>4. Evaluate music as a medium for theological knowledge, and correspondingly, theology as a medium for understanding music. (A5, B1, B2, B3, B4, B5, B7, B9, B11, B12)</li> <li>5. Articulate nuanced views and form judgements in respect of ethical/moral considerations and musical texts. (A5, B1, B2, B4, B5, B7, B9, B10, B11, B12)</li> <li>6. Competently present their ideas in written form and verbally. (B12, B13)</li> <li>7. Demonstrate a cultivated approach to musical listening and appreciation. (A3, B1, B2, B4, B10, B11, B12, B14))</li> <li>8. Fluently employ appropriate ICT presentational tools. (B13)</li> </ol>
11.	<p><b>Syllabus:</b></p> <p>The module may draw from, but is not restricted to, the broad areas and specific topics listed below:</p> <ol style="list-style-type: none"> <li>1. <i>Music and divine ideas</i> <ul style="list-style-type: none"> <li>• Plato and music in ancient Classical thought</li> <li>• Music in writings of the Latin and Greek Fathers</li> <li>• The Psalms as proto-liturgical aesthetic expressions</li> <li>• The 'conversion' of the senses in Christian Antiquity</li> <li>• St. Augustine – the first great philosopher of music</li> <li>• Mediaeval theories of musical understanding, the world and the person</li> </ul> </li> <li>2. <i>The advent of the musical 'self'</i> <ul style="list-style-type: none"> <li>• Music, enlightenment thought and the ascendancy of the will</li> <li>• Self-expression and romanticism in the 19<sup>th</sup> century</li> <li>• 'From the horse's mouth' – Composers who wrote about music</li> <li>• The beautiful in music: objectively real, or subjective experience?</li> <li>• Musical meaning, emotion, and 20<sup>th</sup> century voices</li> <li>• The 'good, the bad, and the ugly'—music and morality</li> </ul> </li> <li>3. <i>'Serving the sacred'</i> <ul style="list-style-type: none"> <li>• Transcendence, ineffability, and music as a spiritual 'touchstone'</li> <li>• Complementary relationships between religion and music</li> <li>• Music at the sacred and secular frontiers</li> <li>• Music theology and musical texts</li> <li>• 'Doing theology' with the great works</li> <li>• Music and the liturgy: the conflicting demands of art and faith</li> </ul> </li> </ol>
12.	<p><b>Learning and teaching strategy:</b></p> <p>Classes will often take the form of discussion-based seminars, giving students the forum for responding to readings and musical works themselves. The development of critical judgement, aural attentiveness and communicative skills is key. Some classes will be a more formal lecture or a lecture-seminar blend utilising appropriate audio resources. Assigned reading and preparation for assessment is an ongoing component of the module, and students will be given ample opportunity to discuss their chosen assignments.</p>

	<p>An outline of the course will be published and distributed at the start of each year, and this will list the essential and recommended readings and necessary web-based resources, as well as the assessment tasks. Additionally, the VLE pages for this module will be frequently updated with seminar/lecture notes and interesting adjunct materials e.g. audio files may be placed at any time.</p> <p>Summary of learning and teaching strategies:</p> <ul style="list-style-type: none"> <li>• Seminars and class discussion</li> <li>• Student presentations</li> <li>• Formal lecture or lecture-seminar blend</li> <li>• Small-group discussion (in class and online using VLE)</li> <li>• Guided and assigned reading</li> <li>• Frequent audio excerpts / listening logs</li> </ul>													
13.	<p><b>Assessment scheme:</b></p> <p><b>(a) Formative assessment scheme</b></p> <p>A short practical (verbal) presentation of no more than 15 mins. The student should compare and contrast two musical works, evaluating the degree to which they serve the sacred in complementary ways, or otherwise. The student may employ any appropriate audio/presentation facilities. Content and communicative fluency will be appraised in class by lecturer and peer group.</p>													
	<p><b>(b) Summative assessment scheme</b></p> <div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;"> <p><b>Task:</b></p> <p>One coursework essay, chosen from a selection of titles to be published at the start of the course. A choice is given to allow a student to write about the topic of most interest to them. The titles will reflect the syllabus content and students should demonstrate familiarity with their chosen topic, and handling of appropriate resources.</p> </div> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 15%;">Weighting</th><th style="width: 25%;">Specification e.g. word count / duration / no. of pages</th><th style="width: 15%;">LO mapped to</th><th style="width: 15%;">Anonymously marked</th><th style="width: 30%;">Ethics approval required</th></tr> </thead> <tbody> <tr> <td style="text-align: center;">100%</td><td style="text-align: center;">2,000 words</td><td style="text-align: center;">1,2,3,4,5,6,7,8</td><td style="text-align: center;"> <input checked="" type="checkbox"/> No  <input type="checkbox"/> Yes                 </td><td style="text-align: center;"> <input checked="" type="checkbox"/> No  <input type="checkbox"/> Yes – individual student  <input type="checkbox"/> Yes – group approval  <input type="checkbox"/> Yes – whole module                 </td></tr> </tbody> </table> <p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>▪ 00-34 is considered a fail.</li> <li>▪ 35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>▪ 40-49 is considered a third-class pass</li> <li>▪ 50-59 is considered a lower second-class pass.</li> <li>▪ 60-69 is considered an upper-second-class pass.</li> <li>▪ 70-85 is considered a first-class pass.</li> </ul>				Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	100%	2,000 words	1,2,3,4,5,6,7,8	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required										
100%	2,000 words	1,2,3,4,5,6,7,8	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module										

Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.	
Seen examination	
Unseen examination	
Coursework (no examination)	100%
14. <b>Timetabled examination required</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
15. <b>Length of exam</b>	N/A
16. <b>Learning materials</b>	<p>A full resources list will be published in the course outline each year, to include the following:</p> <ul style="list-style-type: none"> <li>Essential                     <p>Beaudoin, T. (ed). <i>Secular Music and Sacred Theology</i>, Minnesota: Liturgical Press, 2013.</p> <p>Begbie, J., &amp; Guthrie, S. R. (eds). <i>Resonant Witness: Conversations Between Music and Theology</i>. Grand Rapids, MI: W.B. Eerdmans, 2011.</p> <p>Bertoglio, C. <i>Reforming Music: Music and the Religious Reformations of the Sixteenth Century</i>. Berlin/Boston: De Gruyter, 2017.</p> <p>Blackwell, A. L. <i>The Sacred in Music</i>. Louisville: Westminster John Knox Press, 1999.</p> <p>Brown, D., and Hopps, G. <i>The Extravagance of Music</i>. London: Palgrave Macmillan, 2018.</p> <p>Harrison, C. <i>On Music, Sense, Affect and Voice</i>. London: T&amp;T Clark, 2019.</p> <p>Heaney, M.L. <i>Music as Theology: What Music Has to Say about the Word</i>. Princeton: Princeton Theological Monographs, 2012.</p> <p>McMillan, J. 'Faith in Music'. BBC Sounds podcasts, first broadcast 2021.</p> <p>Scruton, R. <i>The Aesthetics of Music</i>. London: OUP, 1999.</p> </li> <li>Recommended                     <p>Begbie, J. <i>Resounding Truth: Christian Wisdom in the World of Music</i>, Grand Rapids, MI: Baker Academic, 2008.</p> <p>Budd, M. <i>Music and the Emotions: The Philosophical Theories</i>. Routledge: London, 1992.</p> <p>Faulkner, Q. <i>Wiser Than Despair: The Evolution of Ideas in the Relationship of Music and the Christian Church</i>. Westport, CT: Greenwood Press, 2012</p> <p>Kivy, P. <i>New Essays on Musical Understanding</i>. New York: OUP, 2001.</p> <p>Langer, S.K. <i>Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art</i>. Cambridge, MA: Harvard University Press, 3rd Revised Edition, 1990.</p> <p>Matravers, D. <i>Art and Emotion</i>. Oxford: Oxford University Press, 1998.</p> </li> </ul>

		<p>McKinnon, J. <i>Music in Early Christian Literature</i>. Cambridge: Cambridge University Press, 1987.</p> <p>Schueller, H. M. <i>The Idea of Music</i>. Kalamazoo, MI: Western Michigan University, 1988.</p> <p>Scruton, R. <i>Understanding Music: Philosophy and Interpretation</i>. London: Continuum Int. Publishing Group, 2009.</p> <p>Stone-Davis, F. J. <i>Musical Beauty: Negotiating the Boundary Between Subject and Object</i>. Eugene, Oregon: Cascade Books, 2011.</p> <p>The VLE will be populated with relevant shorter resources (articles, web-based, audio materials).</p>
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		
17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	N/A
	PRACTICAL	N/A
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicate the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	22
	The proposed number of scheduled teaching hours:	
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).	
	Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	
	<b>Independent Study</b> (Time students will be required to complete independent study).	78
	The proposed number of hours a student should complete independent study:	

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	Core
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	Core

600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Core
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	Core
600V773	BA (Hons) Theology & Worship Studies – new programme	Optional
600V774	Dip HE Theology & Worship Studies – new programme	Optional

## CM5400 FIRST STUDY PERFORMANCE 2

1.	<b>Module code:</b>	CM5400
2.	<b>Title:</b>	First Study Performance 2
3.	<b>Credit points:</b>	20
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	Semesters 1&2
6.	<b>Module leader:</b>	Christopher Grey
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>This skills-based module builds on the foundations of First Study Performance 1 and provides a generous credit allocation for the continuing development of the student's individual practical abilities, undertaken through one-to-one (instrumental or vocal) tutorials and individual study. Confidence building and skill acquisition remain core aims. The module will continue to equip all students in their technical proficiency, to explore interpretative approaches to the music being studied, to draw on a broad repertoire and range of musical styles and genres appropriate to the instrument/voice being studied, and to engage these skills and other matters of musical performance within church and secular settings.</p> <p>At this level, the module will challenge students more intentionally, in both technical and creative development. Through one-to-one interaction with an instrumental/vocal tutor, students will be given tailored resources and a planned course of study, leading to assessment which takes the form of a summative performance at the end of the year. It is expected that students progressing to the BA (Hons) will follow the same 1<sup>st</sup> Study, thus continuing their sustained and intensive focus on instrumental or vocal performance over three years. The module will continue to provide a solid personal basis for students to participate in various ensembles/choirs on the Theology and Music programme.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge &amp; Skills</b></p> <p>On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Show a developing/increased sense of interpretive awareness and stylistic performance. (A3, B1, B2, B4, B6, B9)</li> <li>2. Present a highly secure, confident individual performance. (A3, B6)</li> <li>3. Demonstrate a level of technical proficiency commensurate with this stage of study. (A3, B4, B6)</li> <li>4. Show good general musicianship and creativity in performance. (A3, B6)</li> <li>5. Give a sense of repertoire choice which negotiates the balance between challenge and security. (B1, B2, B6, B9)</li> <li>6. Show an emergent awareness of audience expectations. (B1, B2, B6, B8)</li> <li>7. Organise their own learning, use information and computer technology to communicate and/or to access material and information. (B11, B13)</li> </ol>



11.	<b>Syllabus:</b>  Work through the year may include the following: <ul style="list-style-type: none"> <li>• Technical proficiency: scales, exercises and studies set as appropriate in order to develop the technical facility and work towards correcting weak areas.</li> <li>• Sight reading skills: emphasis is placed upon students being able to accurately realise printed scores, lead sheets, charts etc.</li> <li>• The study of standard repertoire, genres and styles for a particular instrument, and elements of improvisation as needed.</li> <li>• General performance musicianship and sensitivity of interpretation working in detail on material to be used for assessment</li> <li>• Building a confident performance.</li> <li>• Continuing to explore aspects of instrumental/vocal pedagogy, performance and the church.</li> </ul>				
12.	<b>Learning and teaching strategy:</b>  At the beginning of the year, all students will spend time with their First Study instrumental/vocal tutor to discuss their individual performance needs and areas for development. The tutor will assess the student's level of ability and will give advice as to the best course of development and focus of study for the year. The tutor and student will agree on the proposed course of study that will best fit the student's needs, and this will be frequently reviewed during the course. All students will receive 22 individual lessons.				
13.	<b>Assessment scheme:</b>				
	<b>(a) Formative assessment scheme</b>  Opportunities will be given for informal performance practice. This may take the form of short lunchtime concerts, items in chapel services or similar. Audiences would typically be small and supportive, and the aim is confidence-building. Students are encouraged to pursue a limited range of performance opportunities outside of the programme and college environment.				
	<b>(b) Summative assessment scheme</b>				
	<b>Task:</b>  At the end of the module, students perform in an individual examination/recital, meeting the specific time guidelines and benchmark level criteria set out for the Theology and Creative Musicianship programme. It is expected that students will perform to a level of Grade 6 or above of any recognised practical examination board (or equivalent standard), playing/singing for 10-15 minutes.  The present narrative articulates the basic performance criteria set out for the Theology and Creative Musicianship level 5 programme, but it should be noted that additional guidelines and analogous practical examination criteria are also provided to performance students at the start of this module. (See documents First Study Information and Recital Guidelines). These documents are commensurate with, and expand upon the LST common spine mark scheme, applying it specifically to the performance setting.				
	Weighting	Specification e.g. word count /	LO mapped to	Anonymously marked	Ethics approval required

		duration / no. of pages			
	100%	10-15 minutes	1-6	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
<p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>					
		Seen examination	100% Individual performance		
		Unseen examination	N/A		
		Coursework (no examination)	N/A		
14.	<b>Timetabled examination required</b>		Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>		
15.	<b>Length of exam</b>		Schedule according to student numbers		
16.	<b>Learning materials</b>		<ul style="list-style-type: none"> <li>Essential</li> </ul> <p>Tutors will advise the students on what to read, which resources are useful for technical and interpretive development on specific instruments, and which materials are most helpful for training others and dealing with the principles, problems and general pedagogy of performance. Tutors will suggest relevant recordings for study.</p> <ul style="list-style-type: none"> <li>Recommended</li> </ul> <p>Green, L. <i>How Popular Musicians Learn: A Way Ahead for Music Education</i>. Abingdon: Routledge, 2016.            Rink, J. (ed.), <i>Musical Performance: A Guide to Understanding</i>, Cambridge: Cambridge University Press, 2002.            Rink, J. <i>The Practice of Performance: Studies in Musical Interpretation</i>. Cambridge: CUP, 2008.            Williamson, A. <i>Musical Excellence: Strategies and Techniques to Enhance Performance</i>, Oxford: OUP, 2004.</p>		
<p>Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):</p>					
17.	<b>UNISTATS - assessment</b>				

	Please indicate summary of the following assessment types #:	
	COURSEWORK	N/A
	EXAM	100% Practical performance examination
	PRACTICAL	N/A
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicate the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).  The proposed number of scheduled teaching hours:	22
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).  Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	
	<b>Independent Study</b> (Time students will be required to complete independent study).  The proposed number of hours a student should complete independent study:	178

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	First Study Option
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	First Study Option

## CM5401 FIRST STUDY MUSIC PRODUCTION 2

1.	<b>Module code:</b>	CM5401
2.	<b>Title:</b>	First Study Music Production 2
3.	<b>Credit points:</b>	20
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	Semesters 1&2
6.	<b>Module leader:</b>	Steve Thompson
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>  To build intermediate skills in Music Production, including: <ul style="list-style-type: none"> <li>• Recording and mixing techniques</li> <li>• Audio mastering basics</li> <li>• Compositional techniques</li> <li>• Developing wider understanding of a range of musical genres</li> <li>• More advanced techniques in video synchronisation</li> </ul>	
10.	<b>Learning outcomes:</b>  <b>Knowledge &amp; Skills</b> On successful completion of this module, the student will be able to: <ol style="list-style-type: none"> <li>1. Demonstrate an awareness of standard approaches to arranging and composition. (A3)</li> <li>2. Demonstrate an intermediate knowledge of, and skills in using, DAW software, including tools for enhancing the recording process. (A3, B6, B7, B13)</li> <li>3. Facilitate live recordings. (B7, B9, B13)</li> <li>4. Create well-balanced studio recordings. (B2, B6, B7, B9, B13)</li> <li>5. Produce stereo recordings using live and software instruments. (B2, B6, B7, B9, B13)</li> </ol>	
11.	<b>Syllabus:</b>  Topics such as the following will be covered: <ul style="list-style-type: none"> <li>• Collaborative composition</li> <li>• Arranging for orchestral instruments (using DAW plug-ins)</li> <li>• Project management skills</li> <li>• Promotion and marketing</li> <li>• Improvisational skills</li> <li>• Synthesizer programming and sound design</li> </ul>	
12.	<b>Learning and teaching strategy:</b> <ul style="list-style-type: none"> <li>• Practical workshops using digital and electronic resources in both studio and live music environments.</li> <li>• Regular tutorials to advise on student projects.</li> </ul>	

	<ul style="list-style-type: none"> <li>Engagement with critical listening across a range of musical styles.</li> </ul>			
13.	<b>Assessment scheme:</b>			
	<b>(a) Formative assessment scheme</b>			
	Regular recording assignments with lecturer feedback in class and tutorials			
	<b>(b) Summative assessment scheme</b>			
	<b>Task:</b> Portfolio of recorded material			
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked
	90%	3 recorded works of 3-5 minutes each	1,2,3,4,5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
				<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	<b>Task:</b> Written description of the music arranging process for one work			
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked
	10%	500 words	1,2	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
				<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	<b>The marking scale is as follows:</b> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>In order to pass the module, the student will be required to achieve a <b>mark of 40+ in the portfolio and an aggregate mark of 40+ across all module elements</b>, except where compensation applies.</p> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>			
	Seen examination	0%		
	Unseen examination	0%		
	Coursework (no examination)	100%		

14.	<b>Timetabled examination required</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
15.	<b>Length of exam</b>	n/a
16.	<b>Learning materials</b>	<ul style="list-style-type: none"> <li>Recommended</li> </ul> <p>Russ, M. (2008). Sound Synthesis and Sampling. 3rd edition. Abington, Oxo: Focal Press.</p> <p>Truesdale, C. (2007). Mastering Digital Audio Production: The Professional Music Workflow with Mac OS® X. Indianapolis, Indiana: Wiley Publishing Inc.</p>
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		
17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	.....%
	PRACTICAL	.....%
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	
	The proposed number of scheduled teaching hours:	20
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).	
	Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	40
	<b>Independent Study</b> (Time students will be required to complete independent study).	140
	The proposed number of hours a student should complete independent study:	

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	Optional

## Level 5 Optional Modules

(for first teaching 2023-24)

## CM5706 REHEARSAL SKILLS A

1.	<b>Module code:</b>	CM5706
2.	<b>Title:</b>	Rehearsal Skills A
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	Semester 1
6.	<b>Module leader:</b>	Steve Thompson
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>This module will equip the student with a range of skills for leading and playing in a band/ensemble. The module will enable the student to run successful rehearsals for band including vocals. It will also enable the student to produce basic arrangements for contemporary band. These skills will be useful across a range of contexts, both within the church and beyond.</p> <p>For students on the Theology and Worship Studies programme, their learning in this module will be applied to a worship context.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge &amp; Skills</b></p> <p>On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Demonstrate basic skills in leading a music group rehearsal. (B2, B5, B6, B7, B10, B14)</li> <li>2. Demonstrate a basic understanding of instrumental function and roles including a working knowledge of the rhythm section. (A3, B6)</li> <li>3. Display critical and analytical listening skills and vocabulary to articulate musical ideas. (A3, B1, B2, B6, B11, B12)</li> <li>4. Demonstrate competence in arranging music for instruments and voice. (A3, B6)</li> <li>5. Display good organisational and planning skills for rehearsals. (B11, B14)</li> </ol>
11.	<b>Syllabus:</b>	<p>Topics such as the following will be covered:</p> <ul style="list-style-type: none"> <li>• Working with a rhythm section</li> <li>• How to direct an ensemble effectively</li> <li>• Instrumental knowledge</li> <li>• Time management in a rehearsal context</li> <li>• Working with PA systems</li> <li>• Arranging music for contemporary band</li> <li>• Working with lead sheets and chord charts</li> </ul>
12.	<b>Learning and teaching strategy:</b>	



	<ul style="list-style-type: none"><li>• Live band workshops</li><li>• Masterclass tuition on instrumental &amp; directing techniques</li><li>• Group work</li><li>• Individual study</li></ul>																					
13.	<b>Assessment scheme:</b>																					
	<b>(a) Formative assessment scheme</b>  Student assignments including planning rehearsals and arranging repertoire for live band. Lecturers provide feedback in class.																					
	<b>(b) Summative assessment scheme</b>  <table><tr><td colspan="5"><b>Task:</b> Direct a rehearsal including vocal and instrumental textures</td></tr><tr><td>Weighting</td><td>Specification e.g. word count / duration / no. of pages</td><td>LO mapped to</td><td>Anonymously marked</td><td>Ethics approval required</td></tr><tr><td>100%</td><td>10-15 minutes</td><td>1,2,3,4,5</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module</td></tr></table> <b>The marking scale is as follows:</b> <ul style="list-style-type: none"><li>▪ 00-34 is considered a fail.</li><li>▪ 35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li><li>▪ 40-49 is considered a third-class pass</li><li>▪ 50-59 is considered a lower second-class pass.</li><li>▪ 60-69 is considered an upper-second-class pass.</li><li>▪ 70-85 is considered a first-class pass.</li></ul> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p> <table><tr><td>Seen examination</td><td>100%</td></tr><tr><td>Unseen examination</td><td>0%</td></tr><tr><td>Coursework (no examination)</td><td>0%</td></tr></table>	<b>Task:</b> Direct a rehearsal including vocal and instrumental textures					Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	100%	10-15 minutes	1,2,3,4,5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module	Seen examination	100%	Unseen examination	0%	Coursework (no examination)	0%
<b>Task:</b> Direct a rehearsal including vocal and instrumental textures																						
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required																		
100%	10-15 minutes	1,2,3,4,5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module																		
Seen examination	100%																					
Unseen examination	0%																					
Coursework (no examination)	0%																					
14.	<b>Timetabled examination required</b>	Yes																				
15.	<b>Length of exam</b>	10-15 minutes per student																				
16.	<b>Learning materials</b>  <ul style="list-style-type: none"><li>• Recommended</li></ul>	Owsinski, B, The Mixing Engineer’s Handbook (4th Edition), Burbank, CA: Bobby Owsinski Group; 2013																				

	<ul style="list-style-type: none"> <li>Online Resources</li> </ul>	<p>Rash, R, A Guidebook for Fantastic Worship Rehearsals, Kindle Edition, 2012</p> <p><a href="https://www.dk-mba.com/blog/band-practice-tips">https://www.dk-mba.com/blog/band-practice-tips</a></p> <p><a href="https://pirate.com/en/blog/rehearsal-tips/band-rehearsal-strategies/">https://pirate.com/en/blog/rehearsal-tips/band-rehearsal-strategies/</a></p>														
<p>Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):</p>																
17.	<p><b>UNISTATS - assessment</b></p> <p>Please indicate summary of the following assessment types #:</p> <table border="1"> <tr> <td>COURSEWORK</td> <td>0%</td> </tr> <tr> <td>EXAM</td> <td>0%</td> </tr> <tr> <td>PRACTICAL</td> <td>100%</td> </tr> </table>		COURSEWORK	0%	EXAM	0%	PRACTICAL	100%								
COURSEWORK	0%															
EXAM	0%															
PRACTICAL	100%															
18.	<p><b>UNISTATS – learning and teaching</b></p> <p>Please indicate the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).</p> <table border="1"> <tr> <td>Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).</td> <td>20</td> </tr> <tr> <td colspan="2">The proposed number of scheduled teaching hours:</td> </tr> <tr> <td><b>Placement Activity</b> (e.g. placement, work based learning or year abroad).</td> <td></td> </tr> <tr> <td colspan="2">Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):</td> </tr> <tr> <td><b>Assessment</b> - proposed number of hours for the assessments:</td> <td>20</td> </tr> <tr> <td><b>Independent Study</b> (Time students will be required to complete independent study).</td> <td>60</td> </tr> <tr> <td colspan="2">The proposed number of hours a student should complete independent study:</td> </tr> </table>		Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	20	The proposed number of scheduled teaching hours:		<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).		Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):		<b>Assessment</b> - proposed number of hours for the assessments:	20	<b>Independent Study</b> (Time students will be required to complete independent study).	60	The proposed number of hours a student should complete independent study:	
Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	20															
The proposed number of scheduled teaching hours:																
<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).																
Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):																
<b>Assessment</b> - proposed number of hours for the assessments:	20															
<b>Independent Study</b> (Time students will be required to complete independent study).	60															
The proposed number of hours a student should complete independent study:																

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V773	BA (Hons) Theology & Worship Studies – new programme	Optional
600V774	Dip HE Theology & Worship Studies – new programme	Optional

## CM5707 SEQUENCING AND ARRANGING A

1.	<b>Module code:</b>	CM5707
2.	<b>Title:</b>	Sequencing and Arranging A
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	Semester 1
6.	<b>Module leader:</b>	Steve Thompson
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	<p>Students who have taken any of the following modules will not be permitted to take this module:</p> <ul style="list-style-type: none"> <li>• First Study Music Production 1</li> <li>• First Study Music Production 2</li> </ul> <p>Students taking Sequencing and Arranging A will not be permitted to take Sequencing and Arranging B</p>
9.	<b>Aims:</b>	<p>This module aims to provide students with:</p> <ul style="list-style-type: none"> <li>• The primary theoretical understanding of MIDI and audio and its integration into modern sequencing and arranging practices</li> <li>• Understanding and confidence in the production and manipulation of MIDI and audio content for a wide range of popular music genres</li> <li>• Essential technical skills in all aspects of creative audio manipulation within a Digital Audio Workstation (DAW)</li> <li>• Key elements such as chord progressions, structure, harmony, and melody, to develop confidence and skill in composition and arranging for popular music</li> <li>• Understanding of film music synchronisation</li> </ul> <p>For students on the Theology and Worship Studies programme, their learning in this module will be applied to a worship context.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge &amp; Skills</b></p> <p>On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Describe technical DAW processes. (B6, B12, B13)</li> <li>2. Evaluate the outcomes of a computerised sequenced project. (B2, B4, B11, B13)</li> <li>3. Display awareness of instrumental roles within a musical arrangement. (A3, B1, B6)</li> <li>4. Manage the process of a sequenced music arrangement. (A3, B6, B7, B9, B11, B13, B14)</li> <li>5. Produce an original piece of music using DAW Software. (B6, B7, B10, B13)</li> <li>6. Compose and set music to a short video clip. (B6, B7, B13)</li> </ol>
11.	<b>Syllabus:</b>	<p>Topics such as the following will be covered:</p>

	<ul style="list-style-type: none"><li>• Music composition, arranging, sequencing, and editing using DAW Software</li><li>• Orchestral music arrangements using MIDI</li><li>• Foundational sound design using multiple soft instruments and samplers</li><li>• Creating musical arrangements in various stylistic genres</li><li>• Foundational composing, arranging, and sequencing music for movie</li><li>• Video &amp; Music synchronisation</li></ul>																														
12.	<p><b>Learning and teaching strategy:</b></p> <p>These sessions will explore musical arranging and computerised sequencing techniques used in popular and contemporary music. Students will be given a range of short practical tasks to work on in class with one-to-one support provided by the lecturer. Through regular tutorials the tutor will provide advice on student projects. Student-led work will involve creating and listening to music, researching, and completing coursework and assignments</p>																														
13.	<p><b>Assessment scheme:</b></p> <p><b>(g) Formative assessment scheme</b></p> <p>Students will complete a portfolio of tasks through the course of the module, including short music arranging and sequencing exercises, and will receive regular feedback from the tutor.</p>																														
	<p><b>(h) Summative assessment scheme</b></p> <table><tr><td colspan="5"><b>Task:</b> Produce one original composition, setting the music to a video clip</td></tr><tr><td>Weighting</td><td>Specification e.g. word count / duration / no. of pages</td><td>LO mapped to</td><td>Anonymously marked</td><td>Ethics approval required</td></tr><tr><td>80%</td><td>2-3 minutes</td><td>3,4,5,6</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module</td></tr><tr><td colspan="5"><b>Task:</b> Written description of workflow</td></tr><tr><td>Weighting</td><td>Specification e.g. word count / duration / no. of pages</td><td>LO mapped to</td><td>Anonymously marked</td><td>Ethics approval required</td></tr><tr><td>20%</td><td>750 words</td><td>1.2,3,4</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module</td></tr></table> <p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"><li>▪ 00-34 is considered a fail.</li><li>▪ 35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li><li>▪ 40-49 is considered a third-class pass</li><li>▪ 50-59 is considered a lower second-class pass.</li><li>▪ 60-69 is considered an upper-second-class pass.</li><li>▪ 70-85 is considered a first-class pass.</li></ul>	<b>Task:</b> Produce one original composition, setting the music to a video clip					Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	80%	2-3 minutes	3,4,5,6	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module	<b>Task:</b> Written description of workflow					Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	20%	750 words	1.2,3,4	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
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80%	2-3 minutes	3,4,5,6	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module																											
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Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required																											
20%	750 words	1.2,3,4	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module																											

<p>In order to pass the module, the student will be required to achieve a mark of 40+ <b>in each module element</b> except where compensation applies (if appropriate).</p> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>	
Seen examination	0%
Unseen examination	0%
Coursework (no examination)	100%
14. <b>Timetabled examination required</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
15. <b>Length of exam</b>	n/a
16. <b>Learning materials</b>	<ul style="list-style-type: none"> <li>Essential <p>Nahmani, D. (2013). <i>Apple Pro Training Series: Logic Pro X</i>. San Francisco: Peachpit.</p> <p>Newhouse, B. (2020). <i>Creative Strategies in Film Scoring</i> Hal Leonard LLC</p> </li> <li>Recommended <p>Duffell, D. (2005). <i>Making Music with Samples</i>. San Francisco: Backbeat Books.</p> <p>Menasché, E. (2009). <i>The Desktop Studio, The Second Edition: A Guide to Personal Computers and Audio Production</i>. Milwaukee: Hal Leonard Corporation.</p> <p>Perricone, J. (2000). <i>Melody in Songwriting: Tools and Techniques for Writing Hit Songs</i>. Boston: Berklee Press.</p> <p>Russ, M. (2008). <i>Sound Synthesis and Sampling</i>. 3<sup>rd</sup> edition. Abington, Oxo: Focal Press.</p> <p>Online resources:</p> <p><a href="https://midi.org/">https://midi.org/</a></p> <p><a href="https://www.soundonsound.com/">https://www.soundonsound.com/</a></p> <p><a href="https://www.musictheory.net/">https://www.musictheory.net/</a></p> <p><a href="https://www.musicradar.com/electronicmusician">https://www.musicradar.com/electronicmusician</a></p> <p><a href="https://hookpad.hooktheory.com/">https://hookpad.hooktheory.com/</a></p> <p><a href="https://www.seventhstring.com/">https://www.seventhstring.com/</a></p> </li> </ul>

Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):

17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	.....%
	PRACTICAL	.....%
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicate the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	22
	The proposed number of scheduled teaching hours:	
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).	
	Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	
	<b>Independent Study</b> (Time students will be required to complete independent study).	78
	The proposed number of hours a student should complete independent study:	

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V773	BA (Hons) Theology & Worship Studies – new programme	Optional
600V774	Dip HE Theology & Worship Studies – new programme	Optional

## TM5701 ENSEMBLE SKILLS A

1.	<b>Module code:</b>	TM5701
2.	<b>Title:</b>	Ensemble Skills A
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	Semesters 1&2
6.	<b>Module leader:</b>	Rebecca Uberoi
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	Students who take Ensemble Skills A are not permitted to take Ensemble Skills B
9.	<b>Aims:</b>	<p>The aim of this module is to give students greater opportunity to develop their ensemble performing skills through the following: repertoire of a demanding level in worship and/or mission contexts; addressing ensemble issues in performance; interpretation issues; stylistic issues; improvisation, sight reading and memorisation skill development; correction of technical problems; and development of critical skills in self and peer-critique.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Demonstrate a competent awareness and knowledge of ensemble performing. (A3)</li> </ol> <p><b>Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>2. Perform a range of music to a competent level, as part of an ensemble. (B1, B6, B10, B11, B12, B14)</li> <li>3. Select, and prepare for performance, repertoire that is suited to a worship, concert, and/or mission context. (B1, B6, B9, B11, B13, B14)</li> <li>4. Organise, communicate, and apply their own learning effectively, use information and technology to access and divulge information, and engage creatively in problem solving independently and in a team. (B11, B13, B14)</li> </ol>
11.	<b>Syllabus:</b>	<p>In consultation with their supervisor, students will, develop an overview of the details of their ensemble work for the year. This outline will provide the basis of the end of year exam and students will be expected to demonstrate their development in the stated areas. The outline will be agreed by the module leader. Ensembles can work exclusively in a specific musical genre (for example a classical chamber ensemble, a jazz combo, a rock group), or they can work in a variety of styles. Flexibility is encouraged. Areas such as the following could be covered:</p> <ul style="list-style-type: none"> <li>• Performing as an ensemble in a mission context.</li> <li>• Putting together an ensemble programme suitable for public worship.</li> <li>• Technical or music development – to improve facility in specific areas of ensemble.</li> </ul>

	<ul style="list-style-type: none"> <li>Development of repertoire awareness and programming.</li> </ul>			
12.	<b>Learning and teaching strategy:</b>  Students will spend most of their time working in ensemble as agreed with their supervisor. In addition, there will be at least five critique sessions with the supervisor present at the ensemble rehearsals.			
13.	<b>Assessment scheme:</b>			
	<b>(a) Formative assessment scheme</b>			
	<b>(b) Summative assessment scheme</b>			
	<b>Task:</b> Supervisor critique session: Individual students will be assessed during their supervisor's critique session. Students will not be notified of the particular session in which they will be individually assessed. This encourages the students to work diligently throughout the course.			
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked
	40%	One critique session	1,2,3,4	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
				<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	<b>Task:</b> Public ensemble performance: One end of module ensemble performance exam, as if in either a concert, worship, or a mission context. This will be a public performance and students will be assessed as part of an ensemble.			
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked
	60%	15-20 minutes	1,2,3,4	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
				<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	<b>The marking scale is as follows:</b> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul>			
	In order to pass the module, the student will be required to achieve <b>an aggregate mark of 40+ across all module elements</b> , except where compensation applies.			



Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.	
Seen examination	60%
Unseen examination	.....%
Coursework (no examination)	40%
14. <b>Timetabled examination required</b>	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
15. <b>Length of exam</b>	15-20 minutes
16. <b>Learning materials</b>	<p>This module is primarily practical and repertoire based. Any reading for this module will vary depending upon the instrument/voice used within the ensemble. Supervisors will advise the students as to which books, recordings or musical resources are most helpful for specific ensemble issues.</p> <p>Examples of possible learning materials include:</p> <p>Cox, Graham, Communities of Practice: Learning in Progressive Ensembles, University of Huddersfield: 2003 Rutherford, P., The Vocal Jazz Ensemble, Hal Leonard Publishing Corporation: 2007.</p>
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):	
17. <b>UNISTATS - assessment</b>	
Please indicate summary of the following assessment types #:	
COURSEWORK	.....%
EXAM	.....%
PRACTICAL	100%
18. <b>UNISTATS – learning and teaching</b>	
Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	5
The proposed number of scheduled teaching hours:	
<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).	
Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
<b>Assessment</b> - proposed number of hours for the assessments:	40
<b>Independent Study</b> (Time students will be required to complete independent study).	55

	The proposed number of hours a student should complete independent study:	
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<b>Programme(s) using this module:</b>		
<b>Programme code(s)</b>	<b>Programme title(s)</b>	<b>Core/Optional</b>
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	Optional
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V773	BA (Hons) Theology & Worship Studies – new programme	Optional
600V774	Dip HE Theology & Worship Studies – new programme	Optional

## TM5702 ETHNOMUSICOLOGY A

1.	<b>Module code:</b>	TM5702
2.	<b>Title:</b>	Ethnomusicology A
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	Semester 1
6.	<b>Module leader:</b>	Rebecca Uberoi
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	Pre-requisite	
	Programme restrictions	
	Level restrictions	
	Other restrictions or requirements	Students who have taken Ethnomusicology A will not be permitted to take Ethnomusicology B
9.	<b>Aims:</b>	<p>This module will enable students to develop a critical understanding of music in its cultural context, analyse basic ethnomusicological principles, and develop skills to aid the study and/or practice of musical worship in a range of cultures.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge &amp; Skills</b></p> <p>On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Demonstrate an understanding of Christian music as it relates to its cultural contexts. (A3, A4, A5, B2, B4)</li> <li>2. Apply ethnomusicological method to critically reflect on key elements in the music of a particular ethnic group or country, utilising musical recordings and/or scores. (A3, A5, B1, B2)</li> <li>3. Analyse key principles of ethnomusicology as they relate to musical worship. (A3, A5, B2, B3, B5, B7, B8)</li> <li>4. Demonstrate an informed appreciation for music from diverse contexts, showing respect and care for people and musical forms that may be under-represented in musical worship, and thereby growing personally and spiritually as an individual, as a musician, and in relation to others. (A3, B4, B10)</li> <li>5. Organise, communicate, and apply their own learning effectively, use information and computer technology to access and divulge information, and engage creatively in problem solving. (B9, B11, B12, B13, B14)</li> </ol>
11.	<b>Syllabus:</b>	<p>Topics such as the following will be covered:</p> <ul style="list-style-type: none"> <li>• principles and practice of ethnomusicology</li> <li>• field techniques involved in ethnomusicology</li> <li>• issues arising in music and cross-cultural mission</li> <li>• musical contextualisation</li> <li>• issues related to multi-cultural worship</li> <li>• agency, power, and postcolonialism</li> <li>• world church repertoire</li> </ul>

	<ul style="list-style-type: none"> <li>case studies</li> </ul>																
12.	<p><b>Learning and teaching strategy:</b></p> <p>Students will be engaged in a variety of teaching and learning activities including lectures, seminars, workshops, musical listening, and independent study.</p>																
13.	<p><b>Assessment scheme:</b></p> <p><b>(a) Formative assessment scheme</b></p>																
	<p><b>(b) Summative assessment scheme</b></p> <div style="border: 1px solid black; padding: 5px; margin: 5px 0;"> <p><b>Task:</b> A 2,500-word project, which should also contain musical examples. The project will involve the student in studying the music of a specific culture and considering how it relates to the development of the church in that setting. The student will choose the focus of their project under the guidance of the tutor, thus providing the student with an opportunity to study an area of specific personal interest. The open nature of this assessment enables the student to research in such a way that material studied may have wider application later in life.</p> </div> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 15%;">Weighting</th><th style="width: 25%;">Specification e.g. word count / duration / no. of pages</th><th style="width: 15%;">LO mapped to</th><th style="width: 15%;">Anonymously marked</th><th style="width: 30%;">Ethics approval required</th></tr> </thead> <tbody> <tr> <td>100%</td><td>2,500 words</td><td>1,2,3,4,5</td><td> <input checked="" type="checkbox"/> No  <input type="checkbox"/> Yes                 </td><td> <input checked="" type="checkbox"/> No  <input type="checkbox"/> Yes – individual student  <input type="checkbox"/> Yes – group approval  <input type="checkbox"/> Yes – whole module                 </td></tr> </tbody> </table> <p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 40%;">Seen examination</td><td></td></tr> <tr> <td>Unseen examination</td><td></td></tr> <tr> <td>Coursework (no examination)</td><td>100%</td></tr> </table>	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	100%	2,500 words	1,2,3,4,5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module	Seen examination		Unseen examination		Coursework (no examination)	100%
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required													
100%	2,500 words	1,2,3,4,5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module													
Seen examination																	
Unseen examination																	
Coursework (no examination)	100%																
14.	<p><b>Timetabled examination required</b></p> <p>Yes <input type="checkbox"/> No <input checked="" type="checkbox"/></p>																
15.	<p><b>Length of exam</b></p>																
16.	<p><b>Learning materials</b></p>																

	<ul style="list-style-type: none"> <li>• Essential</li> </ul>	<p>Ingalls, Monique M., Reigersberg, Muriel Swijghuisen, and Sherinian, Zoe C. (eds.), <i>Making Congregational Music Local in Christian Communities Worldwide</i>, London: Routledge, 2018.</p> <p>Krabil, J., F. Fortunato, R. Harris and B Schrag, <i>Worship and Mission for the Global Church: Ethnodoxology Handbook</i>, Pasadena: William Carey Press, 2013.</p> <p>Reily, Suzel Ana and Dueck, Jonathan (eds.), <i>The Oxford Handbook of Music and World Christianities</i>, Oxford University Press, 2016.</p> <p>Rice, Timothy, <i>Ethnomusicology: A Very Short Introduction</i>, Oxford University Press, 2014.</p> <p>Titon, J.T. (ed.), <i>Worlds of Music: An Introduction to the Music of the World's Peoples</i>, 4th edn., New York: Schirmer, 2002.</p>
	<ul style="list-style-type: none"> <li>• Recommended</li> </ul>	<p>Balonek, Michael T., "You Can Use That in the Church?" <i>Musical Contextualization and the Sinhala Church</i>, Master's Thesis, Bethel University, February 2009.</p> <p>Barz, G. and T. Cooley, <i>Shadows in the Field</i>, Oxford: OUP, 1997.</p> <p>Black, Kathy, <i>Culturally-Conscious Worship</i>, St Louis, Missouri: Chalice Press, 2000.</p> <p>Bohlman, Philip V., <i>World Music: A Very Short Introduction</i>, Oxford University Press, 2002.</p> <p>Corbitt, J.N., <i>The Sound of the Harvest: Music's mission in Church &amp; Culture</i>, Grand Rapids: Baker Books, 1998.</p> <p>DeNora, Tia, <i>Music in Everyday Life</i>, Cambridge University Press, 2000.</p> <p>Fortunato, F., Neely, P., Binneman, C., (eds), <i>All the World is Singing: Glorifying God Through The Worship Music of the Nations</i>, Milton Keynes: Authentic, 2006.</p> <p>Hawn, C., <i>Gather into One: Praying and Singing Globally</i>, Grand Rapids: Eerdmans, 2003.</p> <p>Hawn, C., <i>One Bread, One Body</i>, Bethesda: Alban Institute, 2003.</p> <p>King, Roberta, <i>Music in the Life of the African Church</i>, Baylor University Press, 2008.</p> <p>Marti, Gerardo, <i>Worship Across the Racial Divide: Religious Music and the Multiracial Congregation</i>, Oxford University Press, 2012.</p> <p>Merriam, A., <i>The Anthropology of Music</i>, Chicago: North Western Univ., 1971.</p> <p>Nettl, B., <i>The Study of Ethnomusicology: Thirty-Three Discussions</i>, University of Illinois Press, 2015.</p> <p>Nettl, Bruno and Bohlman, Philip V. (eds.), <i>Comparative Musicology and Anthropology of Music: Essays on the History of Ethnomusicology</i>, University of Chicago Press, 1991.</p>

		<p>Nketia, J.H. Kwabena, The Music of Africa, London: Victor Gollancz Ltd., 1975.</p> <p>Norman, H. Joy, The Bhajan: Christian Devotional Music in the Indian Diaspora, Cambridgeshire: Melrose Books, 2008.</p> <p>Schrag, Brian, Creating Local Arts Together: A Manual to Help Communities Reach their Kingdom Goals, Pasadena, CA: William Carey Library, 2013.</p> <p>Stone, Ruth M. (ed.), The Garland Handbook of African Music, New York: Routledge, 2008.</p> <p>Turino, Thomas, Music as Social Life: The Politics of Participation, University of Chicago Press, 2008.</p> <p>Wade, Bonnie C., Thinking Musically: Experiencing Music, Expressing Culture, Oxford University Press, 2004.</p>						
<p>Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):</p>								
17.	<b>UNISTATS - assessment</b>							
	Please indicate summary of the following assessment types:							
	COURSEWORK	100%						
	EXAM							
	PRACTICAL							
18.	<b>UNISTATS – learning and teaching</b>							
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).							
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).						20	
	The proposed number of scheduled teaching hours:							
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).							
	Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):							
	<b>Assessment</b> - proposed number of hours for the assessments:						20	
	<b>Independent Study</b> (Time students will be required to complete independent study).						60	
	The proposed number of hours a student should complete independent study:							
19.	<b>Module run (NB These should be set up four years in advance):</b>							
	Academic year	Term	Part of term	Start date	End date	Max student numbers	Campus	Franchise partner
	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A

	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
20.	<b>Timetabling information:</b>							
	(a) Please indicate which teaching activities will be offered in this module*:							
	LECTURE (LEC)				YES/NO – N/A			
	SEMINAR (SEM)				YES/NO – N/A			
	LABORATORY (LAB)				YES/NO – N/A			
	WORKSHOP (WRK)				YES/NO – N/A			
	(b) Timetabled				YES/NO – N/A			
	(c) Student centrally allocated				YES/NO – N/A			

<b>Programme(s) using this module:</b>		
<b>Programme code(s)</b>	<b>Programme title(s)</b>	<b>Core/Optional</b>
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	Optional
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V773	BA (Hons) Theology & Worship Studies – new programme	Optional
600V774	Dip HE Theology & Worship Studies – new programme	Optional

## CM5703 SONGWRITING A

1.	<b>Module code:</b>	CM5703
2.	<b>Title:</b>	Songwriting A
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	Intensive
6.	<b>Module leader:</b>	Geraldine Luce
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>To equip students with an in-depth understanding and practical experience in lyric-writing, form, musical structure, melody, and harmony. To give students a practical and more developed understanding of the song recording process for their own song compositions. To enable students to critique established songs as well as their own and their peers' compositions.</p> <p>For students on the Theology and Worship Studies programme, their learning in this module will be applied to a worship context.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Demonstrate a good understanding of the process of songwriting (for example, show an understanding of lyrics, rhyme, imagery, and musical construction of a song). (A3)</li> </ol> <p><b>Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>2. Communicate their song as a score (for example, a lead sheet, chord chart or piano score). (B6, B7, B11, B12, B13)</li> <li>3. Critique songs constructively and show how their song has developed through critique. (B1, B2, B4, B5, B7, B8, B9, B10, B11)</li> <li>4. Compose their own songs, incorporating key features of contemporary songs, with skill and understanding. (B6, B7, B9, B11)</li> <li>5. Show competent understanding, critical awareness, and practical skills in live and sequenced recording of songs. (B6, B7, B11, B12, B13, B14)</li> <li>6. Submit a song for publication and public performance in their chosen context. (B6, B11, B12, B13)</li> </ol>
11.	<b>Syllabus:</b>	<p>Areas such as the following will be covered:</p> <ul style="list-style-type: none"> <li>• Lyric writing</li> <li>• Melody writing and harmonic vocabulary</li> </ul>



	<ul style="list-style-type: none"> <li>• Lyric, melodic and harmonic prosody</li> <li>• Analysis of good practice in repertoire</li> <li>• Developing good practice in scores and lead sheet presentation</li> <li>• Working with development through critique</li> <li>• Masterclass with practitioners</li> <li>• Recording a demo</li> <li>• Sequencing as part of the composition process</li> <li>• Journal reflection</li> <li>• Public performance of at least one song from portfolio</li> </ul>			
12.	<b>Learning and teaching strategy:</b>  A variety of teaching and learning methods are used including lectures, masterclasses, groupwork, individual demos, and tutorials. Coursework is framed within an ongoing opportunity for critique and re-writing throughout the course.			
13.	<b>Assessment scheme:</b>			
	<b>(a) Formative assessment scheme</b>			
	<b>(b) Summative assessment scheme</b>			
	<b>Task:</b> Students to submit one song for performance at a mid-point of duration of the module. This song to normally be performed and recorded in the context of a live performance (such as a gig, concert or chapel service)			
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked
	25%	1 song, lasting approximately 3-5 minutes	1,4,5,6	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
				<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	<b>Task:</b> In addition to the song produced for live performance, students are to submit recordings of 2 additional original songs selected by the student from songs they have composed throughout the course.			
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked
	50%	2 songs	1,4,5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
				<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	<b>Task:</b> All songs should be presented as a lead sheet or with piano scores (or alternatively, for students on the Theology and Creative Musicianship or Theology and Worship Studies programme, as chord charts).			

Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
15%	Lead sheet, piano score or chord chart for all 3 songs	2,4,6	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
<b>Task:</b> The written report for two of the submitted songs (200 words each) will explain the inspiration for each song and how it was developed through critique.				
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
10%	400 words	1,3	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
<b>The marking scale is as follows:</b> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>In order to pass the module, the student will be required to achieve a mark of 40+ in each of the written report, scores, and at least one of the songwriting tasks. Additionally, students will be required to achieve an aggregate mark of 40+ across all module elements, except where compensation applies.</p> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>				
Seen examination		25%		
Unseen examination		.....%		
Coursework (no examination)		75%		
14.	<b>Timetabled examination required</b>	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>		
15.	<b>Length of exam</b>	3-5 minutes per student		
16.	<b>Learning materials</b>	<ul style="list-style-type: none"> <li>Essential</li> </ul> Baloché, P., God Songs, Lindale: Lead Worship, 2004. Cope, D., Writing Wrongs in Writing Songs, ArtistPro, 2008 Joel Payne, Sam Hargreaves, How To Write Worship Songs, (Grove Books 2019)		

	<ul style="list-style-type: none"> <li>Recommended</li> </ul>	<p>Webb, J., Tunesmith: Inside the Art of Songwriting, London: Hyperion, 1999.</p> <p>Baker, D., Arranging and Composing, Van Nuys, CA: Alfred Publishing Co, 1985.</p> <p>Brian Wren, Praying Twice: The Music and Words of Congregational Song, (Westminster John Knox Press 2000)</p> <p>Cacavas, J., The Art of Writing Music, Van Nuys, CA: Alfred Publishing Co, 1993.</p> <p>Citron, S., Songwriting, London: Hodder and Stoughton, 1989.</p> <p>Darlington, S. (ed.), Composing Music for Worship, Norwich: Canterbury Press, 2003.</p> <p>Davis, S., and Leonard, Hal, Successful Lyric Writing: A Step by Step Course and Workbook, Milwaukee:1994.</p> <p>Grove, D., Modern Harmonic Relationships Part 1, Van Nuys, CA: Alfred Publishing Co, 1985.</p> <p>Huber, D., Writing Music for Hit Songs, NY: Prentice Hall, 1996.</p> <p>Lloyd, T., Music in Sequence, London: Musonix, 1991.</p> <p>Page, N., And Now Let's Move into a Time of Nonsense: Why Worship Song are Failing the Church, Carlisle: Authentic Media, 2004.</p>
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		
17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	75%
	EXAM	
	PRACTICAL	25%
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	22
	The proposed number of scheduled teaching hours:	
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).	
	Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	40

	<p><b>Independent Study</b> (Time students will be required to complete independent study).</p> <p>The proposed number of hours a student should complete independent study:</p>	38
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<b>Programme(s) using this module:</b>		
<b>Programme code(s)</b>	<b>Programme title(s)</b>	<b>Core/Optional</b>
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	Optional
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V773	BA (Hons) Theology & Worship Studies – new programme	Optional
600V774	Dip HE Theology & Worship Studies – new programme	Optional

## WS5704 YOUTH AND WORSHIP A

1.	<b>Module code:</b>	WS5704
2.	<b>Title:</b>	Youth and Worship A
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	Intensive
6.	<b>Module leader:</b>	Rebecca Uberoi
7.	<b>Accredited by:</b>	
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	Students who take Youth and Worship A are not permitted to take Youth and Worship B.
9.	<b>Aims:</b>  This module will help students to: <ul style="list-style-type: none"> <li>• recognise the cultural context for Western European contemporary youth worship.</li> <li>• engage with theological and pastoral issues surrounding young people and worship.</li> <li>• critically evaluate worship resources and events aimed at teenagers.</li> <li>• plan and deliver effective and creative worship services for young people.</li> <li>• understand the issues related to the integration of young people within 'adult' church worship.</li> </ul>	
10.	<b>Learning outcomes:</b>  <b>Knowledge</b> On successful completion of this module, the student will be able to: <ol style="list-style-type: none"> <li>1. Identify the cultural context of contemporary youth worship. (A4)</li> <li>2. Demonstrate an understanding of youth spirituality and stages of faith. (A2)</li> </ol> <b>Skills</b> On successful completion of this module, the student will be able to: <ol style="list-style-type: none"> <li>3. Plan and critically evaluate acts of worship appropriate for young people, with reference to contextual issues (for example, cultural, spiritual, historical) and engaging a range of views. (B1, B2, B3, B5, B7, B8, B9, B11, B12, B13)</li> <li>4. Organise, communicate, and apply their own learning effectively, use information and technology to access and divulge information, and engage creatively in problem solving independently and in a team. (B11, B13, B14)</li> </ol>	
11.	<b>Syllabus:</b>  Topics such as the following will be covered: <ul style="list-style-type: none"> <li>• Cultural and historical backgrounds to youth and worship</li> <li>• Youth spirituality and stages of faith</li> <li>• Creative, participative worship</li> <li>• Contemplative youth ministry</li> <li>• Case studies of prominent youth movements</li> <li>• Music and youth worship</li> </ul>	

	<ul style="list-style-type: none"> <li>Youth in 'adult' church.</li> </ul>			
12.	<b>Learning and teaching strategy:</b>  This course will be taught through a variety of teaching and learning methods including lectures, seminars, worship labs, and critiques of current resources and practices.			
13.	<b>Assessment scheme:</b>			
	<b>(a) Formative assessment scheme</b>			
	<b>(b) Summative assessment scheme</b>			
	<b>Task:</b> A 3,000-word summative project on worship with discussion on how to engage a particular group of young people in worship. This project could relate to youth and worship events such as a youth service, integration with an adult service, missional engagement within a youth context, or another approach. Students will outline key values, discuss how values can be put into practice, and include draft service orders with critical evaluation.			
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked
	100%	3,000 words	1,2,3,4	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
				<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	<b>The marking scale is as follows:</b> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>In order to pass the module, the student is required to achieve a mark of 40+ in each module element, except where compensation applies (if appropriate) or if the learning outcomes are met by the achievement of a 40+ mark in another module element.</p> <p>Therefore, please delete the statement which <b>does not</b> apply to this module:</p> <ol style="list-style-type: none"> <li>In order to pass the module, the student will be required to achieve a mark of 40+ <b>in each module element</b> except where compensation applies (if appropriate).</li> <li><del>In order to pass the module, the student will be required to achieve an aggregate mark of 40+ across all module elements, except where compensation applies.</del></li> </ol> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>			

	Seen examination	.....%
	Unseen examination	.....%
	Coursework (no examination)	100%
	14. <b>Timetabled examination required</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
15.	<b>Length of exam</b>	
16.	<b>Learning materials</b>	<ul style="list-style-type: none"> <li>Essential <p>Collins-Mayo, Sylvia, Bob Mayo, Sally Nash with Christopher Cocksworth, The Faith of Generation Y, London, Church House Publishing 2010</p> <p>Bridger, Francis, Children Finding Faith: Exploring a Child's Response to God, Bletchley, Scripture Union, 2000</p> </li> <li>Recommended <p>Baker, Jenny, Heart Soul Mind Strength: 50 Creative Worship Ideas for Youth Groups, Lion Hudson Plc 2008</p> <p>Baker, Jonny and Doug Gay, Alternative Worship, London, SPCK 2003</p> <p>Collins-Mayo, Sylvia, Pink Dandelion (Eds) Religion and Youth, Farnham: Ashgate, 2010</p> <p>Creasy Dean, Kenda, Almost Christian, New York, Oxford University Press 2010</p> <p>Flannagan, Andy, Distinctive Worship: How a new generation connects with God, Spring Harvest 2005</p> <p>Gardner, J., Mend the Gap, Leicester: IVP 2008</p> <p>Hillborn, David and Matt Bird, God and the Generations, Carlisle, Paternoster, 2002</p> <p>Kimball, Dan and Lewin, Lilly Sacred Space: A Hands on Guide to Creating Multi-sensory worship Experiences for Youth Ministry Zondervan 2005</p> <p>Kimball, Dan Emerging Worship: Creating worship gatherings for a new generation, Zondervan 2004</p> <p>Pilavachi, Mike and Craig Borlase, For the Audience of One: The Soul Survivor Guide to Worship, Hodder and Stoughton, 1999</p> </li> </ul>

		<p>Pimlott, J &amp; Niall Pimlott, Youth Work After Christendom, Milton Keynes, Paternoster, 2008</p> <p>Pierson, Mark, The Art of Curating Worship, Minneapolis, Sparkhouse, 2010</p> <p>Savage, Sara, Sylvia Collins-Mayo, Bob Mayo with Graham Cray, Making Sense of Generation Y, London, Church House Publishing, 2006</p> <p>Sweet, Leonard, Post-modern Pilgrims: First Century Passion for the 21st Century World, B&amp;H 2000</p> <p>Ward, Pete, Worship and Youth Culture: A Guide to Making Services Radical and Relevant, Marshall Pickering 1993</p> <p>Ward, Pete, Growing Up Evangelical, London, SPCK, 1996</p> <p>John H Westerhoff III, Will Our Children Find Faith, New York, Moorehouse Publishing, 2012</p> <p>Yaconelli, Mark, Contemplative Youth Ministry, London, SPCK, 2006</p> <p>Yaconelli, Mark, Growing Souls: Experiments in Contemplative Youth Ministry, London, SPCK, 2007</p>
<p>Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):</p>		
17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	.....%
	PRACTICAL	.....%
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	
	The proposed number of scheduled teaching hours:	20
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).	
	Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	20



	<p><b>Independent Study</b> (Time students will be required to complete independent study).</p> <p>The proposed number of hours a student should complete independent study:</p>	60

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	Optional
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V773	BA (Hons) Theology & Worship Studies – new programme	Optional
600V774	Dip HE Theology & Worship Studies – new programme	Optional

## WS5705 MULTIMEDIA AND MULTISENSORY WORSHIP A

1.	<b>Module code:</b>	WS5705
2.	<b>Title:</b>	Multimedia and Multisensory Worship A
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	Intensive
6.	<b>Module leader:</b>	Rebecca Uberoi
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	Students on the Worship Curation pathway of the Theology and Worship Studies programme are not permitted to take this module.  Students who take this module are not permitted to take Multimedia and Multisensory Worship B.
9.	<b>Aims:</b>	<p>This module aims to:</p> <ul style="list-style-type: none"> <li>equip students with skills and understanding in creating, planning, and leading multimedia and multisensory resources for Christian worship.</li> <li>explore the variety of learning styles, spiritual temperaments and devotional traditions which can be engaged within gathered worship.</li> <li>enable students to reflect theologically and critically on the use of technology and creativity within Christian worship services.</li> </ul>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>Demonstrate an informed understanding of how visuals, words, actions, and sounds can be combined to create worship resources and experiences. (A4)</li> <li>Demonstrate an integration of pastoral and biblical considerations within this kind of worship. (A1, A2)</li> </ol> <p><b>Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>Demonstrate the ability to put multimedia and/or multisensory resources together and create a presentation for inclusion in an act of worship. (B2, B7, B9, B11)</li> <li>Critically appraise these resources with reference to pastoral and biblical considerations and engaging a range of views. (B1, B2, B3, B5, B8, B11, B12, B13)</li> <li>Organise, communicate, and apply their own learning effectively, use information and technology to access and divulge information, and engage creatively in problem solving independently and in a team. (B11, B13, B9, B14)</li> </ol>
11.	<b>Syllabus:</b>	

	<p>Areas such as the following will be covered:</p> <ul style="list-style-type: none"> <li>• Biblical, theological, and historical perspective on technology, the senses and visual arts</li> <li>• Using technology to produce multimedia worship resources</li> <li>• Examples of multi-sensory worship from different traditions</li> <li>• Fundamental principles and skills for creating multisensory content</li> <li>• Recent developments in creative technology and their impact on spirituality</li> <li>• Using and introducing varied media within in a service</li> </ul>																							
12.	<p><b>Learning and teaching strategy:</b></p> <p>Learning will take place in taught lectures, workshops, and small groups critiquing each other's presentations. Students will be encouraged to work individually as well as collaboratively on their own multi-media presentation.</p>																							
13.	<p><b>Assessment scheme:</b></p> <p><b>(a) Formative assessment scheme</b></p>																							
	<p><b>(b) Summative assessment scheme</b></p> <div> <p><b>Task:</b> Each student will produce an original multimedia and/or multisensory presentation of 5-8 minutes for use in an act of worship.</p> <table> <tr> <th>Weighting</th><th>Specification e.g. word count / duration / no. of pages</th><th>LO mapped to</th><th>Anonymously marked</th><th>Ethics approval required</th></tr> <tr> <td>60%</td><td>5-8 minutes</td><td>1,2,3,5</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module</td></tr> </table> <p><b>Task:</b> A 1000-word description of how and why the presentation could be used, including biblical and pastoral considerations</p> <table> <tr> <th>Weighting</th><th>Specification e.g. word count / duration / no. of pages</th><th>LO mapped to</th><th>Anonymously marked</th><th>Ethics approval required</th></tr> <tr> <td>40%</td><td>1000 words</td><td>1,2,4,5</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module</td></tr> </table> <p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>▪ 00-34 is considered a fail.</li> <li>▪ 35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>▪ 40-49 is considered a third-class pass</li> <li>▪ 50-59 is considered a lower second-class pass.</li> </ul> </div>				Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	60%	5-8 minutes	1,2,3,5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	40%	1000 words	1,2,4,5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required																				
60%	5-8 minutes	1,2,3,5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module																				
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required																				
40%	1000 words	1,2,4,5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module																				

<ul style="list-style-type: none"> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>In order to pass the module, the student will be required to achieve <b>a mark of 40+ in the practical assessment task and an aggregate mark of 40+ across both assessment tasks</b>, except where compensation applies.</p> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>							
	<table> <tr> <td>Seen examination</td><td>.....%</td></tr> <tr> <td>Unseen examination</td><td>.....%</td></tr> <tr> <td>Coursework (no examination)</td><td>100%</td></tr> </table>	Seen examination	.....%	Unseen examination	.....%	Coursework (no examination)	100%
Seen examination	.....%						
Unseen examination	.....%						
Coursework (no examination)	100%						
14.	<b>Timetabled examination required</b> Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>						
15.	<b>Length of exam</b> .....hours						
16.	<b>Learning materials</b> <ul style="list-style-type: none"> <li>Essential           <p>Berger, Theresa, @Worship, Liturgical Practices in Digital Worlds, Abingdon, Routledge, 2018</p> <p>Campbell, Heidi A (ed), Religion in Quarantine: The Future of Religion in a Post-Pandemic World, Digital Religion Publications ebook, 2020</p> <p>Campbell, Heidi A (ed), The Distanced Church: Reflections on Doing Church Online, Digital Religion Publications ebook, 2020</p> <p>Hipps, Shane, The Hidden Power of Electronic Culture, Grand Rapids, Zondervan 2006</p> <p>Kim, Jay Y, Analog Church, Downers Grove IVP, 2020</p> <p>LeFever, Marlene, Learning Styles, Eastbourne, Kingsway, 1998.</p> <p>Schultze, J, High-tech Worship?: Using Presentational Technologies Wisely, Quentin Baker Publishing Group 2004</p> <p>Sweet, Leonard, Postmodern Pilgrims: First Century Passion for the 21st Century World, (Nashville, B&amp;H 2000)</p> <p>Woods, Robert; Schultze, Quentin J. Understanding Evangelical Media: The Changing Face of Christian Communication, Downers Grove, IVP, 2009</p> </li> <li>Recommended           <p>'Church After Google', Princeton Theological Review, Vol XVII, No 2, 2010</p> <p>Baker, Jonny and Gay, Doug, Alternative Worship, London, SPCK 2003</p> <p>Dyrness, Wililam A, Visual Faith: Art, theology and worship in dialogue Baker Academic 2001</p> <p>Hartman, Bob, Telling the Bible, Monarch Books, 2006</p> <p>Hipps, Shane, Flickering Pixels, Grand Rapids, Zondervan, 2009</p> </li> </ul>						

		<p>Kimball, Dan and Lewin, Lilly Sacred Space, Grand Rapids, Zondervan 2005</p> <p>Kimball, Dan, Emerging Worship, Grand Rapids, Zondervan 2004</p> <p>Kress, Gunther, Reading Images: The Grammar of Visual Design, Routledge 2006</p> <p>Lacey, Rob, Are we getting through? A resource book for creative communication Silver Fish 1999</p> <p>Pierson, Mark, The Art of Curating Worship, Minneapolis, Sparkhouse 2010</p> <p>Sample, Tex The Spectacle of Worship in a Wired World, Abingdon Press 1998</p> <p>Shepherd, Jackie, Beyond the OHP : Using technology in worship, Paternoster 2002</p> <p>Sweet, Leonard, Postmodern Pilgrims: First Century Passion for the 21st Century World, (Nashville, B&amp;H 2000)</p> <p>Thomas, Gary, Sacred Pathways, Grand Rapids, Zondervan, 201</p> <p>White, Susan J, Christian Worship and Technological Change, Abingdon Press 1995</p>
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		
17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	.....%
	PRACTICAL	.....%
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	
	The proposed number of scheduled teaching hours:	20
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).	
	Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	20
	<b>Independent Study</b> (Time students will be required to complete independent study).	
	The proposed number of hours a student should complete independent study:	60

Programme(s) using this module:

Programme code(s)	Programme title(s)	Core/Optional
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	Optional
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V773	BA (Hons) Theology & Worship Studies – new programme	Optional
600V774	Dip HE Theology & Worship Studies – new programme	Optional

## WS5503 CORPORATE WORSHIP STUDIES

1.	<b>Module code:</b>	WS5503
2.	<b>Title:</b>	Corporate Worship Studies
3.	<b>Credit points:</b>	20
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	Semester 2
6.	<b>Module leader:</b>	Geraldine Luce
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>This module will develop the students' ability to understand the processes and practice of planning and leading worship in a number of different contexts and church traditions by:</p> <ul style="list-style-type: none"> <li>Looking at the worship practices of a number of different church traditions and applying the understanding gained.</li> <li>Enabling students to understand the rationale behind the diversity of approaches, and ways of integrating different styles and traditions.</li> <li>Enabling students to gain understanding of the problems and opportunities faced by worship leaders and in turn enabling them to prepare and lead worship in a variety of liturgical and free-church contexts.</li> </ul>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b></p> <p>On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>Compare and contrast key elements in the understanding of worship development and different traditions, as they apply to specific problems and situations in worship &amp; music ministry. (A4)</li> <li>Effectively identify an issue facing church worship leaders today and describe different solutions to it. (A2, A4)</li> <li>Demonstrate an understanding of converging and different worship streams. (A4)</li> </ol> <p><b>Skills</b></p> <p>On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>Competently design, prepare and lead sung worship collaboratively. (B6, B7, B10, B11, B14)</li> <li>Effectively and sensitively converge different worship styles and traditions within an act of gathered worship. (B7, B9, B11)</li> <li>Organise, communicate, and apply their own learning effectively, use information and computer technology to access and divulge information, and engage creatively in problem solving individually and in a team. (B9, B11, B12, B13, B14)</li> </ol>
11.	<b>Syllabus:</b>	

	<p>Areas such as the following will be covered:</p> <ul style="list-style-type: none"><li>• Study and practice of different worshipping traditions (for example, Taize, Pentecostal, 'Hillsong')</li><li>• Integrating different musical styles within an act of worship (for example Hymnody, Rock, Classical)</li><li>• Practical study of the principles related to the preparation of worship</li><li>• Working in teams to plan gathered worship (for example, for LST Chapel)</li><li>• Music semiotics as a tool for understanding music's meanings and effects</li><li>• Peer-led worship labs (for example, 'on the spot'/spontaneous demos)</li><li>• Exploration of song theme and genre for gathered worship, including potentially underused genres (for example, songs reflecting intercultural, justice and mercy, and sadness and sorrow themes).</li><li>• Critical evaluation and reflection on worship planning and delivery</li></ul>																				
12.	<p><b>Learning and teaching strategy:</b></p> <p>This module is a combination of theory and practice. Teaching and learning will be framed in the context of lectures, seminars, preparing for and leading at LST Chapel services, workshops, and in-class worship labs.</p>																				
13.	<p><b>Assessment scheme:</b></p> <p><b>(a) Formative assessment scheme</b></p> <p>Formative assessment of practical worship leading and planning skills as students collaboratively prepare and lead corporate worship gatherings (for example in LST Chapel) during the course. Along with group peer-critique, students will receive developmental feedforward in discussion with the tutor.</p> <p><b>(b) Summative assessment scheme</b></p> <table><tr><td colspan="5"><b>Task:</b> Students will collaboratively prepare and lead sung worship for a minimum of two corporate worship gatherings throughout the course.</td></tr><tr><td>Weighting</td><td>Specification e.g. word count / duration / no. of pages</td><td>LO mapped to</td><td>Anonymously marked</td><td>Ethics approval required</td></tr><tr><td><i>This is a pass/fail element and does not contribute to the final grade.</i></td><td><i>Collaboratively prepare and lead sung worship for two corporate worship gatherings</i></td><td>3,4,5,6</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module</td></tr></table> <p><b>Task:</b> One essay that will integrate the subject matter in corporate worship studies, demonstrating understanding, problem solving, and application.</p> <table><tr><td>Weighting</td><td>Specification e.g. word count /</td><td>LO mapped to</td><td>Anonymously marked</td><td>Ethics approval required</td></tr></table>	<b>Task:</b> Students will collaboratively prepare and lead sung worship for a minimum of two corporate worship gatherings throughout the course.					Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	<i>This is a pass/fail element and does not contribute to the final grade.</i>	<i>Collaboratively prepare and lead sung worship for two corporate worship gatherings</i>	3,4,5,6	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module	Weighting	Specification e.g. word count /	LO mapped to	Anonymously marked	Ethics approval required
<b>Task:</b> Students will collaboratively prepare and lead sung worship for a minimum of two corporate worship gatherings throughout the course.																					
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required																	
<i>This is a pass/fail element and does not contribute to the final grade.</i>	<i>Collaboratively prepare and lead sung worship for two corporate worship gatherings</i>	3,4,5,6	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module																	
Weighting	Specification e.g. word count /	LO mapped to	Anonymously marked	Ethics approval required																	



	duration / no. of pages			
100%	3000 words	1,2,3,5,6	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
<p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>In order to pass the module, the student will be required to achieve <b>a pass in the worship leading task and a mark of 40+ in the essay</b>, except where compensation applies.</p> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>				
Seen examination		.....%		
Unseen examination		.....%		
Coursework (no examination)		100%		
14.	<b>Timetabled examination required</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>		
15.	<b>Length of exam</b>			
16.	<b>Learning materials</b>	<ul style="list-style-type: none"> <li>Essential (Core Reading) <ul style="list-style-type: none"> <li>Engle, P. and P. Basden (eds.), Exploring the Worship Spectrum, Grand Rapids: Zondervan, 2004.</li> <li>Plantinga, C. and S.A. Rozeboom, Discerning the Spirits: A Guide to Thinking About Worship Today, Grand Rapids: Eerdmans, 2003.</li> <li>Webber, R, Planning Blended Worship: The Creative Mixture of Old and New, Nashville, TN: Abingdon Press, 1998.</li> <li>Cherry, C., The Music Architect: Blueprints for Engaging Worshippers in Song, Grand Rapids: Baker, 2016.</li> </ul> </li> <li>Recommended <ul style="list-style-type: none"> <li>Baker, J. and D. Gay, Alternative Worship, London: SPCK, 2003.</li> <li>Dearborn, T. and S. Coll (ed.), Worship at the Next Level Grand Rapids: Baker, 2004.</li> <li>Dix, D. The Shape of the Liturgy, London: A &amp; C Black, 1993.</li> <li>Ellis, C., Gathering: Theology and Spirituality of Worship in Free Church Tradition, London: SCM, 2004.</li> <li>Fenwick, J., Worship in Transition: The twentieth century liturgical Movement, Edinburgh: T&amp;T Clark, 1995.</li> </ul> </li> </ul>		

		<p>Kauflin, Bob., <i>Worship Matters: Leading Others to Encounter the Greatness of God</i>, Crossway Books, 2009</p> <p>Greenslade, P <i>Worship in the Best of Both Worlds: Explorations in Ancient-Future Worship</i>, Milton Keynes: Paternoster, 2009</p> <p>Kimball, D., <i>Emerging Worship</i>, Grand Rapids: Zondervan, 2004.</p> <p>Leach, J., <i>Leading Worship that Connects</i>, London: Lynx, 1999.</p> <p>Rognlien, B., <i>Experiential Worship</i>, Colorado Springs: NavPress, 2005.</p> <p>Senn, F., <i>Christian Liturgy</i>, Minneapolis: Augsburg/Fortress, 1997.</p> <p>Stackhouse, I., <i>The Gospel Driven Church</i>, Carlisle: Paternoster, 2004.</p> <p>Townley, C., <i>Designing Worship Teams</i>, Nashville: Abingdon, 2002.</p> <p>Towns, E., <i>Putting an End to Worship Wars</i>, Nashville: Broadman/Holman, 1997.</p> <p>Various, <i>Grove Worship Series</i>, Cambridge Grove Books, 1995-present.</p> <p>Webber, R., <i>Ancient-Future Faith</i>, Grand Rapids: Baker, 1999.</p> <p>Webber, R., <i>The Complete Library of Christian Worship</i>, Vol. 3, Peabody: Hendrickson, 1993.</p> <p>Further reading will be provided by the tutor(s), focussed on specific class topics.</p>
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		
17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	.....%
	PRACTICAL	.....%
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	22
	The proposed number of scheduled teaching hours:	
	<b>Placement Activity</b> (e.g. placement, work-based learning or year abroad).	18
	Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	

	<b>Assessment</b> - proposed number of hours for the assessments:	25
	<b>Independent Study</b> (Time students will be required to complete independent study).  The proposed number of hours a student should complete independent study:	135

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	Optional
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V773	BA (Hons) Theology & Worship Studies – new programme	Core
600V774	Dip HE Theology & Worship Studies – new programme	Core

## WS5504 CONGREGATIONAL WORSHIP STUDIES: THEORY AND METHOD

1.	<b>Module code:</b>	WS5504
2.	<b>Title:</b>	Congregational Worship Studies: Theory and Method
3.	<b>Credit points:</b>	20
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	Semesters 1&2
6.	<b>Module leader:</b>	Rebecca Uberoi
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>This module will introduce students to the study of congregations, equipping them with some foundational theoretical and methodological tools for thinking about congregational worship. Students will engage in field-based research and present the results of that research.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge &amp; Skills</b></p> <p>On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Demonstrate an awareness of, and ability to apply, some foundational theoretical and methodological issues in studying congregations, drawing on theological, liturgical, musicological, and anthropological approaches. (A2, A5, B2, B3, B7, B9, B11, B12)</li> <li>2. Articulate and analyse intersections between theology, liturgy, music, and the wider arts. (A2, A3, A4, B1, B2, B3, B7, B11, B12)</li> <li>3. Identify and analyse a range of issues associated with corporate worship, including theological, liturgical, pastoral, contextual, musical, and/or practical. (A2, A3, A4, B1, B2, B3, B7, B11, B12)</li> <li>4. Demonstrate competency in critically reflecting on corporate acts of worship. (B2, B7, B9, B11, B12)</li> <li>5. Critically engage with a range of views. (B5, B8)</li> <li>6. Demonstrate skills in conducting, analysing, and presenting field-based research. (B2, B7, B11, B12, B13)</li> <li>7. Organise, communicate, and apply their own learning effectively, use information and computer technology to access and divulge information, and engage critically in problem solving. (B9, B11, B13)</li> </ol>
11.	<b>Syllabus:</b>	<p>Topics such as the following will be covered:</p> <ul style="list-style-type: none"> <li>• Introduction to ethnography</li> <li>• Ethnography in congregational studies</li> <li>• Ethnographic methods, such as participant-observation, fieldnotes, and analysis</li> <li>• Ethnographic writing</li> <li>• Discussing ethnographies of congregations</li> </ul>

	<ul style="list-style-type: none"> <li>Issues in liturgical theology and practice</li> <li>Analysing intersections: music, arts, theology, worship</li> </ul>																							
12.	<b>Learning and teaching strategy:</b>  Teaching will take the form of lectures and seminars, with additional support provided through tutorials. The student will engage in field research, through attending and observing church services, and will reflect on their fieldwork experience both individually and through discussion in class. Guided reading will inform the reflection on the services attended.																							
13.	<b>Assessment scheme:</b> <b>(e) Formative assessment scheme</b>  1. Each student will undertake a short fieldwork exercise and report back on their experience in class, where they will receive formative feedback from the tutor. 2. Each student will deliver a short class presentation on one assigned reading and will receive feedback from the tutor on their understanding of the reading.																							
	<b>(f) Summative assessment scheme</b>  <div> <b>Task:</b>                      Each student will attend at least 3 services of Christian worship in order to observe and write fieldnotes. The essay task (below) requires students to draw on their fieldwork observations.                 </div> <table> <tr> <th>Weighting</th><th>Specification e.g. word count / duration / no. of pages</th><th>LO mapped to</th><th>Anonymously marked</th><th>Ethics approval required</th></tr> <tr> <td>Pass/Fail</td><td>Fieldwork observations and fieldnotes of at least 3 worship services.</td><td>1,4,6, 7</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module</td></tr> </table> <div> <b>Task:</b>                      A 3,000-word essay including ethnographic analysis of three services of Christian worship. Fieldwork observations should be drawn into conversation with relevant scholarly, theological, and liturgical perspectives. Each student will develop the focus and title of their essay in consultation with the tutor.                 </div> <table> <tr> <th>Weighting</th><th>Specification e.g. word count / duration / no. of pages</th><th>LO mapped to</th><th>Anonymously marked</th><th>Ethics approval required</th></tr> <tr> <td>100%</td><td>3,000</td><td>1,2,3,4,5,6,7</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module</td></tr> </table> <div> <b>The marking scale is as follows:</b>   <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> </ul> </div>				Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	Pass/Fail	Fieldwork observations and fieldnotes of at least 3 worship services.	1,4,6, 7	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	100%	3,000	1,2,3,4,5,6,7	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required																				
Pass/Fail	Fieldwork observations and fieldnotes of at least 3 worship services.	1,4,6, 7	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module																				
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required																				
100%	3,000	1,2,3,4,5,6,7	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module																				

<ul style="list-style-type: none"> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>In order to pass the module, the student will be required to <b>pass the fieldwork task and achieve a mark of 40+ for the essay</b>, except where compensation applies.</p> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>	
Seen examination	.....%
Unseen examination	.....%
Coursework (no examination)	100%
14. <b>Timetabled examination required</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
15. <b>Length of exam</b>	.....hours
16. <b>Learning materials</b>	<ul style="list-style-type: none"> <li>Essential                             <p>Cameron, H. et al (eds.), <i>Studying Local Churches: A Handbook</i>, London: SCM Press, 2005.</p> <p>Hammersley, Martyn and Paul Atkinson, <i>Ethnography: Principles in Practice</i>, London: Routledge, 1995.</p> <p>Mall, Andrew, Engelhardt, Jeffers and Ingalls, Monique M. (eds.), <i>Studying Congregational Music: Key Issues, Methods, and Historical Perspectives</i>, Abingdon: Routledge, 2021.</p> <p>McGann, Mary, <i>Exploring Music as Worship and Theology: Research in Liturgical Practice</i>, Collegeville, Minnesota: The Liturgical Press, 2002.</p> <p>Ward, Pete, <i>Perspectives on Ecclesiology and Ethnography</i>, William B. Eerdmans, 2011.</p> </li> <li>Recommended                             <p>Ammerman, Nancy et al. (eds.), <i>Studying Congregations: A New Handbook</i>, Nashville: Abingdon Press, 1998.</p> <p>Barz, Gregory and Cooley, Timothy, <i>Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology</i>, Oxford University Press, 1997.</p> <p>Basden, Paul (ed.), <i>Exploring the Worship Spectrum</i>, Grand Rapids, Michigan: Zondervan, 2004.</p> <p>Butticci, Annalisa, <i>African Pentecostals in Catholic Europe: The Politics of Presence in the Twenty-First Century</i>, Cambridge, Massachusetts: Harvard University Press, 2016.</p> <p>Cannell, Fenella (ed.), <i>The Anthropology of Christianity</i>, Durham: Duke University Press, 2006.</p> <p>Emerson, Robert M., Fretz, Rachel I. and Shaw, Linda L. <i>Writing Ethnographic Fieldnotes</i>, Second edition, University of Chicago Press, 2011.</p> </li> </ul>

		<p>Forrester, Duncan B. and Doug Gay (eds.), <i>Worship and Liturgy in Context: Studies and Case Studies in Theology and Practice</i>, London: SCM Press, 2009.</p> <p>Ingalls, M., C. Landau and T. Wagner, <i>Christian Congregational Music: Performance, Identity and Experience</i>, Farnham: Ashgate, 2013.</p> <p>Ingalls, M. and Yong, A. (eds.) <i>The Spirit of Praise: Music and Worship in Global Pentecostal-Charismatic Christianity</i>, Pennsylvania University Press, 2015.</p> <p>Klomp, Mirella, <i>The Sounds of Worship: Liturgical Performance by Surinamese Lutherans and Ghanaian Methodists in Amsterdam</i>, Leuven: Peeters, 2011.</p> <p>Lemons, J. Derrick (ed.), <i>Theologically Engaged Anthropology</i>, Oxford University Press, 2018.</p> <p>Nekola, A. and Wagner, T., <i>Congregational Music-Making and Community in a Mediated Age</i>, Farnham: Ashgate, 2015</p> <p>Smith, Therese, <i>"Let the Church Sing!" Music and Worship in a Black Mississippi Community</i>, University of Rochester Press, 2004.</p> <p>Van Dyk, L., <i>A More Profound Alleluia: Theology and Worship in Harmony</i>, Grand Rapids, Michigan: William B. Eerdmans, 2005.</p> <p>White, James, <i>Introduction to Christian Worship</i>, 3<sup>rd</sup> edition, Nashville: Abingdon Press, 2000.</p>
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		
17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	.....%
	PRACTICAL	.....%
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	
	The proposed number of scheduled teaching hours:	20
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).	
	Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	20 (Fieldwork)
	<b>Assessment</b> - proposed number of hours for the assessments:	35

		(Including formative elements)
	<b>Independent Study</b> (Time students will be required to complete independent study).	
	The proposed number of hours a student should complete independent study:	125

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	Optional
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V773	BA (Hons) Theology & Worship Studies – new programme	Core
600V774	Dip HE Theology & Worship Studies – new programme	Core



## TH5005 RELATIONAL THEOLOGY

1.	<b>Module code:</b>	TH5005
2.	<b>Title:</b>	Relational Theology
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	<i>Onsite: Semester 2 Distance: Semester 2</i>
6.	<b>Module leader:</b>	Graham McFarlane
7.	<b>Accredited by:</b>	MDX
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	Level 4 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>To develop an understanding of what it means to be human within a dynamic matrix of relationships constituted around Christ's commands to love both God with one's entire being and one's neighbour as oneself, and explore key theological themes of God, self and neighbour in relation to cultural issues facing the contemporary church. To build on the foundations for doctrinal and theological study established at Level 4, complement similar study at Level 5, and prepare the ground for further study at Level 6.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>critically identify, key theological motifs central to a relational theology, and academic debates around them (A2)</li> <li>engage critically with contemporary challenges relating to our understanding of God, neighbour and self, and construct a relational theological response (A2)</li> </ol> <p><b>Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>demonstrate knowledge of Trinitarian theology (both East and West) and its relevance to contemporary issues, identify and critique key notions of self and neighbour in relation to a theological anthropology, and use key elements of a relational theology in order to engage with contemporary issues in a critical, empathetic, reflective and theologically astute manner (B1, B2, B5)</li> <li>engage empathetically with different scholarly methods and opinions, identify different possibilities, and apply their knowledge and understanding to their own lives and the lives of others, and thereby continue to grow and develop spiritually (B8, B9, B10)</li> </ol>
11.	<b>Syllabus:</b>	<p>Relational Theology will focus on the relevance of Trinitarian doctrine both Eastern and Western with respect to theological anthropology as it engages and critiques modalistic views</p>

	of divine being, contemporary notions of self, and biblical and contemporary notions of neighbour, and their implications for the contemporary church.				
12.	<b>Learning and teaching strategy:</b>  Students will be engaged in a variety of learning activities aimed at acquisition, investigation, discussion, practice, collaboration and production through multiple delivery formats. Students may choose to study this module either on-campus or in the distance (online) mode. <b>Onsite education</b> will occur in a cohort within a timetable and be based around interactive lectures, group discussions and guided readings, supported by materials on the Virtual Learning Environment (VLE). <b>Distance education</b> through the VLE is self-paced within a timetabled cohort, and based around online course materials, guided readings (including ebooks, articles and other materials), and online discussion forums where students interact with each other and the tutor. <b>Both onsite and distance students</b> will have opportunities for guided and independent study. All students will be expected to engage in independent library research and written production and supported in their learning by the tools and resources available on the VLE.				
13.	<b>Assessment scheme:</b>				
	<b>1. Formative assessment scheme</b>  Both onsite and distance learning students will receive ongoing formative feedback from tutors at appropriate points during the duration of the module.				
	<b>2. Summative assessment scheme</b>				
	<b>Task:</b>				
	Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
	100%	Essay (3000 words)	All LOs	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	<b>The marking scale is as follows:</b>  <ul style="list-style-type: none"><li>00-34 is considered a fail.</li><li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li><li>40-49 is considered a third-class pass</li><li>50-59 is considered a lower second-class pass.</li><li>60-69 is considered an upper-second-class pass.</li><li>70-85 is considered a first-class pass.</li></ul> Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.				
	Seen examination	%			
	Unseen examination	%			

	Coursework (no examination)	100%								
14.	<b>Timetabled examination required</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>								
15.	<b>Length of exam</b>									
16.	<b>Learning materials</b>  <i>Essential</i>  Di Cesare, D., <i>Resident Foreigners: A Philosophy of Migration</i> , (Cambridge: Polity, 2020) Elliott A, <i>Concepts of the Self</i> (Cambridge: Polity, 2014) Grenz S.J., <i>The Social God and the Relational Self</i> (Louisville, KY: WJK, 2001) McFadyen A.I., <i>The Call to Personhood</i> (Cambridge: Cambridge University Press, 1990)  <i>Recommended</i>  Bauman Z, <i>Liquid Love</i> (Cambridge: Polity, 2003) Basumatary, S., <i>Migration in Perspectives: Towards Theology of Migration from the Margins</i> , (New Dehli: Christian World Imprints, 2018) Grenz S.J., <i>The Named God and the Question of Being</i> (Louisville, KY: WJK, 2005) Gunton C.E., <i>The One, The Three and The Many: God, Creation and the Culture of Modernity</i> (Cambridge: Cambridge University Press, 1993) Sonderregger, K. <i>Systematic Theology, Volume 1: The Doctrine of God</i> , (Minneapolis MN: Fortress Press, 2015) Systematic Theology, <i>Volume 2: The Doctrine of the Holy Trinity: Processions and Persons</i> , (Minneapolis MN: Fortress Press, 2020) Spaemann R., <i>Persons: The Difference between 'Someone' and 'Something'</i> (Oxford: Oxford University Press, 2006)									
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):										
17.	<b>UNISTATS - assessment</b> Please indicate summary of the following assessment types: <table border="1" style="width: 100%;"> <tr> <td>COURSEWORK</td><td>100%</td></tr> <tr> <td>EXAM</td><td>.....%</td></tr> <tr> <td>PRACTICAL</td><td>.....%</td></tr> </table>		COURSEWORK	100%	EXAM	.....%	PRACTICAL	.....%		
COURSEWORK	100%									
EXAM	.....%									
PRACTICAL	.....%									
18.	<b>UNISTATS – learning and teaching</b> Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e., 30 credits is 300 hours). <table border="1" style="width: 100%;"> <tr> <td>Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).</td><td> <i>Onsite:</i> 22  <i>Distance:</i> N/A </td></tr> <tr> <td>The proposed number of scheduled teaching hours:</td><td></td></tr> <tr> <td><b>Assessment</b>  Proposed number of hours for the assessments.</td><td> <i>Onsite:</i> 20  <i>Distance:</i> 20 </td></tr> <tr> <td><b>Placement Activity</b> (e.g., placement, work-based learning or year abroad).</td><td></td></tr> </table>		Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).	<i>Onsite:</i> 22 <i>Distance:</i> N/A	The proposed number of scheduled teaching hours:		<b>Assessment</b>  Proposed number of hours for the assessments.	<i>Onsite:</i> 20 <i>Distance:</i> 20	<b>Placement Activity</b> (e.g., placement, work-based learning or year abroad).	
Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).	<i>Onsite:</i> 22 <i>Distance:</i> N/A									
The proposed number of scheduled teaching hours:										
<b>Assessment</b>  Proposed number of hours for the assessments.	<i>Onsite:</i> 20 <i>Distance:</i> 20									
<b>Placement Activity</b> (e.g., placement, work-based learning or year abroad).										

	Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):	
	<b>Independent Study</b> (Time students will be required to complete independent study).	<i>Onsite:</i> 58
	The proposed number of hours a student should complete independent study:	<i>Distance:</i> 80

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V770	BA (Hons) Theology	core
600V771	Dip HE Theology	core
600V767	BA (Hons) Theology & Music – formerly Theology, Music & Worship	option
600V768	Dip HE Theology & Music – formerly Theology, Music & Worship	option
600V773	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	option
600V774	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	option
600V770	BA (Hons) Theology & Worship Studies – new programme	option
600V771	Dip HE Theology & Worship Studies – new programme	option

## TH5113 SIN, GRACE AND ESCHATOLOGY

1.	<b>Module code:</b>	TH5113
2.	<b>Title:</b>	Sin, Grace and Eschatology
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	<i>Onsite:</i> Semester 1 <i>Distance:</i> Semester 3
6.	<b>Module leader:</b>	Matthew Knell
7.	<b>Accredited by:</b>	MDX
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	Level 4 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>To provide an overview of the history thought with respect to the doctrines of sin, grace and eschatology, highlight how the three interact with one another from the perspective of a creation anthropology through to views of the eternal destiny of humankind, explore the biblical bases for these concepts, and analyse how biblical texts have been used to create varying theories. To build on study of Christian theology at Level 4, complement related study at Level 5, and lay foundations for further study at Level 6.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>critically identify the major lines of historical development of the doctrines of sin, grace and eschatology (A1, A2)</li> <li>give a critical account of Christian anthropology from the fall through saving grace to humankind's final state (A1, A2)</li> <li>describe the biblical basis of the doctrines of sin, grace and eschatology, and critically engage with the emergence of varying doctrinal positions, considering their relevance to the individual and church today (A2, A2)</li> </ol> <p><b>Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>Identify, describe and explain key aspects of the Christian doctrines of sin, grace and eschatology with reference to biblical foundations, historical development, and theological diversity in a critical, empathetic, reflective and theologically astute manner (B1, B2, B5)</li> <li>engage empathetically with different scholarly methods and opinions, identify different possibilities, and apply their knowledge and understanding to their own lives and the lives of others, and thereby continue to grow and develop spiritually (B8, B9, B10)</li> <li>organise, communicate and apply their own learning effectively, use information and computer technology to access and communicate information, and engage creatively in problem solving (B9, B11, B13)</li> </ol>
11.	<b>Syllabus:</b>	

	The doctrine of Sin: biblical and historical/theological teachings on the origin of sin; the consequences of sin; the pervading power of sin; alternative views on sin, including areas such as Original Sin. The doctrine of Grace: biblical and historical/theological teachings on grace; early church and Eastern views of grace; Pelagius and Augustine; grace and the sacraments; Reformation views on grace; grace and the charismata. Eschatological doctrines: biblical and historical/theological teachings on heaven, hell, purgatory, annihilationism and universalism.																	
12.	<p><b>Learning and teaching strategy:</b></p> <p>Students will be engaged in a variety of learning activities aimed at acquisition, investigation, discussion, practice, collaboration and production through multiple delivery formats. Students may choose to study this module either on-campus or in the distance (online) mode. <b>Onsite education</b> will occur in a cohort within a timetable and be based around interactive lectures, group discussions and guided readings, supported by materials on the Virtual Learning Environment (VLE). <b>Distance education</b> through the VLE is self-paced within a timetabled cohort, and based around online course materials, guided readings (including ebooks, articles and other materials), and online discussion forums where students interact with each other and the tutor. <b>Both onsite and distance students</b> will have opportunities for guided and independent study. All students will be expected to engage in independent library research and written production and supported in their learning by the tools and resources available on the VLE.</p>																	
13.	<p><b>Assessment scheme:</b></p> <p><b>1. Formative assessment scheme</b></p> <p>Both onsite and distance learning students will receive ongoing formative feedback from tutors at appropriate points during the duration of the module.</p>																	
	<p><b>2. Summative assessment scheme</b></p> <table border="1"><thead><tr><th colspan="5">Task:</th></tr><tr><th>Weighting</th><th>Specification e.g., word count / duration / no. of pages</th><th>LO mapped to</th><th>Anonymously marked</th><th>Ethics approval required</th></tr></thead><tbody><tr><td>100%</td><td>Essay (3000 words)</td><td>All LOs</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module</td></tr></tbody></table> <p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"><li>00-34 is considered a fail.</li><li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li><li>40-49 is considered a third-class pass</li><li>50-59 is considered a lower second-class pass.</li><li>60-69 is considered an upper-second-class pass.</li><li>70-85 is considered a first-class pass.</li></ul> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p> <table border="1"><tr><td>Seen examination</td><td>%</td></tr></table>	Task:					Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	100%	Essay (3000 words)	All LOs	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module	Seen examination	%
Task:																		
Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required														
100%	Essay (3000 words)	All LOs	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module														
Seen examination	%																	

	Unseen examination	%
	Coursework (no examination)	100%
14.	<b>Timetabled examination required</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
15.	<b>Length of exam</b>	
16.	<b>Learning materials</b>  <i>Essential</i>  Knell, M., <i>Sin, Grace and Free Will Volume 1: The Apostolic Fathers to Augustine</i> (Cambridge: James Clarke, 2017) [Library + Ebook] Knell, M., <i>Sin, Grace and Free Will Volume 2: From Anselm to the Reformation</i> (Cambridge: James Clarke, 2018) [Library + Ebook] Lane, T., <i>Sin and Grace: Evangelical Soteriology in Historical Perspective</i> (London: Apollos, 2020) [Library] Motyer, S., <i>Come, Lord Jesus: A Biblical Theology of the Second Coming of Christ</i> (London: Apollos, 2016) [Library]  <i>Recommended</i>  Alliance Commission on Unity and Truth among Evangelicals (ACUTE), <i>The Nature of Hell</i> (Carlisle: Paternoster, 2000) [Library] Pontifical Council for Promoting Christian Unity & Lutheran World Federation, <i>Joint Declaration on the Doctrine of Justification</i> (Grand Rapids, MI: Eerdmans, 2000) [Library + Ebook] McFadyen, A., <i>Bound to Sin</i> (Cambridge: CUP, 2000) [Library + Ebook] Ramm, B., <i>Offence to Reason</i> (San Francisco, CA: Harper & Row, 1985) [Library] Schwarz, H., <i>Eschatology</i> (Grand Rapids, MI: Eerdmans, 2000) [Library] Thistleton, A., <i>Life After Death</i> (Grand Rapids, MI: Eerdmans, 2012) [Library]	
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		
17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types:	
	COURSEWORK	100%
	EXAM	.....%
	PRACTICAL	.....%
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e., 30 credits are 300 hours).	
	Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).	Onsite: 22 Distance: N/A
	The proposed number of scheduled teaching hours:	
	<b>Assessment</b>	Onsite: 20 Distance: 20
	Proposed number of hours for the assessments.	

	<b>Placement Activity</b> (e.g., placement, work-based learning or year abroad).  Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):	
	<b>Independent Study</b> (Time students will be required to complete independent study).  The proposed number of hours a student should complete independent study:	<i>Onsite:</i> 58  <i>Distance:</i> 80

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V770	BA (Hons) Theology	core
600V771	Dip HE Theology	core
600V767	BA (Hons) Theology & Music – formerly Theology, Music & Worship	option
600V768	Dip HE Theology & Music – formerly Theology, Music & Worship	option
600V773	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	option
600V774	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	option
600V770	BA (Hons) Theology & Worship Studies – new programme	option
600V771	Dip HE Theology & Worship Studies – new programme	option



### TH5003 SCRIPTURE, EXEGESIS AND HERMENEUTICS

1.	<b>Module code:</b>	TH5003
2.	<b>Title:</b>	Scripture, Exegesis and Hermeneutics
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	<i>Onsite:</i> Semester 1 <i>Distance:</i> Semester 1
6.	<b>Module leader:</b>	Tim Carter
7.	<b>Accredited by:</b>	MDX
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	Level 4 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>To equip students with exegetical tools and skills to enable them to interpret Scriptural texts with hermeneutical awareness for Church and world and enable them to reflect critically on the status and appropriation of Scripture for today's Church and world. To build on the foundations for biblical study established at Level 4, complement other biblical study at Level 5, and prepare the ground for further study at Level 6.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. demonstrate critical knowledge and understanding of key methods of biblical interpretation and the relevant tools and reference resources necessary for this task (A1)</li> <li>2. demonstrate critical knowledge and understanding of hermeneutical issues involved in appropriating biblical texts for today's Church and world (A1)</li> </ol> <p><b>Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>3. approach issues of biblical exegesis and hermeneutics in a critical, empathetic, reflective and theologically astute manner (B2, B5)</li> <li>4. engage empathetically with different scholarly methods and opinions, identify different possibilities, and apply their knowledge and understanding to their own lives and the lives of others, and thereby continue to grow and develop spiritually (B8, B9, B10)</li> <li>5. organise, communicate and apply their own learning effectively, use information and computer technology to access and communicate information, and engage creatively in problem solving (B9, B11, B12, B13, B14)</li> </ol>
11.	<b>Syllabus:</b>	<p>An introduction to and study of the process of exegetical analysis of Biblical texts regarding such matters as historical-cultural backgrounds, genre, contextual and linguistic analysis, intertextuality, etc. An introduction to the use of key tools and reference resources which assist</p>

	in the process of exegesis (e.g., concordances, dictionaries, commentaries). Lectures will aim to illustrate exegetical skills via selected case study passages from different genres within Old and New Testaments. Key issues in modern hermeneutics, focusing on an author/text/reader approach, including discussion of the status and nature of the Bible as Christian Scripture, will be introduced. Some key fallacies and dangers in biblical exegesis and interpretation will be engaged.															
12.	<p><b>Learning and teaching strategy:</b></p> <p>Students will be engaged in a variety of learning activities aimed at acquisition, investigation, discussion, practice, collaboration and production through multiple delivery formats. Students may choose to study this module either on-campus or in the distance (online) mode. <b>Onsite education</b> will occur in a cohort within a timetable and be based around interactive lectures, group discussions and guided readings, supported by materials on the Virtual Learning Environment (VLE). <b>Distance education</b> through the VLE is self-paced within a timetabled cohort, and based around online course materials, guided readings (including ebooks, articles and other materials), and online discussion forums where students interact with each other and the tutor. <b>Both onsite and distance students</b> will have opportunities for guided and independent study. All students will be expected to engage in independent library research and written production and supported in their learning by the tools and resources available on the VLE.</p>															
13.	<p><b>Assessment scheme:</b></p> <p><b>1. Formative assessment scheme</b></p> <p>Both onsite and distance learning students will receive ongoing formative feedback from tutors at appropriate points during the duration of the module.</p>															
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	Seen examination	%
	Unseen examination	%
	Coursework (no examination)	100%
14.	<b>Timetabled examination required</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
15.	<b>Length of exam</b>	
16.	<b>Learning materials</b>  <i>Essential</i>  Gorman, M.J., <i>Elements of Biblical Exegesis: A Basic Guide for Students and Ministers</i> (Grand Rapids: Baker Academic, 2020 <sup>3</sup> ) Access second edition (2009) online here: <a href="http://search.ebscohost.com/login.aspx?direct=true&amp;db=nlebk&amp;AN=539000&amp;site=eds-live">http://search.ebscohost.com/login.aspx?direct=true&amp;db=nlebk&amp;AN=539000&amp;site=eds-live</a> Klein, W.W., Blomberg, C.L. & Hubbard, R.L., <i>Introduction to Biblical Interpretation</i> (Grand Rapids: Zondervan, 2017 <sup>3</sup> )  <i>Recommended</i>  Croy, N.C., <i>Prima Scriptura: An introduction to New Testament interpretation</i> (Grand Rapids: Baker Academic, 2011) Fee, G.D. & Stuart, D., <i>How to Read the Bible for All Its Worth</i> (Grand Rapids, MI: Zondervan, 2014 <sup>4</sup> ) Gooder, P. (ed.), <i>Searching for Meaning: An introduction to interpreting the New Testament</i> (London: SPCK, 2008) Keener, C.S., <i>Spirit Hermeneutics: Reading Scripture in the Light of Pentecost</i> (Grand Rapids: Eerdmans, 2016) Osborne, G.R., <i>The Hermeneutical Spiral: A Comprehensive Guide to Biblical Interpretation</i> (Downers Grove, IL: IVP, 2006) Stanglin, K.D., <i>The Letter and the Spirit of Biblical Interpretation: From the Early Church to Modern Practice</i> (Grand Rapids: Baker Academic, 2018) Stuart, D.K., <i>Old Testament Exegesis: A Handbook for Students and Pastors</i> (Louisville, KY: Westminster John Knox, 2002 <sup>3</sup> ) Sugirtharajah, R.S. (ed.), <i>Voices from the margin: interpreting the Bible in the Third World</i> (New York: Orbis, 2016 <sup>2</sup> )  <i>Websites</i>  <a href="http://accordancebible.com">accordancebible.com</a> <a href="http://biblegateway.com">biblegateway.com</a> <a href="http://laridian.com">laridian.com</a> <a href="http://logos.com">logos.com</a> <a href="http://olivetree.com">olivetree.com</a> <a href="http://www.ntwrightpage.com">www.ntwrightpage.com</a> <a href="http://corinth.sas.upenn.edu/corinth.html">corinth.sas.upenn.edu/corinth.html</a> <a href="http://www.ascsa.edu.gr/corinth/index.html">www.ascsa.edu.gr/corinth/index.html</a> <a href="http://www.philipharland.com">www.philipharland.com</a>	
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		

17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types:	
	COURSEWORK	100%
	EXAM	.....%
	PRACTICAL	.....%
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e., 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).	<i>Onsite:</i> 22 <i>Distance:</i> N/A
	The proposed number of scheduled teaching hours:	
	<b>Assessment</b>	<i>Onsite:</i> 20 <i>Distance:</i> 20
	Proposed number of hours for the assessments.	
	<b>Placement Activity</b> (e.g., placement, work based learning or year abroad).	
	Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):	
	<b>Independent Study</b> (Time students will be required to complete independent study).	<i>Onsite:</i> 58
	The proposed number of hours a student should complete independent study:	<i>Distance:</i> 80

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V628	BA (Hons) Theology	core
600V635	Dip HE Theology	core
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	option
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	option
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	option
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	option
600V773	BA (Hons) Theology & Worship Studies – new programme	option
600V774	Dip HE Theology & Worship Studies – new programme	option

## TH5116 PASTORAL CARE

1.	<b>Module code:</b>	TH5116
2.	<b>Title:</b>	Pastoral Care
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	<i>Onsite: Semester 2 Distance: Semester 3</i>
6.	<b>Module leader:</b>	Andy Lord
7.	<b>Accredited by:</b>	MDX
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	Level 4 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>To investigate the nature of pastoral care within a local church context, provide initial insight and training in listening skills, and enable students to reflect on the potential pastoral responses to spiritual, emotional, relational, physical, and psychological needs in that context. To build on study of Christian theology and practice at Level 4, complement related study at Level 5, and lay foundations for further study at Level 6.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Critically engage with a biblical and theological basis of Christian pastoral care (A1, A2)</li> <li>2. Analyse and critically evaluate potential approaches to the pastoral care of individuals seeking spiritual, emotional, relational, physical, psychological and/or practical support (A2)</li> <li>3. Consider ways in which pastoral care may be provided within a local church context (A2)</li> </ol> <p><b>Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>4. Engage with biblical, theological and practical issues of pastoral care in a critical, empathetic, reflective and theologically astute manner (B2, B5)</li> <li>5. Enhance and critically evaluate listening skills, engage empathetically with different scholarly methods and opinions, anticipate divergent problems, possibilities and consequences, apply their knowledge and understanding to their own lives and the lives of others, and thereby continue to grow and develop spiritually (B8, B9, B10)</li> <li>6. Organise, communicate and apply their own learning effectively, use information and computer technology to access and divulge information, and engage creatively in problem solving (B9, B11, B12, B13, B14)</li> </ol>
11.	<b>Syllabus:</b>	<p>The module will introduce students to topics such as: key elements of a pastoral theology including the biblical and theological nature of pastoral care; the role and responsibilities of</p>

	those involved in the provision of pastoral care within a local church; core listening skills required in the exercise of pastoral care; a consideration of pastoral care under the broad headings of spiritual, emotional, relational, physical psychological and practical needs. A selection of contemporary pastoral issues from topics such as guidance, doubt, forgiveness, death, bereavement, depression, abuse, illness and incapacity, conflict, marriage and family will be considered.																														
12.	<p><b>Learning and teaching strategy:</b></p> <p>Students will be engaged in a variety of learning activities aimed at acquisition, investigation, discussion, practice, collaboration and production through multiple delivery formats. Students may choose to study this module either on-campus or in the distance (online) mode. <b>Onsite education</b> will occur in a cohort within a timetable and be based around interactive lectures, group discussions and guided readings, supported by materials on the Virtual Learning Environment (VLE). <b>Distance education</b> through the VLE is self-paced within a timetabled cohort, and based around online course materials, guided readings (including ebooks, articles and other materials), and online discussion forums where students interact with each other and the tutor. <b>Both onsite and distance students</b> will have opportunities for guided and independent study. All students will be expected to engage in independent library research and written production and supported in their learning by the tools and resources available on the VLE.</p>																														
13.	<p><b>Assessment scheme:</b></p> <p><b>1. Formative assessment scheme</b></p> <p>Students will participate in a formative listening skills workshop and receive ongoing formative feedback from tutors at appropriate points during the duration of the module.</p> <p><b>2. Summative assessment scheme</b></p> <table><tr><th colspan="5">Task:</th></tr><tr><th>Weighting</th><th>Specification e.g., word count / duration / no. of pages</th><th>LO mapped to</th><th>Anonymously marked</th><th>Ethics approval required</th></tr><tr><td>40%</td><td>Critical self-evaluation in response to listening skills exercises (1000 words)</td><td>5</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module</td></tr><tr><th colspan="5">Task:</th></tr><tr><th>Weighting</th><th>Specification e.g., word count / duration / no. of pages</th><th>LO mapped to</th><th>Anonymously marked</th><th>Ethics approval required</th></tr><tr><td>60%</td><td>Essay responding to case study (1500 words)</td><td>1,2,3,4,6</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module</td></tr></table> <p>The marking scale is as follows:</p>	Task:					Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	40%	Critical self-evaluation in response to listening skills exercises (1000 words)	5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module	Task:					Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	60%	Essay responding to case study (1500 words)	1,2,3,4,6	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
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	<ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>In order to pass the module, the student is required to achieve a mark of 40+ in each module element, except where compensation applies (if appropriate) or if the learning outcomes are met by the achievement of a 40+ mark in another module element.</p> <p>Therefore, please delete the statement which <b>does not</b> apply to this module:</p> <ol style="list-style-type: none"> <li>In order to pass the module, the student will be required to achieve a mark of 40+ in <b>each module element</b> except where compensation applies (if appropriate).</li> <li><del>In order to pass the module, the student will be required to achieve an aggregate mark of 40+ across all module elements, except where compensation applies.</del></li> </ol> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>		
	<table border="1"> <tr> <td>Seen examination</td> <td>%</td> </tr> </table>	Seen examination	%
Seen examination	%		
	<table border="1"> <tr> <td>Unseen examination</td> <td>%</td> </tr> </table>	Unseen examination	%
Unseen examination	%		
	<table border="1"> <tr> <td>Coursework (no examination)</td> <td>100%</td> </tr> </table>	Coursework (no examination)	100%
Coursework (no examination)	100%		
14.	<table border="1"> <tr> <td><b>Timetabled examination required</b></td> <td>Yes <input type="checkbox"/> No <input checked="" type="checkbox"/></td> </tr> </table>	<b>Timetabled examination required</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
<b>Timetabled examination required</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>		
15.	<table border="1"> <tr> <td><b>Length of exam</b></td> <td></td> </tr> </table>	<b>Length of exam</b>	
<b>Length of exam</b>			
16.	<p><b>Learning materials</b></p> <p><i>Essential</i></p> <p>Goodliff, P., <i>Care in a Confused Climate</i> (London: Darton, Longman &amp; Todd, 1998) *</p> <p>Swetland, K.L., <i>Facing Messy Stuff in the Church: Case Studies for Pastors and Congregations</i> (Grand Rapids, MI: Kregel, 2005)</p> <p>Tidball, D., <i>Skilful Shepherds: Explorations in Pastoral Theology</i> (Leicester: Apollos, 1997) *</p> <p>Watts, F.; Nye, R.; Savage, S., <i>Psychology for Christian Ministry</i> (Routledge, 2001) *</p> <p>Wells, S., <i>Incarnational Ministry: Being with the Church</i> (London: Eerdmans, 2017) *</p> <p><i>Recommended</i></p> <p>Carson, M., <i>The Pastoral Care of People with Mental Health Problems</i> (London: SPCK, 2008)</p> <p>Dillen, A. (ed.), <i>Soft Shepherd or Almighty Pastor? Power and Pastoral Care</i> (Cambridge: James Clarke, 2015)</p> <p>Doehring, C., <i>The Practice of Pastoral Care: A Postmodern Approach</i> (Louisville, KY: Westminster John Knox, 2015) *</p> <p>Jacobs, M., <i>Swift to Hear: Facilitating Skills in Listening and Responding</i> (London: SPCK, 2000) *</p> <p>Hicks, P., <i>What Could I Do?</i> (Leicester: IVP, 2003)</p> <p>Hicks, P., <i>What Could I Say?</i> (Leicester: IVP, 2000) *</p>		



<p>Peterson, E. &amp; Dawn, M., <i>The Unnecessary Pastor: Rediscovering the Call</i> (Cambridge: Eerdmans, 2000)</p> <p>Ross, A., <i>Counselling Skills for Church and Faith Community Workers</i> (Maidenhead: Open University Press, 2003)</p> <p>Stevenson-Moessner, J. (ed.), <i>Through the Eyes of Women: Insights for Pastoral Care - The Handbook of Womencare</i> (Minneapolis, MN: Augsburg Fortress, 1996)</p> <p>Swinton, John, <i>Spirituality and Mental Health Care</i> (Jessica Kingsley, 2001)</p> <p>Van Deusen Hunsinger, D., <i>Bearing the Unbearable: Trauma, Gospel, and Pastoral Care</i> (Grand Rapids, MI: Eerdmans, 2015)</p> <p>Walton, A., <i>Life on the Dark Side of the Cross: Supporting Depressed People</i>, (Cambridge: Grove, 2000)</p> <p>Whipp, Margaret, <i>SCM Studyguide: Pastoral Theology</i> (London: SCM, 2013) *</p> <p><i>Online Reading:</i> Tutors provide further online reading for when library access is not possible, including sections from the above (marked *)</p>																	
<p>Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):</p>																	
17.	<p><b>UNISTATS - assessment</b></p> <p>Please indicate summary of the following assessment types:</p> <table> <tr> <td>COURSEWORK</td><td>100%</td></tr> <tr> <td>EXAM</td><td>.....%</td></tr> <tr> <td>PRACTICAL</td><td>.....%</td></tr> </table>	COURSEWORK	100%	EXAM	.....%	PRACTICAL	.....%										
COURSEWORK	100%																
EXAM	.....%																
PRACTICAL	.....%																
18.	<p><b>UNISTATS – learning and teaching</b></p> <p>Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e., 30 credits are 300 hours).</p> <table> <tr> <td>Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).</td><td> <i>Onsite:</i> 22  <i>Distance:</i> N/A </td></tr> <tr> <td>The proposed number of scheduled teaching hours:</td><td></td></tr> <tr> <td><b>Assessment</b></td><td> <i>Onsite:</i> 20  <i>Distance:</i> 20 </td></tr> <tr> <td>Proposed number of hours for the assessments.</td><td></td></tr> <tr> <td><b>Placement Activity</b> (e.g., placement, work-based learning or year abroad).</td><td></td></tr> <tr> <td>Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):</td><td></td></tr> <tr> <td><b>Independent Study</b> (Time students will be required to complete independent study).</td><td> <i>Onsite:</i> 58 </td></tr> <tr> <td>The proposed number of hours a student should complete independent study:</td><td> <i>Distance:</i> 80 </td></tr> </table>	Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).	<i>Onsite:</i> 22 <i>Distance:</i> N/A	The proposed number of scheduled teaching hours:		<b>Assessment</b>	<i>Onsite:</i> 20 <i>Distance:</i> 20	Proposed number of hours for the assessments.		<b>Placement Activity</b> (e.g., placement, work-based learning or year abroad).		Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):		<b>Independent Study</b> (Time students will be required to complete independent study).	<i>Onsite:</i> 58	The proposed number of hours a student should complete independent study:	<i>Distance:</i> 80
Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).	<i>Onsite:</i> 22 <i>Distance:</i> N/A																
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Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):																	
<b>Independent Study</b> (Time students will be required to complete independent study).	<i>Onsite:</i> 58																
The proposed number of hours a student should complete independent study:	<i>Distance:</i> 80																

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional



600V628	BA (Hons) Theology	optional
600V635	Dip HE Theology	optional
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	option
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	option
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	option
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	option
600V773	BA (Hons) Theology & Worship Studies – new programme	option
600V774	Dip HE Theology & Worship Studies – new programme	option

## TH5115 PREACHING

1.	<b>Module code:</b>	TH5115
2.	<b>Title:</b>	Preaching
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	<i>Onsite: Semester 1 Distance: Semester 2</i>
6.	<b>Module leader:</b>	Chloe Lynch
7.	<b>Accredited by:</b>	MDX
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	Level 4 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>  This module aims to: <ul style="list-style-type: none"> <li>• inspire students with the potential of and the opportunity to develop a personal expository preaching ministry.</li> <li>• promote understanding of current issues in expository homiletics by exploring methods of sermon construction, preparation and delivery.</li> <li>• illustrate the transition from biblical text to preached message with reference to the variety of literary genres in the Bible.</li> <li>• enhance students' communication skills relevant to delivery of the sermon.</li> </ul> It builds on study of Christian theology and practice at Level 4, complements related study at Level 5, and lays foundations for further study at Level 6.	
10.	<b>Learning outcomes:</b>  <b>Knowledge</b> On successful completion of this module, the student will be able to: <ol style="list-style-type: none"> <li>1. critically differentiate various approaches to expository preaching from diverse texts and to diverse audiences, and select appropriate methods for their own preaching (A1)</li> <li>2. critically interpret biblical texts in the context of expository preaching, recognising genre (A1)</li> </ol> <b>Skills</b> On successful completion of this module, the student will be able to: <ol style="list-style-type: none"> <li>3. analyse and interpret key aspects of expository preaching in a critical, empathetic, reflective and theologically astute manner (B1, B2, B5)</li> <li>4. compose a sermon with confidence and skill (B2)</li> <li>5. engage empathetically with different scholarly methods and opinions; anticipate divergent problems, possibilities and consequences; apply their knowledge and understanding to their own lives and the lives of others, and thereby continue to grow and develop spiritually (B8, B9, B10)</li> </ol>	

	<p>6. organise, communicate and apply their own learning effectively, use information and computer technology to access and divulge information; and engage creatively in problem solving (B9, B11, B12, B13, B14)</p> <p>7.</p>				
11.	<p><b>Syllabus:</b></p> <p>This module will cover issues such as: the preacher and expository preaching today; theology of preaching; choosing an approach to the text; preparing an expository message; sermon structure; inductive and narrative preaching; making a sermon memorable; the art of delivery; how to preach from different genres of Scripture (representative passages will cover genres such as historical narrative, wisdom literature, prophetic literature, gospel narrative and epistles); sermons delivered by students.</p>				
12.	<p><b>Learning and teaching strategy:</b></p> <p>Students will be engaged in a variety of learning activities aimed at acquisition, investigation, discussion, practice, collaboration and production through multiple delivery formats. Students may choose to study this module either on-campus or in the distance (online) mode. <b>Onsite education</b> will occur in a cohort within a timetable and be based around interactive lectures, group discussions and guided readings, supported by materials on the Virtual Learning Environment (VLE). <b>Distance education</b> through the VLE is self-paced within a timetabled cohort, and based around online course materials, guided readings (including ebooks, articles and other materials), and online discussion forums where students interact with each other and the tutor. <b>Both onsite and distance students</b> will have opportunities for guided and independent study. All students will be expected to engage in independent library research and written production and supported in their learning by the tools and resources available on the VLE.</p>				
13.	<p><b>Assessment scheme:</b></p>				
	<p><b>1. Formative assessment scheme</b></p> <p>Students will receive ongoing formative feedback from tutors at appropriate points during the module. Students will be required to provide outline notes (maximum 500 words) of a sermon on a specific biblical passage they have chosen. These notes should address key elements such as: evidence of exegesis of the passage; identification of themes and ideas; points of contemporary application; sermon structure.</p> <p>Students will then preach a 5–10-minute sermon, based on the formative outline they have previously submitted. In the case of onsite students, this will occur in a classroom setting with the opportunity for peer feedback; the sermon will be videoed, and onsite students will receive a copy of the recording to aid the developmental process. In the case of distance students, they will preach this sermon in a setting of their choice and will make and submit a video recording for feedback.</p>				
	<p><b>2. Summative assessment scheme</b></p>				
	<p><b>Task A</b></p>				
	Weighting	Specification e.g., word count /	LO mapped to	Anonymously marked	Ethics approval required

	duration / no. of pages			
66.6%	<i>Video of preach in the context of a worship gathering (10-15 min)</i>	LOs 1, 2, 4, 5, 6	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
<b>Task B:</b>				
Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
33.3%	<i>Critical reflection on sermon (500 words)</i>	LOs 1, 3, 5, 6	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
<p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>In order to pass the module, the student is required to achieve a mark of 40+ in each module element, except where compensation applies (if appropriate) or if the learning outcomes are met by the achievement of a 40+ mark in another module element.</p> <p>Therefore, please delete the statement which <b>does not</b> apply to this module:</p> <ol style="list-style-type: none"> <li>In order to pass the module, the student will be required to achieve a mark of 40+ in <b>each module element</b> except where compensation applies (if appropriate).</li> <li><del>In order to pass the module, the student will be required to achieve an aggregate mark of 40+ across all module elements, except where compensation applies.</del></li> </ol> <p>Students who fail any part of the assessment will be reassessed only in that part.</p> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>				
	Seen examination	%		
	Unseen examination	%		
	Coursework (no examination)	100%		
14.	<b>Timetabled examination required</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>		
15.	<b>Length of exam</b>			
16.	<b>Learning materials</b>			
	<i>Essential</i>			

	<p>Johnson, D.W., <i>The Glory of Preaching: Participating in God's Transformation of the World</i> (Downers Grove, IL: IVP, 2009).</p> <p>Robinson, H.W., <i>Biblical Preaching: The Development and Delivery of Expository Messages</i>, 3<sup>rd</sup> ed. (Grand Rapids, MI: Baker Academic, 2014).</p> <p>Stevenson, P.K., <i>SCM Study Guide to Preaching</i> (London: SCM, 2017).</p> <p><i>Recommended</i></p> <p>Brother, M., <i>Distance in Preaching: Room to Speak, Space to Listen</i> (Grand Rapids, MI: Eerdmans, 2014).</p> <p>Chapell, B., <i>Christ-Centered Preaching: Redeeming the Expository Sermon</i>, 2<sup>nd</sup> ed. (Grand Rapids, MI: Baker Academic, 2005).</p> <p>Keller, T., <i>Preaching: Communicating Faith in an Age of Scepticism</i> (London: Hodder &amp; Stoughton, 2015)</p> <p>Kim, M.D. and Wong, D., <i>Finding Our Voice: A Vision for Asian North American Preaching</i> (Bellingham, WA : Lexham, 2020).</p> <p>Long, T.G., <i>Preaching and the Literary Forms of the Bible</i> (Philadelphia, PA: Fortress, 1989)</p> <p>Mathews, A.P., <i>Preaching That Speaks to Women</i> (Leicester: IVP, 2003).</p> <p>Sweet, L., <i>Giving Blood: A Fresh Paradigm for Preaching</i> (Grand Rapids, MI: Zondervan, 2014).</p> <p>Thomas, F.A., <i>Introduction to the Practice of African American Preaching</i> (Nashville: Abingdon Press, 2016).</p> <p>Tomlin, C., <i>Preach It! Understanding African Caribbean Preaching</i> (London: SCM, 2019).</p> <p>Washington Lamb, L., <i>Blessed and Beautiful: Multiethnic Churches and the Preaching That Sustains Them</i> (Eugene, OR: Cascade, 2014).</p>												
<p>Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):</p>													
17.	<p><b>UNISTATS - assessment</b></p> <p>Please indicate summary of the following assessment types:</p> <table border="1"> <tr> <td>COURSEWORK</td><td>100%</td></tr> <tr> <td>EXAM</td><td>.....%</td></tr> <tr> <td>PRACTICAL</td><td>.....%</td></tr> </table>	COURSEWORK	100%	EXAM	.....%	PRACTICAL	.....%						
COURSEWORK	100%												
EXAM	.....%												
PRACTICAL	.....%												
18.	<p><b>UNISTATS – learning and teaching</b></p> <p>Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e., 30 credits are 300 hours).</p> <table border="1"> <tr> <td>Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).</td><td>Onsite: 22 Distance: N/A</td></tr> <tr> <td>The proposed number of scheduled teaching hours:</td><td></td></tr> <tr> <td><b>Assessment</b></td><td>Onsite: 20 Distance: 20</td></tr> <tr> <td>Proposed number of hours for the assessments.</td><td></td></tr> <tr> <td><b>Placement Activity</b> (e.g., placement, work-based learning or year abroad).</td><td></td></tr> <tr> <td>Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):</td><td></td></tr> </table>	Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).	Onsite: 22 Distance: N/A	The proposed number of scheduled teaching hours:		<b>Assessment</b>	Onsite: 20 Distance: 20	Proposed number of hours for the assessments.		<b>Placement Activity</b> (e.g., placement, work-based learning or year abroad).		Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):	
Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).	Onsite: 22 Distance: N/A												
The proposed number of scheduled teaching hours:													
<b>Assessment</b>	Onsite: 20 Distance: 20												
Proposed number of hours for the assessments.													
<b>Placement Activity</b> (e.g., placement, work-based learning or year abroad).													
Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):													

	<p><b>Independent Study</b> (Time students will be required to complete independent study).</p> <p>The proposed number of hours a student should complete independent study:</p>	<p><i>Onsite:</i> 58</p> <p><i>Distance:</i> 80</p>
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Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V628	BA (Hons) Theology	optional
600V635	Dip HE Theology	optional
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	option
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	option
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	option
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	option
600V773	BA (Hons) Theology & Worship Studies – new programme	option
600V774	Dip HE Theology & Worship Studies – new programme	option

## TH5121 NEW TESTAMENT GREEK INTRODUCTION 1 (V)

1.	<b>Module code:</b>	TH5121
2.	<b>Title:</b>	New Testament Greek Introduction 1 (V)
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	<i>Onsite:</i> Semester 1 / Semester 2 <i>Distance:</i> Semester 2
6.	<b>Module leader:</b>	Andrea Hartmann
7.	<b>Accredited by:</b>	MDX
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	Level 4 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>To introduce the basics of the Koine Greek language in which the New Testament was written, establish knowledge of selected aspects of grammar and vocabulary, translate selected New Testament texts, and explore selected New Testament passages with reference to the original Greek and various English translations. To build on New Testament study at Level 4, complement such study at Level 5, and lay foundations for further study at Level 6.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. demonstrate knowledge and understanding of beginning Greek grammar, syntax and vocabulary (A1)</li> <li>2. understand the critical issues involved in translating basic New Testament Greek portions into good English (A1)</li> </ol> <p><b>Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>3. demonstrate beginning knowledge of Greek grammar and vocabulary, translate selected Greek texts, and compare English translations with the original Greek in a critical, empathetic, reflective and theologically astute manner (B1, B2, B5)</li> <li>4. engage empathetically with different scholarly methods and opinions, identify different possibilities, and apply their knowledge and understanding to their own lives and the lives of others, and thereby continue to grow and develop spiritually (B8, B9, B10)</li> <li>5. organise, communicate and apply their own learning effectively, use information and computer technology to access and communicate information, and engage creatively in problem solving (B9, B11, B12, B13, B14)</li> </ol>
11.	<b>Syllabus:</b>	<p>The main topics of study include a selection from the following indicative list: basic vocabulary; basic grammar and syntax; and translation from basic Greek to English. The selection of</p>

	<p>specific texts for student translation and comparison with selected English translations will be guided educational and according to language acquisition considerations.</p> <p>The module will also include an introduction to some of the print and computer-based resources that assist in accessing the Greek text, e.g., lexica, introductory grammars, grammatical and linguistic analyses, and concordances. The module will include translation practice of portions of the New Testament from the beginning.</p>																				
12.	<p><b>Learning and teaching strategy:</b></p> <p>Students will be engaged in a variety of learning activities aimed at acquisition, investigation, discussion, practice, collaboration and production through multiple delivery formats. Students may choose to study this module either on-campus or in the distance (online) mode. <b>Onsite education</b> will occur in a cohort within a timetable and be based around interactive lectures, group discussions and guided readings, supported by materials on the Virtual Learning Environment (VLE). <b>Distance education</b> through the VLE is self-paced within a timetabled cohort, and based around online course materials, guided readings (including ebooks, articles and other materials), and online discussion forums where students interact with each other and the tutor. <b>Both onsite and distance students</b> will have opportunities for guided and independent study. All students will be expected to engage in independent library research and written production and supported in their learning by the tools and resources available on the VLE.</p> <p>In general, textbook and workbook (where relevant), along with other materials, provide basic content and in-class sessions will focus on the application of the content to Greek sentences and texts. Thus, emphasis is laid on self-help study techniques. Encouragement is given to use relevant computer and Internet resources.</p>																				
13.	<p><b>Assessment scheme:</b></p> <p><b>1. Formative assessment scheme</b></p> <p>Both onsite and distance learning students will receive ongoing formative feedback from tutors at appropriate points during the duration of the module. All students will take regular formative tests.</p> <p><b>2. Summative assessment scheme</b></p> <table><tr><th colspan="5">Task:</th></tr><tr><th>Weighting</th><th>Specification e.g., word count / duration / no. of pages</th><th>LO mapped to</th><th>Anonymously marked</th><th>Ethics approval required</th></tr><tr><td>30%</td><td>Exam during delivery</td><td>All LOs</td><td><input type="checkbox"/> No <input checked="" type="checkbox"/> Yes</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module</td></tr><tr><td>70%</td><td>Exam on completion of delivery</td><td>All LOs</td><td><input type="checkbox"/> No <input checked="" type="checkbox"/> Yes</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module</td></tr></table> <p>The marking scale is as follows:</p>	Task:					Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	30%	Exam during delivery	All LOs	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module	70%	Exam on completion of delivery	All LOs	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
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<ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>In order to pass the module, the student is required to achieve a mark of 40+ in each module element, except where compensation applies (if appropriate) or if the learning outcomes are met by the achievement of a 40+ mark in another module element.</p> <p>Therefore, please delete the statement which <b>does not</b> apply to this module:</p> <ol style="list-style-type: none"> <li><del>In order to pass the module, the student will be required to achieve a mark of 40+ in each module element except where compensation applies (if appropriate).</del></li> <li>In order to pass the module, the student will be required to achieve <b>an aggregate mark of 40+ across all module elements</b>, except where compensation applies.</li> </ol> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>	
Seen examination	%
Unseen examination	100%
Coursework (no examination)	%
14. <b>Timetabled examination required</b>	Yes <input type="checkbox"/> No <input type="checkbox"/>
15. <b>Length of exam</b>	Final: 1.5 hours
16. <b>Learning materials</b>	<p><i>Essential</i></p> <p><i>Core textbook:</i> Mounce, William D., <i>Basics of Biblical Greek Grammar</i>, Grand Rapids: Zondervan, 2019<sup>4</sup>. (4th edition)</p> <p><i>Core workbook:</i> Mounce, William D., <i>Basics of Biblical Greek Workbook</i>, Grand Rapids: Zondervan, 2019<sup>4</sup>. (4th edition)</p> <p><i>Recommended</i></p> <p>DeMoss, Matthew S., <i>Pocket Dictionary for the Study of New Testament Greek</i>, Downers Grove: IVP, 2001.</p> <p>Greenwood, Kyle, <i>Dictionary of English Grammar for Students of Biblical Languages</i>, Grand Rapids: Zondervan Academic, 2020.</p> <p>Mathewson, David L. and Elodie Ballantine Emig, <i>Intermediate Greek Grammar. Syntax for Students of the New Testament</i>. Grand Rapids: Baker Academic, 2016.</p> <p>Merkle, Benjamin L., <i>Exegetical Gems from Biblical Greek</i>, Grand Rapids: Baker Academic, 2019.</p>

<p>Wallace, Daniel B., <i>The Basics of New Testament Syntax: An intermediate Greek Grammar</i>, Grand Rapids: Zondervan, 2000.</p> <p><i>Used Critical Text:</i></p> <p>Aland, B., et al. (eds.), <i>The Greek New Testament</i>, Stuttgart: Deutsche Bibelgesellschaft, 2014<sup>28</sup>. (28th edition) (<a href="https://www.academic-bible.com/en/online-bibles/novum-testamentum-graece-na-28/read-the-bible-text/">https://www.academic-bible.com/en/online-bibles/novum-testamentum-graece-na-28/read-the-bible-text/</a>)</p> <p><i>Lexica:</i></p> <p>Bauer, Walter, F. W. Danker, W.F. Arndt, F.W. Gingrich, <i>A Greek-English Lexicon of the New Testament and other Early Christian Literature</i>, Chicago: University of Chicago Press, 2000<sup>3</sup>. (BDAG)</p> <p>Liddell, Henry George, Robert Scott and Henry Stuart Jones, <i>A Greek-English Lexicon</i>, Oxford: Oxford University Press, 1958<sup>9</sup>. (LSJ)</p> <p>Montanari, Franco. <i>The Brill Dictionary of Ancient Greek</i>. Leiden: Brill, 2015.</p> <p><i>Websites:</i></p> <p><a href="http://www.billmounce.com">www.billmounce.com</a></p> <p><a href="https://dailydoseofgreek.com/new-testament-greek-resources/">https://dailydoseofgreek.com/new-testament-greek-resources/</a></p> <p><a href="https://www.youtube.com/c/AlphawithAngela">https://www.youtube.com/c/AlphawithAngela</a></p>															
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Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).	Onsite: 30 Distance: N/A														
The proposed number of scheduled teaching hours:															
<b>Assessment</b>	Onsite: 20 Distance: 20														
Proposed number of hours for the assessments.															
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Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):															
<b>Independent Study</b> (Time students will be required to complete independent study).	Onsite: 50														

	The proposed number of hours a student should complete independent study:	<i>Distance:</i> 80
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<b>Programme(s) using this module:</b>		
<b>Programme code(s)</b>	<b>Programme title(s)</b>	<b>Core/Optional</b>
600V628	BA (Hons) Theology	optional
600V635	Dip HE Theology	optional
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	option
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	option
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	option
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	option
600V773	BA (Hons) Theology & Worship Studies – new programme	option
600V774	Dip HE Theology & Worship Studies – new programme	option

## TH5112 OLD TESTAMENT HEBREW 1

1.	<b>Module code:</b>	TH5112
2.	<b>Title:</b>	Old Testament Hebrew 1
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	<i>Onsite:</i> Semester 2 <i>Distance:</i> Semester 3
6.	<b>Module leader:</b>	Ekaterina Kozlova
7.	<b>Accredited by:</b>	MDX
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	Level 4 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>To develop basic knowledge of Hebrew grammar and morphology, acquire a mastery of basic vocabulary, and translate selected Old Testament texts, and explore selected Old Testament passages with reference to the original Hebrew and various English translations. To build on Old Testament study at Level 4, complement such study at Level 5, and lay foundations for further study at Level 6.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. demonstrate knowledge and understanding of beginning Hebrew grammar, syntax and vocabulary (A1)</li> <li>2. understand the critical issues involved in translating basic Old Testament Hebrew texts into passages into good English (A1)</li> </ol> <p><b>Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>3. demonstrate beginning knowledge of Hebrew grammar and vocabulary, translate selected Hebrew texts, and compare English translations with the original Hebrew in a critical, empathetic, reflective and theologically astute manner (B1, B2, B5)</li> <li>4. engage empathetically with different scholarly methods and opinions, identify different possibilities, and apply their knowledge and understanding to their own lives and the lives of others, and thereby continue to grow and develop spiritually (B8, B9, B10)</li> <li>5. organise, communicate and apply their own learning effectively, use information and computer technology to access and communicate information, and engage creatively in problem solving (B9, B11, B12, B13, B14)</li> </ol>
11.	<b>Syllabus:</b>	<p>The main topics of study include a selection from the following indicative list: basic vocabulary; basic grammar and syntax; and translation from basic Hebrew to English. The selection of</p>

	<p>specific texts for student translation and comparison with selected English translations will be guided educational and language acquisition considerations.</p> <p>The module will also include an introduction to some of the print and computer-based resources that assist in accessing the Hebrew text, e.g., lexica, introductory grammars, grammatical and linguistic analyses, and concordances. The module will include from the beginning translation practice of portions of the Old Testament.</p>															
12.	<p><b>Learning and teaching strategy:</b></p> <p>Students will be engaged in a variety of learning activities aimed at acquisition, investigation, discussion, practice, collaboration and production through multiple delivery formats. Students may choose to study this module either on-campus or in the distance (online) mode. <b>Onsite education</b> will occur in a cohort within a timetable and be based around interactive lectures, group discussions and guided readings, supported by materials on the Virtual Learning Environment (VLE). <b>Distance education</b> through the VLE is self-paced within a timetabled cohort, and based around online course materials, guided readings (including ebooks, articles and other materials), and online discussion forums where students interact with each other and the tutor. <b>Both onsite and distance students</b> will have opportunities for guided and independent study. All students will be expected to engage in independent library research and written production and supported in their learning by the tools and resources available on the VLE.</p>															
13.	<p><b>Assessment scheme:</b></p> <p><b>1. Formative assessment scheme</b></p> <p>Both onsite and distance learning students will receive ongoing formative feedback from tutors at appropriate points during the duration of the module.</p>															
	<p><b>2. Summative assessment scheme</b></p> <table border="1"><tr><td colspan="5"><b>Task:</b></td></tr><tr><td>Weighting</td><td>Specification e.g., word count / duration / no. of pages</td><td>LO mapped to</td><td>Anonymously marked</td><td>Ethics approval required</td></tr><tr><td>100%</td><td>Exam</td><td>All LOs</td><td><input type="checkbox"/> No <input checked="" type="checkbox"/> Yes</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module</td></tr></table> <p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"><li>00-34 is considered a fail.</li><li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li><li>40-49 is considered a third-class pass</li><li>50-59 is considered a lower second-class pass.</li><li>60-69 is considered an upper-second-class pass.</li><li>70-85 is considered a first-class pass.</li></ul>	<b>Task:</b>					Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	100%	Exam	All LOs	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
<b>Task:</b>																
Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required												
100%	Exam	All LOs	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module												

	Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.	
	Seen examination	%
	Unseen examination	100%
	Coursework (no examination)	%
14.	<b>Timetabled examination required</b>	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
15.	<b>Length of exam</b>	2 hours
16.	<b>Learning materials</b>  <i>Essential</i>  Ross, A.P., <i>Introducing Biblical Hebrew</i> (Grand Rapids, MI: Baker Academic, 2001)  <i>Recommended</i>  Arnold, B.T. & Choi, J.H., <i>A Guide to Biblical Hebrew Syntax</i> (Cambridge: CUP, 2003) Brown II, A.P., Bryan W. Smith, <i>A Reader's Hebrew Bible</i> (Downers Grove: Zondervan, 2008) Brown, F., Driver, S.R. & Briggs, C.A., <i>The New Brown-Driver-Briggs-Gesenius Hebrew-English Lexicon</i> (Peabody: Hendrickson, 1977) Clines, David J. A. (ed.), <i>The Concise Dictionary of Classical Hebrew</i> (Sheffield: Sheffield Phoenix, 2009). Clines, David J. A. (ed.), <i>The Dictionary of Classical Hebrew</i> . 8 vols. (Sheffield: Sheffield Academic Press, 1993-) Cowley, A.E., and E. Kautzsch (eds), <i>Gesenius' Hebrew Grammar</i> . 2d Eng. edition. (Oxford, 1910) Joüon, P. and T. Muraoka, <i>A Grammar of Biblical Hebrew</i> (Rome: Pontifical Institute, 2006). Koehler, L., W. Baumgartner et al. (eds), <i>The Hebrew and Aramaic Lexicon of the Old Testament</i> . 3rd ed. 5 vols. (Leiden: Brill, 1994-2001) Waltke, B.K., and M. O'Connor, <i>An Introduction to Biblical Hebrew Syntax</i> (Winona Lake: Eisenbrauns, 1990).  <i>Websites</i> Accordance for Macintosh - <a href="http://www.accordancebible.com">http://www.accordancebible.com</a> BibleWorks for Windows - <a href="http://www.bibleworks.co.uk/">http://www.bibleworks.co.uk/</a> <a href="https://biblehub.com/">https://biblehub.com/</a> <a href="https://www.stepbible.org/">https://www.stepbible.org/</a> <a href="https://mechon-mamre.org/">https://mechon-mamre.org/</a>	
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		
17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types:	
	COURSEWORK	.....%
	EXAM	100%
	PRACTICAL	.....%

18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e., 30 credits are 300 hours).	
	Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).	<i>Onsite:</i> 30 <i>Distance:</i> N/A
	The proposed number of scheduled teaching hours:	
	<b>Assessment</b>	<i>Onsite:</i> 20 <i>Distance:</i> 20
	Proposed number of hours for the assessments.	
	<b>Placement Activity</b> (e.g., placement, work-based learning or year abroad).	
	Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):	
	<b>Independent Study</b> (Time students will be required to complete independent study).	<i>Onsite:</i> 50
	The proposed number of hours a student should complete independent study:	<i>Distance:</i> 80

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V628	BA (Hons) Theology	optional
600V635	Dip HE Theology	optional
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	option
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	option
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	option
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	option
600V773	BA (Hons) Theology & Worship Studies – new programme	option
600V774	Dip HE Theology & Worship Studies – new programme	option

## Level 6 Modules

(for first teaching 2024-25)



## TH6002 PERSON AND WORK OF THE HOLY SPIRIT

1.	<b>Module code:</b>	TH6002
2.	<b>Title:</b>	Person and Work of the Holy Spirit
3.	<b>Credit points:</b>	20
4.	<b>FHEQ level:</b>	6
5.	<b>Semester:</b>	<i>Onsite:</i> Semesters 1 & 2 <i>Distance:</i> Semester 2
6.	<b>Module leader:</b>	Graham McFarlane
7.	<b>Accredited by:</b>	MDX
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	Level 4 and 5 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>To articulate a contemporary doctrine of the Holy Spirit, address methodological issues with respect to biblical theology and systematic theology, and explore contemporary integrated pneumatological perspectives within an Evangelical context. To build on theological and doctrinal study at Levels 4 and 5 and complement related Level 6 study.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>critically determine the foundations of an approach to pneumatology that engages with biblical and systematic theology (A1, A2)</li> <li>synthetically identify key biblical motifs and texts and relate them critically to historical and contemporary scholarly debates concerning the Holy Spirit (A1, A2)</li> <li>formulate a response to key theological issues regarding the Holy Spirit, including the <i>filioque</i> (A2)</li> </ol> <p><b>Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>Consider the person and work of the Holy Spirit, and pneumatological methodology in a critical, empathetic, synthetic, reflective, integrative and theologically astute manner, (B1, B2, B5)</li> <li>engage empathetically with different scholarly methods and opinions, anticipate divergent problems, possibilities and consequences, apply their knowledge and understanding to their own lives and the lives of others, and thereby continue to grow and develop spiritually (B8, B9, B10)</li> </ol>
11.	<b>Syllabus:</b>	<p>The work and person of the Holy Spirit in the Old and New Testaments; historical and systematic doctrinal perspectives; developing a contemporary doctrine of the Holy Spirit; contemporary pneumatological issues from an integrated biblical and systematic perspective.</p>

12.	<b>Learning and teaching strategy:</b>  Students will be engaged in a variety of learning activities aimed at acquisition, investigation, discussion, practice, collaboration and production through multiple delivery formats. Students may choose to study this module either on-campus or in the distance (online) mode. <b>Onsite education</b> will occur in a cohort within a timetable and be based around interactive lectures, group discussions and guided readings, supported by materials on the Virtual Learning Environment (VLE). <b>Distance education</b> through the VLE is self-paced within a timetabled cohort, and based around online course materials, guided readings (including ebooks, articles and other materials), and online discussion forums where students interact with each other and the tutor. <b>Both onsite and distance students</b> will have opportunities for guided and independent study. All students will be expected to engage in independent library research and written production and supported in their learning by the tools and resources available on the VLE.																									
13.	<b>Assessment scheme:</b>  <b>1. Formative assessment scheme</b>  Both onsite and distance learning students will receive ongoing formative feedback from tutors at appropriate points during the duration of the module.																									
	<b>2. Summative assessment scheme</b>  <table><tr><th colspan="5">Task:</th></tr><tr><th>Weighting</th><th>Specification e.g., word count / duration / no. of pages</th><th>LO mapped to</th><th>Anonymously marked</th><th>Ethics approval required</th></tr><tr><td>100%</td><td>Exam</td><td>All LOs</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module</td></tr></table> <b>The marking scale is as follows:</b>  <ul style="list-style-type: none"><li>00-34 is considered a fail.</li><li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li><li>40-49 is considered a third-class pass</li><li>50-59 is considered a lower second-class pass.</li><li>60-69 is considered an upper-second-class pass.</li><li>70-85 is considered a first-class pass.</li></ul> Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved. <table><tr><td>Seen examination</td><td>%</td></tr><tr><td>Unseen examination</td><td>100%</td></tr><tr><td>Coursework (no examination)</td><td>%</td></tr></table>					Task:					Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	100%	Exam	All LOs	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module	Seen examination	%	Unseen examination	100%	Coursework (no examination)	%
Task:																										
Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required																						
100%	Exam	All LOs	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module																						
Seen examination	%																									
Unseen examination	100%																									
Coursework (no examination)	%																									
14.	<b>Timetabled examination required</b>	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>																								
15.	<b>Length of exam</b>	3 hours																								
16.	<b>Learning materials</b>																									

<p><i>Essential</i></p> <p>Cartledge, M.J., <i>The Mediation of the Spirit: Interventions in Practical Theology</i> (Grand Rapids: Eerdmans, 2015)</p> <p>J. Cone, <i>God of the Oppressed</i> (Orbis Books, 1997)</p> <p>W. Hildebrandt, <i>An Old Testament Theology of the Spirit of God</i> (Wipf and Stock, 1993).</p> <p>Levering, M., <i>Engaging the Doctrine of The Holy Spirit: Love and Gift in the Trinity and the Church</i>, (Grand Rapids: Baker Academic, 2016)</p> <p>McFarlane, G.W.P., <i>Why Do You Believe What You Believe About The Holy Spirit?</i>, (Eugene, OR: Wipf &amp; Stock, 2009)</p> <p>M. Smith, <i>The Priestly Vision of Genesis 1</i> (Fortress, 2010).</p> <p>Thiselton, A.C., <i>The Holy Spirit</i> (London: SPCK, 2013)</p> <p>Turner, M., <i>The Holy Spirit and Spiritual Gifts: Then and Now</i> (London: Paternoster, revised and reprinted 1999)</p> <p>Vondey, W., (ed.), <i>The Routledge Handbook of Pentecostal Theology</i> (London: Routledge, 2020)</p> <p>M. Welker, <i>God the Spirit</i> (Fortress, 1994).</p> <p>Yong A., <i>Beyond the Impasse</i> (Grand Rapids, MI: Baker Academic, 2003)</p> <p><i>Recommended</i></p> <p>Adedibu B., <i>Coat of Many Colours: The Origin, Growth, Distinctiveness and Contributions of Black Majority Churches to British Christianity</i> (Gloucester: Wisdom Summit, 2012)</p> <p>Aldred, J., <i>Pentecostals and Charismatics in Britain: An Anthology</i> (London: SCM Press, 2019)</p> <p>Avalos, H., et al. (ed.), <i>This Abled Body: Rethinking Disabilities in Biblical Studies</i> (Society of Biblical Literature, 2007).</p> <p>S. Bessey, <i>Jesus Feminist: An Invitation to Revisit the Bible's View of Women</i> (Simon and Schuster, 2013)</p>											
<p>Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):</p>											
17.	<p><b>UNISTATS - assessment</b></p> <p>Please indicate summary of the following assessment types:</p> <table> <tr> <td>COURSEWORK</td><td>.....%</td></tr> <tr> <td>EXAM</td><td>100%</td></tr> <tr> <td>PRACTICAL</td><td>.....%</td></tr> </table>	COURSEWORK	.....%	EXAM	100%	PRACTICAL	.....%				
COURSEWORK	.....%										
EXAM	100%										
PRACTICAL	.....%										
18.	<p><b>UNISTATS – learning and teaching</b></p> <p>Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e., 30 credits are 300 hours).</p> <table> <tr> <td>Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).</td><td>Onsite: 48 Distance: N/A</td></tr> <tr> <td>The proposed number of scheduled teaching hours:</td><td></td></tr> <tr> <td><b>Assessment</b></td><td>Onsite: 40 Distance: 40</td></tr> <tr> <td>Proposed number of hours for the assessments.</td><td></td></tr> <tr> <td><b>Placement Activity</b> (e.g., placement, work-based learning or year abroad).</td><td></td></tr> </table>	Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).	Onsite: 48 Distance: N/A	The proposed number of scheduled teaching hours:		<b>Assessment</b>	Onsite: 40 Distance: 40	Proposed number of hours for the assessments.		<b>Placement Activity</b> (e.g., placement, work-based learning or year abroad).	
Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).	Onsite: 48 Distance: N/A										
The proposed number of scheduled teaching hours:											
<b>Assessment</b>	Onsite: 40 Distance: 40										
Proposed number of hours for the assessments.											
<b>Placement Activity</b> (e.g., placement, work-based learning or year abroad).											

	Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):	
	<b>Independent Study</b> (Time students will be required to complete independent study).	<i>Onsite:</i> 112
	The proposed number of hours a student should complete independent study:	<i>Distance:</i> 160

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V628	BA (Hons) Theology	core
600V659	BA (Hons) Theology & Counselling	core
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	core
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	core
600V773	BA (Hons) Theology & Worship Studies – new programme	core

### CM6402 MUSICIANSHIP SKILLS 3

1.	<b>Module code:</b>	CM6402
2.	<b>Title:</b>	Musicianship Skills 3
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	6
5.	<b>Semester:</b>	Semesters 1&2
6.	<b>Module leader:</b>	Carey Luce
7.	<b>Accredited by:</b>	
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>To develop refined listening and performance skills encompassing a range of musical genres. To equip the student with appreciation and understanding of music with various frameworks, forms, and constructs.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge &amp; Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Perform rhythms using irregular time signatures and note groupings. (A3, B6)</li> <li>2. Create and notate melodies within specific compositional parameters. (A3, B1, B6, B7, B12)</li> <li>3. Use modes to improvise melodies. (A3, B1, B6, B7, B9, B10, B11, B12)</li> <li>4. Organise, communicate, and apply their own learning effectively, use information and computer technology to access and divulge information, and engage creatively in problem solving. (B9, B11, B12, B13, B14)</li> </ol>
11.	<b>Syllabus:</b>	<p>Areas such as the following will be covered:</p> <ul style="list-style-type: none"> <li>• Compositional devices in writing melodies</li> <li>• Performing and reading in irregular time</li> <li>• How to understand and utilize church modes</li> <li>• Creating nuanced expression in performance</li> </ul>
12.	<b>Learning and teaching strategy:</b>	<p>Learning will take place in seminars and masterclasses (including performance and critique). Students will be asked to sing and play in ensemble, listen to music critically, and read and write music.</p>
13.	<b>Assessment scheme:</b>	
	(a) <b>Formative assessment scheme</b>	

	Regular group performances in class with lecturer feedback.				
<b>(b) Summative assessment scheme</b>					
<b>Task:</b> Practical Examination in Musicianship					
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	
100%	12-15 minutes per student	1.2.3.	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module	
<p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>					
Seen examination		100%			
Unseen examination					
Coursework (no examination)					
14.	<b>Timetabled examination required</b>	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>			
15.	<b>Length of exam</b>	15 minutes per student			
16.	<b>Learning materials</b>	<ul style="list-style-type: none"> <li>Recommended reading</li> </ul> <p>Prosser, S., Essential Ear Training for Today's Musician, Hal Leonard, 2000 Schmeling, P., Berklee Music Theory – Book 2, Berklee Press Publications, 2005<sup>[1]</sup><sub>SEP</sub> Stewart, D., The Musicians Guide to Reading and Writing Music, Backbeat Books, 2006 Wyatt, K., Schroeder, C. and Elliott, J., Ear Training: The Complete Guide for All Musicians, Musicians Institute, 2003 Wyatt, K., Harmony and Theory: A Comprehensive Source for All Musicians, Hal Leonard, 1998<sup>[1]</sup><sub>SEP</sub></p>			

Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):

17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	0%
	EXAM	0%
	PRACTICAL	100%
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).  The proposed number of scheduled teaching hours:	20
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).  Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	20
	<b>Independent Study</b> (Time students will be required to complete independent study).  The proposed number of hours a student should complete independent study:	60

**Programme(s) using this module:**

Programme code(s)	Programme title(s)	Core/Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Core

### TM6303 CREATIVITY IN CONTEXT

1.	<b>Module code:</b>	TM6303
2.	<b>Title:</b>	Creativity in Context
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	6
5.	<b>Semester:</b>	Semesters 1&2
6.	<b>Module leader:</b>	Carey Luce
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	In this practical module, students will explore how to intelligently and intentionally use a broader musical vocabulary within a creative framework. The module will include musically interpreting a range of scriptural texts.
10.	<b>Learning outcomes:</b>	<p><b>Knowledge &amp; Skills</b></p> <p>On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Show advanced awareness and effective application of a broad musical vocabulary. (A3, B6, B11)</li> <li>2. Display immediacy in creativity. (B6, B9)</li> <li>3. Demonstrate interpretative skills which enable meaningful musical settings of biblical texts. (A1, B1, B3, B6, B7)</li> <li>4. Evidence a broad range of listening and sophisticated musical expression in performance. (B6, B10, B12)</li> </ol>
11.	<b>Syllabus:</b>	In this module, breadth of musical influence is a principal feature, featuring reference music from classical, jazz, rock/pop and folk/world traditions. More colourful and artistic musical features such as use of irregular note groups and time signatures, cross-rhythms, 'exotic' scales, and richer jazz and gospel harmony will form the basis for creative journeys.
12.	<b>Learning and teaching strategy:</b>	Learning will take place in group workshops, through practical music-making, listening, applied analysis of musical examples, and improvisation. A masterclass approach may also be included as music is presented and explored.
13.	<b>Assessment scheme:</b>	
	(a) <b>Formative assessment scheme</b>	Regular group performances in class with lecturer feedback.



<b>(b) Summative assessment scheme</b>				
<b>Task: Practical Examination in Creative Musicianship</b>				
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
100%	10-15 minutes per student	1.2.3.4	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
<p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>				
Seen examination		100%		
Unseen examination				
Coursework (no examination)				
14.	<b>Timetabled examination required</b>		Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>	
15.	<b>Length of exam</b>		15 minutes	
16.	<b>Learning materials</b>			
	<ul style="list-style-type: none"> <li>Recommended listening</li> </ul>	<p>Dave Weckl &amp; Jay Oliver: 'Convergence' Full Album; 2014 James Horner: 'The Spitfire Grill' Full Album, Sony Classical; 1996 Snarky Puppy: 'We like it here' Full Album, 2014 Yellowjackets: 'Club Nocturne' Full Album; 1998</p>		
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):				
17.	<b>UNISTATS - assessment</b>			
	Please indicate summary of the following assessment types #:			
	COURSEWORK	0%		
	EXAM	0%		
	PRACTICAL	100%		

18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).  The proposed number of scheduled teaching hours:	20
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).  Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	20
	<b>Independent Study</b> (Time students will be required to complete independent study).  The proposed number of hours a student should complete independent study:	60

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	Core
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Core

## TM6304 CHRISTIANITY AND THE ARTS

1.	<b>Module code:</b>	TM6304
2.	<b>Title:</b>	Christianity and the Arts
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	6
5.	<b>Semester:</b>	Semesters 1&2
6.	<b>Module leader:</b>	Christopher Grey
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>This module aims to provide a broad and thorough understanding of the nature and role of the arts, and most especially of their vital presence within the Christian community past and present. It is an opportunity to reflect on the kinship between artistic and religious experience, on the analogical relationships between aesthetic knowledge and theological understanding, and on artistic creation as a defining signature of the human person. It takes as given the sustained historical exchange between art and the Church, manifested in diverse ways at different times, often in harmony but sometimes in fierce contention.</p> <p>The module will introduce students to Theological Aesthetics—a burgeoning interdisciplinary field that has produced a substantial body of works since the mid-20<sup>th</sup> century, and students will study a number of seminal texts in the field. Theoretical study will be balanced by engagement with actual works: predominantly in literature, music and visual art, and students will be encouraged to exploit London’s rich cultural resources to deepen their experience.</p> <p>The overarching educational aim of the module is encounter. By thinking of art as both a way of embodying Christianity, and Christianity as a vehicle for the creation and apprehension of artworks, students will discover the unique epistemic mission of the artist and the work. The transformative, even epiphanic, potential of this is self-evident.</p> <p>The module aims to build on skills, knowledge and confidence acquired in the level 5 module <i>Music, Philosophy, and God</i>, especially in respect of verbal fluency. One of the summative assessment elements reflects this emphasis.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge &amp; Skills</b></p> <p>On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Give an accurate account of the art-historical / church-historical dialogue. (A4, B2, B3)</li> <li>2. Demonstrate understanding of the analogous relationship between aesthetic and religious modes of knowledge and understanding. (A4, A5, B2, B3)</li> <li>3. Compare, contrast, and evaluate a limited number of important texts in theological aesthetics. (A5, B1, B2, B5)</li> <li>4. Give considered reflection on the theological significance of specific works, principally in literature, music, and visual art. (A2, A4, A5, B1, B2, B3, B5)</li> </ol>

	<ol style="list-style-type: none"> <li>5. Articulate nuanced views and form judgements in respect of ethical/moral considerations and artistic ideas and works. (B2, B3, B4, B5, B8)</li> <li>6. Competently present their ideas in written form and verbally. (B12)</li> <li>7. Demonstrate a cultivated approach to art appreciation. (B1, B2, B3)</li> <li>8. Fluently employ appropriate ICT presentational tools. (B13)</li> </ol>
11.	<p><b>Syllabus:</b></p> <p>The module will draw from, but is not restricted to, the following broad areas and specific topics listed below:</p> <ol style="list-style-type: none"> <li>1. <i>Foundations and pillars</i> <ul style="list-style-type: none"> <li>• The transcendentals and the idea of beauty in Western thought</li> <li>• Sight and sound: the historically preeminent senses</li> <li>• Contrasting Western and Eastern traditions in Christian art</li> <li>• Significant moments concerning art and the Church</li> <li>• The Aristotelian-Thomistic tradition and the Mediaeval craftsman</li> <li>• The enlightenment, individualism and the artist</li> </ul> </li> <li>2. <i>Art, doctrine and theological aesthetics</i> <ul style="list-style-type: none"> <li>• The arts interpreting Christian doctrines</li> <li>• Addressing Protestant reticence concerning the image</li> <li>• The recovery of philosophy, theology and art by theological aesthetics</li> <li>• Theological aesthetics or aesthetic theology? Balthasar and revelation</li> <li>• How the arts function and mediate different kinds of religious experience</li> <li>• 'Doing' theology with the great poets, painters and musicians</li> </ul> </li> <li>3. <i>The dynamics of art</i> <ul style="list-style-type: none"> <li>• The practical intellect, creative process and the genesis of a work</li> <li>• Maritain's virtues-based aesthetics and its influence</li> <li>• Mediation and reception: art as experience</li> <li>• Art and faith in the 20<sup>th</sup> century: significant figures</li> <li>• Modernism and post-modernism</li> <li>• Art, faith and culture in a virtual world</li> </ul> </li> </ol>
12.	<p><b>Learning and teaching strategy:</b></p> <p>Classes will often take the form of discussion-based seminars, giving students the forum for responding to readings and to artworks themselves. The development of critical awareness and communicative skills is key. Some classes will be a more formal lecture or a lecture-seminar blend utilising appropriate audio-visual resources. As time allows, there may be the opportunity for guided visits to exhibitions, galleries, concerts (in situ and online), and this is encouraged independently of the taught components. Assigned reading and preparation for assessment is an ongoing component of the module, and students will be given ample opportunity to discuss their chosen assignments.</p>

	<p>An outline of the course will be published and distributed at the start of each year, and this will list the essential and recommended readings and necessary web-based resources, as well as the assessment tasks. Additionally, the VLE pages for this module will be frequently updated with seminar/lecture notes and interesting adjunct materials may be placed at any time.</p> <p>Summary of learning and teaching strategies:</p> <ul style="list-style-type: none"> <li>• Seminars and class discussion</li> <li>• Student presentations (preparatory for assessment element)</li> <li>• Formal lecture or lecture-seminar blend</li> <li>• Small-group discussion (in class and online using VLE)</li> <li>• Guided and assigned reading</li> <li>• Field trips</li> </ul>			
13.	<b>Assessment scheme:</b>			
	<b>(a) Formative assessment scheme</b>			
	<b>(b) Summative assessment scheme</b>			
	<p><b>Task:</b> One coursework essay, chosen from a selection of titles to be published at the start of the course. A choice is given to allow a student to write about the topic of most interest to them. The titles will reflect the syllabus content and students should demonstrate familiarity with their chosen topic, and handling of appropriate resources.</p>			
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked
	50%	2,000 words	1,2,3,4,5,6,7,8	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
				<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	<p><b>Task:</b> A short ‘conference-style’ paper presentation giving a theological ‘reading’ of a single artwork in any medium. The chosen work should be agreed with the lecturer prior to commencing preparation. The student may employ audio-visual facilities as part of their presentation. Content and communicative fluency will be assessed.</p>			
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked
	50%	20 mins (up to 15 mins presentation, with 5 mins questions).	1,2,3,4,5,6,7,8	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
				<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	<p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>▪ 00-34 is considered a fail.</li> </ul>			

	<ul style="list-style-type: none"> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>In order to pass the module, the student is required to achieve a mark of 40+ in each module element, except where compensation applies (if appropriate) or if the learning outcomes are met by the achievement of a 40+ mark in another module element.</p> <p>Therefore, please delete the statement which <b>does not</b> apply to this module:</p> <ol style="list-style-type: none"> <li><del>In order to pass the module, the student will be required to achieve a mark of 40+ in each module element except where compensation applies (if appropriate).</del></li> <li>In order to pass the module, the student will be required to achieve <b>an aggregate mark of 40+ across all module elements</b>, except where compensation applies.</li> </ol> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>		
	<table border="1"> <tr> <td>Seen examination</td> <td>50%</td> </tr> </table>	Seen examination	50%
Seen examination	50%		
	<table border="1"> <tr> <td>Unseen examination</td> <td></td> </tr> </table>	Unseen examination	
Unseen examination			
	<table border="1"> <tr> <td>Coursework (no examination)</td> <td>50%</td> </tr> </table>	Coursework (no examination)	50%
Coursework (no examination)	50%		
14.	<table border="1"> <tr> <td><b>Timetabled examination required</b></td> <td>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></td> </tr> </table>	<b>Timetabled examination required</b>	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
<b>Timetabled examination required</b>	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>		
15.	<table border="1"> <tr> <td><b>Length of exam</b></td> <td>Each student 20 mins</td> </tr> </table>	<b>Length of exam</b>	Each student 20 mins
<b>Length of exam</b>	Each student 20 mins		
16.	<table border="1"> <tr> <td> <b>Learning materials</b> <ul style="list-style-type: none"> <li>Essential</li> </ul> </td> <td> <p>A full resources list will be published in the course outline each year, to include the following:</p> <p>Begbie, J. <i>A Peculiar Orthodoxy: Reflections on Theology and the Arts</i>. Grand Rapids, MI: Baker Academic, 2018.</p> <p>Burch Brown, F. <i>Religious Aesthetics: A Theological Study of Making and Meaning</i>. Princeton, NJ: Princeton University Press, 1989.</p> <p>Chaplin, A.D. <i>The Philosophy of Susanne Langer: Embodied Meaning in Logic, Art and Feeling</i>. London: Bloomsbury, 2019.</p> <p>Hart, A. <i>Beauty, Spirit, Matter: Icons in the Modern World</i>. Gracewing, 2014.</p> <p>Jacobs, J. (ed). <i>A Piercing Light: Beauty, Faith and Human Transcendence</i>. Washington, D.C. Catholic University of America Press, 2015.</p> <p>Maritain, J. <i>Art and Scholasticism and the Frontiers of Poetry</i> (trans. J.W. Evans), New York, Charles Scribner's Sons, this edition University of Notre Dame Press, 1974.</p> <p>Pope John Paul II. <i>Letter to Artists</i>. Vatican, Easter Day 1999), published in English version of L'Osservatore Romano (also available online)</p> </td> </tr> </table>	<b>Learning materials</b> <ul style="list-style-type: none"> <li>Essential</li> </ul>	<p>A full resources list will be published in the course outline each year, to include the following:</p> <p>Begbie, J. <i>A Peculiar Orthodoxy: Reflections on Theology and the Arts</i>. Grand Rapids, MI: Baker Academic, 2018.</p> <p>Burch Brown, F. <i>Religious Aesthetics: A Theological Study of Making and Meaning</i>. Princeton, NJ: Princeton University Press, 1989.</p> <p>Chaplin, A.D. <i>The Philosophy of Susanne Langer: Embodied Meaning in Logic, Art and Feeling</i>. London: Bloomsbury, 2019.</p> <p>Hart, A. <i>Beauty, Spirit, Matter: Icons in the Modern World</i>. Gracewing, 2014.</p> <p>Jacobs, J. (ed). <i>A Piercing Light: Beauty, Faith and Human Transcendence</i>. Washington, D.C. Catholic University of America Press, 2015.</p> <p>Maritain, J. <i>Art and Scholasticism and the Frontiers of Poetry</i> (trans. J.W. Evans), New York, Charles Scribner's Sons, this edition University of Notre Dame Press, 1974.</p> <p>Pope John Paul II. <i>Letter to Artists</i>. Vatican, Easter Day 1999), published in English version of L'Osservatore Romano (also available online)</p>
<b>Learning materials</b> <ul style="list-style-type: none"> <li>Essential</li> </ul>	<p>A full resources list will be published in the course outline each year, to include the following:</p> <p>Begbie, J. <i>A Peculiar Orthodoxy: Reflections on Theology and the Arts</i>. Grand Rapids, MI: Baker Academic, 2018.</p> <p>Burch Brown, F. <i>Religious Aesthetics: A Theological Study of Making and Meaning</i>. Princeton, NJ: Princeton University Press, 1989.</p> <p>Chaplin, A.D. <i>The Philosophy of Susanne Langer: Embodied Meaning in Logic, Art and Feeling</i>. London: Bloomsbury, 2019.</p> <p>Hart, A. <i>Beauty, Spirit, Matter: Icons in the Modern World</i>. Gracewing, 2014.</p> <p>Jacobs, J. (ed). <i>A Piercing Light: Beauty, Faith and Human Transcendence</i>. Washington, D.C. Catholic University of America Press, 2015.</p> <p>Maritain, J. <i>Art and Scholasticism and the Frontiers of Poetry</i> (trans. J.W. Evans), New York, Charles Scribner's Sons, this edition University of Notre Dame Press, 1974.</p> <p>Pope John Paul II. <i>Letter to Artists</i>. Vatican, Easter Day 1999), published in English version of L'Osservatore Romano (also available online)</p>		

	<ul style="list-style-type: none"> <li>Recommended</li> </ul>	<p>Sayers, D.L. <i>The Mind of the Maker</i>. London: Harper Collins, 1987.</p> <p>Viladesau, R. <i>Theological Aesthetics</i>. New York: OUP, 1999.</p> <p>Aristotle. <i>Poetics</i>. Translated and with Critical Notes by S.H. Butcher. New York: Dover Publications Inc.</p> <p>Balthasar, H.U. von. <i>The Glory of the Lord: A Theological Aesthetics, Vol. I: Seeing the Form</i>, (trans. Erasmo Leiva-Merikakis), ed. Joseph Fessio, S.J., &amp; John Riches, Edinburgh: T&amp;T Clarke Ltd, 1982.</p> <p>Brown, D. <i>God and Mystery in Words: Experience through Metaphor and Drama</i>. Oxford: OUP, 2008.</p> <p>Burch Brown, F. (ed), <i>The Oxford Handbook of Religion and The arts</i>. New York: Oxford University Press, 2014.</p> <p>Eco, U. <i>Art and Beauty in the Middle Ages</i> (trans. H. Bredin), New Haven and London: Yale University Press, 1986.</p> <p>Maritain, J. <i>Creative Intuition in Art and Poetry</i>. Princeton, Princeton University Press, 1953.</p> <p>Ramos, A. <i>Beauty, Art and the Polis</i>, Washington, D.C.: Catholic University of America Press, 2000.</p> <p>Visual Commentary on Scripture, The Visual Commentary on Scripture Foundation in Association with King's College London, [Online]. Available at <a href="https://thevcs.org">https://thevcs.org</a></p> <p>Williams, R. <i>Grace and Necessity: Reflections on Art and Love</i>, London: Continuum International Publishing Group Ltd, 2000.</p> <p>Wilson, J.M. <i>The Vision of the Soul: Truth, Goodness and Beauty in the Western Tradition</i>, Washington, D.C.: Catholic University of America Press, 2017.</p> <p>Wolterstorff, N. <i>Art in Action</i>. Grand Rapids: Eerdmans, 1980.</p> <p>Wolterstorff, N. <i>Acting Liturgically: Philosophical Reflections on Religious Practice</i>. New York: Oxford University Press, 2018.</p> <p>The VLE will be populated with relevant shorter resources (articles, web-based, visual materials).</p>
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		
17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	50%
	EXAM	50%
	PRACTICAL	
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicate the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	

	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).  The proposed number of scheduled teaching hours:	22
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).  Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	
	<b>Independent Study</b> (Time students will be required to complete independent study).  The proposed number of hours a student should complete independent study:	78

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	Core
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Core
600V773	BA (Hons) Theology & Worship Studies – new programme	Core



### CM6400 FIRST STUDY PERFORMANCE 3

1.	<b>Module code:</b>	CM6400
2.	<b>Title:</b>	First Study Performance 3
3.	<b>Credit points:</b>	20
4.	<b>FHEQ level:</b>	6
5.	<b>Semester:</b>	Semesters 1&2
6.	<b>Module leader:</b>	Christopher Grey
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>This skills-based module builds on First Study Performance 1 and 2, and provides a generous credit allocation for the continuing development of the student's individual practical abilities, undertaken through one-to-one (instrumental or vocal) tutorials and individual study. The core aim is to demonstrate fluent, secure and stylish performance in the student's individual abilities. Developing performance leadership and a strong sense of self-awareness in performance will be encouraged, alongside advanced technical skills and sophisticated interpretive decision making.</p> <p>Specific aims are as described in Performance Studies 2, with the expectation that levels of technical attainment and interpretative/creative detail demonstrate appropriate advancement and significant development of a student's individual style. The summative assessment for this module aims to demonstrate the culmination of three years of performance studies.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge &amp; Skills</b></p> <p>On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Show maturing levels of interpretive awareness, artistry and stylistic performance. (A3, B1, B2, B4, B6, B9)</li> <li>2. Present a highly secure, confident, and sophisticated individual performance. (A3, B6)</li> <li>3. Demonstrate a level of technical proficiency commensurate with this stage of study. (A3, B4, B6)</li> <li>4. Show outstanding general musicianship and creativity in performance. (A3, B6)</li> <li>5. Present a balanced and enjoyable repertoire choice at examination. (B1, B2, B6, B9)</li> <li>6. Show a confident and mature awareness of audience expectations and give a sense of communicative authority. (B1, B2, B6, B8)</li> <li>7. Organise their own learning, use information and computer technology to communicate and/or to access material and information. (B11, B13)</li> </ol>
11.	<b>Syllabus:</b>	<p>Work through the year may include the following:</p>

	<ul style="list-style-type: none"><li>• Technical proficiency: scales, exercises and studies set as appropriate in order to develop the technical facility, correct weak areas and build on levels 4 and 5 foundations.</li><li>• Sight reading skills: emphasis is placed upon students being able to accurately realise printed scores, lead sheets, charts etc.</li><li>• The study of standard repertoire, genres and styles for a particular instrument, and elements of improvisation as needed.</li><li>• General performance musicianship and sensitivity of interpretation working in detail on material to be used for assessment.</li><li>• It is expected that the majority of time will be spent in preparing material for the final assessment.</li><li>• Building a confident performance.</li><li>• Continuing to explore aspects of instrumental/vocal pedagogy, performance and the church.</li></ul>					
12.	<p><b>Learning and teaching strategy:</b></p> <p>At the beginning of the year, all students will spend time with their First Study instrumental/vocal tutor to discuss their individual performance needs and areas for development. The tutor will assess the student’s level of ability and will give advice as to the best course of development and focus of study for the year. The tutor and student will agree on the proposed course of study that will best fit the student’s needs, and this will be frequently reviewed during the course. All students will receive 22 individual lessons.</p>					
13.	<p><b>Assessment scheme:</b></p> <p><b>(a) Formative assessment scheme</b></p> <p>Opportunities will be given for informal performance practice. This may take the form of short lunchtime concerts, items in chapel services or similar. Audiences would typically be small and supportive, and the aim is confidence-building. Students are encouraged to pursue a limited range of performance opportunities outside of the programme and college environment.</p> <p><b>(b) Summative assessment scheme</b></p> <div><p><b>Task:</b></p><p>At the end of the module, students perform in an individual examination/recital, meeting the specific time guidelines and benchmark level criteria set out for the Theology and Creative Musicianship programme. It is expected that students will perform to a level of Grade 7 or above of any recognised practical examination board (or equivalent standard), playing/singing for 15-20 minutes.</p><p>The present narrative articulates the basic performance criteria set out for the Theology and Creative Musicianship level 6 programme, but it should be noted that additional guidelines and analogous practical examination criteria are also provided to performance students at the start of this module. (See documents First Study Information and Recital Guidelines). These documents are commensurate with, and expand upon the LST common spine mark scheme, applying it specifically to the performance setting.</p></div> <table><tr><td>Weighting</td><td>Specification e.g. word count /</td><td>LO mapped to</td><td>Anonymously marked</td><td>Ethics approval required</td></tr></table>	Weighting	Specification e.g. word count /	LO mapped to	Anonymously marked	Ethics approval required
Weighting	Specification e.g. word count /	LO mapped to	Anonymously marked	Ethics approval required		

		duration / no. of pages			
100%	15-20 minutes	1-6	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module	
<p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>					
Seen examination		100% Individual performance			
Unseen examination		N/A			
Coursework (no examination)		N/A			
14.	<b>Timetabled examination required</b>		Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>		
15.	<b>Length of exam</b>		Schedule according to student numbers		
16.	<b>Learning materials</b>				
	<ul style="list-style-type: none"> <li>Essential</li> </ul>	<p>Tutors will advise the students on what to read, which resources are useful for technical and interpretive development on specific instruments, and which materials are most helpful for training others and dealing with the principles, problems and general pedagogy of performance. Tutors will suggest relevant recordings for study.</p>			
	<ul style="list-style-type: none"> <li>Recommended</li> </ul>	<p>Green, L. <i>How Popular Musicians Learn: A Way Ahead for Music Education</i>. Abingdon: Routledge, 2016.</p> <p>Rink, J. (ed.), <i>Musical Performance: A Guide to Understanding</i>, Cambridge: Cambridge University Press, 2002.</p> <p>Rink, J. <i>The Practice of Performance: Studies in Musical Interpretation</i>. Cambridge: CUP, 2008.</p> <p>Williamson, A. <i>Musical Excellence: Strategies and Techniques to Enhance Performance</i>, Oxford: OUP, 2004.</p>			
<p>Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):</p>					

17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	N/A
	EXAM	100% Practical performance examination
	PRACTICAL	N/A
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicate the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).  The proposed number of scheduled teaching hours:	22
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).  Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	
	<b>Independent Study</b> (Time students will be required to complete independent study).  The proposed number of hours a student should complete independent study:	178

<b>Programme(s) using this module:</b>		
<b>Programme code(s)</b>	<b>Programme title(s)</b>	<b>Core/Optional</b>
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	First Study Option
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	First Study Option

### CM6401 FIRST STUDY MUSIC PRODUCTION 3

1.	<b>Module code:</b>	CM6401
2.	<b>Title:</b>	First Study Music Production 3
3.	<b>Credit points:</b>	20
4.	<b>FHEQ level:</b>	6
5.	<b>Semester:</b>	Semesters 1&2
6.	<b>Module leader:</b>	Steve Thompson
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>To foster advanced skills in Music Production, including:</p> <ul style="list-style-type: none"> <li>• Recording and mixing techniques</li> <li>• Audio mastering basics</li> <li>• Compositional techniques</li> <li>• Developing wider understanding of a range of musical genres</li> <li>• More advanced techniques in video synchronisation</li> </ul>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge &amp; Skills</b></p> <p>On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Demonstrate a clear understanding of good practice in arranging and composition. (A3)</li> <li>2. Facilitate live recordings. (B7, B9, B13)</li> <li>3. Show an understanding of basic mastering technique. (B7, B9, B13)</li> <li>4. Create professional, mastered audio files. (B2, B6, B7, B9, B13)</li> <li>5. Display advanced knowledge of, and skills in using, DAW software. (A3, B6, B7, B13)</li> <li>6. Produce binaural recordings using live and software instruments. (B2, B6, B7, B9, B13)</li> </ol>
11.	<b>Syllabus:</b>	<p>Topics such as the following will be covered:</p> <ul style="list-style-type: none"> <li>• Music arranging and editing using Logic Pro X</li> <li>• Functions of the instruments in a band</li> <li>• Mastering techniques</li> <li>• Managing a live music project</li> <li>• Binaural panning techniques</li> </ul>
12.	<b>Learning and teaching strategy:</b>	<ul style="list-style-type: none"> <li>• Practical workshops using digital and electronic resources in both studio and live music environments.</li> <li>• Regular tutorials to advise on student projects.</li> </ul>

	<ul style="list-style-type: none"> <li>Engagement with critical listening across a range of musical styles.</li> </ul>			
13.	<b>Assessment scheme:</b>			
	<b>(a) Formative assessment scheme</b>			
	Mini sequencing and arranging projects with lecturer feedback in class and tutorials			
	<b>(b) Summative assessment scheme</b>			
	<b>Task:</b> Portfolio of recorded material			
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked
	80%	15-20 minutes of recorded music	1,2,3,4,5,6	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
				<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	<b>Task:</b> Written description of project workflow			
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked
	20%	1000 words	1,3,5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
				<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	<b>The marking scale is as follows:</b> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>In order to pass the module, the student will be required to achieve a <b>mark of 40+ in the portfolio and an aggregate mark of 40+ across all module elements</b>, except where compensation applies.</p> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>			
	Seen examination	0%		
	Unseen examination	0%		
	Coursework (no examination)	100%		

14.	<b>Timetabled examination required</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
15.	<b>Length of exam</b>	n/a
16.	<b>Learning materials</b>	<ul style="list-style-type: none"> <li>Recommended</li> </ul> <p>Russ, M. (2008). <i>Sound Synthesis and Sampling</i>. 3<sup>rd</sup> edition. Abington, Oxon: Focal Press.</p> <p>Truesdale, C. (2007). <i>Mastering Digital Audio Production: The Professional Music Workflow with Mac OS® X</i>. Indianapolis, Indiana: Wiley Publishing Inc.</p> <p>Miles Huber, D &amp; Runstein, RE. (2013). <i>Modern Recording Techniques</i>. 8th Edition. Abington Oxon: Focal Press.</p>
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		
17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	.....%
	PRACTICAL	.....%
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	
	The proposed number of scheduled teaching hours:	20
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).	
	Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	40
	<b>Independent Study</b> (Time students will be required to complete independent study).	140
	The proposed number of hours a student should complete independent study:	

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Optional

## CM6000 THEOLOGY AND CREATIVE MUSICIANSHIP PROJECT

1.	<b>Module code:</b>	CM6000
2.	<b>Title:</b>	Theology and Creative Musicianship Project
3.	<b>Credit points:</b>	30
4.	<b>FHEQ level:</b>	6
5.	<b>Semester:</b>	Semesters 1&2
6.	<b>Module leader:</b>	Rebecca Uberoi
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	To engage the student with autonomous learning, in the production of a project of independent research to display consolidation of their learning through the programme.
10.	<b>Learning outcomes:</b>	<p><b>Knowledge &amp; Skills</b></p> <p>On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Define, analyse, and evaluate a major issue or topic of personal interest building on previous study in theology and creative musicianship in a focussed manner. (A1, A2, A3, A4, A5, B2, B3, B4, B5, B7)</li> <li>2. Demonstrate the integration, consolidation, and extension of their learning on the programme in a critical, synthetic, analytical, empathetic, reflective, musical, and theologically astute manner. (B1, B2, B3, B4, B5, B6)</li> <li>3. Demonstrate depth of understanding and application in a specific area relating to theology and creative musicianship as appropriate. (B7, B8)</li> <li>4. Organise, communicate and apply their own learning effectively, use information and technology to access and divulge information, and engage creatively in problem solving independently and in a team context. (B9, B10, B11, B12, B13, B14)</li> </ol>
11.	<b>Syllabus:</b>	Having identified the project to be undertaken, the student has the opportunity to engage a range of theological and musical related issues. The project specification will be drawn up in consultation with the supervisor and will require external examiner approval. Aside from this, students are totally responsible for organising their project beyond advice given by supervisors and advisors (when relevant).
12.	<b>Learning and teaching strategy:</b>	Supervision strategies will be varied according to the subject chosen and the supervisor appointed. The learning will be student-guided, utilising research skills, rather than the completion of set assignments. Supervisors will give, on average, three hours' face-to-face supervision to each student, at which they will discuss material submitted and read by them in advance. The initiative is placed on the student to contact their supervisor, depending on the



	<p>programme of study they have planned for themselves with regard to the project. A limited number of lectures on advanced study skills will be provided for all students.</p> <p>In addition to the above strategy, students may be assigned a subject-specific advisor in addition to a supervisor to support integrative and interdisciplinary study. Any project undertaken will normally include theological research and application to creative musicianship. In cases where a project includes practical activities such as musical performances, musical composition, or original songs, the final balance between written work and practical application will be determined by the student and supervisor with a minimum of 3,000 words.</p> <p>Any primary research carried out by students of London School of Theology involving participants, e.g., interviews or questionnaires, will need to be considered by the LST Research Ethics Committee and have approval before research participants can be approached. The Research Ethics Committee Policy document provides guidelines and requirements for carrying out primary research.</p>			
13.	<b>Assessment scheme:</b>			
	<b>(a) Formative assessment scheme</b>			
	<b>(b) Summative assessment scheme</b>			
	<p><b>Task:</b></p> <p>Where a project is in essay form, it will normally be between 8-10,000 words. For projects not in essay form or those which contain an essay and a practical element, the equivalent expectation must be agreed between the supervisor and student. Though projects may take a variety of forms they must always have a clear presentation, conform to normal academic protocols, and involve reflective analysis of the material produced.</p> <p>Project lengths will necessarily vary according to the nature of the work undertaken, but the following should serve as a guide. Composition, recording, and performance projects will vary in length according to the style and complexity of the work undertaken. Word counts and composition lengths are to be negotiated between the student and the supervisor, given the nature of the project, and any decision should take into account the study hours time limit. Creative aspects of the project, including originality in performance, well-structured ideas, and creative thinking in written work will be taken into account in the assessment of the project (a holistic assessment). The styles of presentation of projects and the ways in which the aims of the project are achieved will vary considerably; however, the marker will ensure that areas such as analysis, theological reflection, musical understanding, and the integration of theological and musical concepts are all adequately represented within the project.</p>			
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked
	100%	8000-10,000 words (or equivalent, as agreed between the supervisor and the student, where the project includes a practical and/or musical	1,2,3,4	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
				<input type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module

	<i>element, in which case there must be a minimum of 3,000 words)</i>			This depends on the individual project, and the students will be advised on this by the supervisor.
<p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p><b>Note that the project is marked holistically.</b></p>				
Seen examination		.....%		
Unseen examination		.....%		
Coursework (no examination)		100%		
14.	<b>Timetabled examination required</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>		
15.	<b>Length of exam</b>			
16.	<b>Learning materials</b> <ul style="list-style-type: none"> <li>Essential</li> <li>Recommended</li> </ul>	Reading will be student-defined.		
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):				
17.	<b>UNISTATS - assessment</b>			
	Please indicate summary of the following assessment types #:			
	COURSEWORK	100%		
	EXAM	.....%		
	PRACTICAL	.....%		
18.	<b>UNISTATS – learning and teaching</b>			
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).			
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).			
	The proposed number of scheduled teaching hours:			15
	Placement Activity (e.g. placement, work based learning or year abroad).			

	Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	
	<b>Independent Study</b> (Time students will be required to complete independent study).	
	The proposed number of hours a student should complete independent study:	285

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Core

## Level 6 Optional Modules

(for first teaching 2024-25)

## CM6706 REHEARSAL SKILLS B

1.	<b>Module code:</b>	CM6706
2.	<b>Title:</b>	Rehearsal Skills B
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	Semester 1
6.	<b>Module leader:</b>	Steve Thompson
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>This module will equip the student with a range of skills for leading and playing in a band/ensemble. The module will enable the student to run successful rehearsals for band including vocals. It will also enable the student to produce basic arrangements for contemporary band. These skills will be useful across a range of contexts, both within the church and beyond.</p> <p>For students on the Theology and Worship Studies programme, their learning in this module will be applied to a worship context.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge &amp; Skills</b></p> <p>On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Demonstrate confidence in leading a music group rehearsal. (B2, B5, B6, B7, B10, B14)</li> <li>2. Demonstrate a comprehensive understanding of how vocals and instruments function in ensemble settings. (A3, B6)</li> <li>3. Display critical &amp; analytical listening skills and vocabulary to articulate musical ideas. (A3, B1, B2, B6, B11, B12)</li> <li>4. Demonstrate competence in arranging music for instruments and voice. (A3, B6)</li> <li>5. Display good organisational and planning skills for rehearsals. (B11, B14)</li> </ol>
11.	<b>Syllabus:</b>	<p>Topics such as the following will be covered:</p> <ul style="list-style-type: none"> <li>• Working with a rhythm section</li> <li>• How to direct an ensemble effectively</li> <li>• Instrumental knowledge</li> <li>• Time management in a rehearsal context</li> <li>• Working with PA systems</li> <li>• Arranging music for contemporary band</li> <li>• Working with lead sheets and chord charts</li> <li>• Deconstructing complex arrangements</li> </ul>

12.	<b>Learning and teaching strategy:</b> <ul style="list-style-type: none"><li>• Live band workshops</li><li>• Masterclass tuition on instrumental &amp; directing techniques.</li><li>• Group work</li><li>• Individual study</li></ul>				
13.	<b>Assessment scheme:</b>				
	<b>(a) Formative assessment scheme</b>				
	Student assignments including planning rehearsals and arranging repertoire for live band. Lecturers provide feedback in class.				
	<b>(b) Summative assessment scheme</b>				
	<b>Task:</b> Direct a rehearsal including vocal and instrumental textures				
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
	100%	15-20 minutes	1,2,3,4,5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	<b>The marking scale is as follows:</b> <ul style="list-style-type: none"><li>▪ 00-34 is considered a fail.</li><li>▪ 35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li><li>▪ 40-49 is considered a third-class pass</li><li>▪ 50-59 is considered a lower second-class pass.</li><li>▪ 60-69 is considered an upper-second-class pass.</li><li>▪ 70-85 is considered a first-class pass.</li></ul> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>				
	Seen examination		100%		
	Unseen examination		0%		
	Coursework (no examination)		0%		
14.	<b>Timetabled examination required</b>		Yes		
15.	<b>Length of exam</b>		15-20 minutes per student		
16.	<b>Learning materials</b>				
	<ul style="list-style-type: none"><li>• Recommended</li></ul>		Owsinski, B, The Mixing Engineer’s Handbook (4th Edition), Burbank, CA: Bobby Owsinski Group; 2013 Rash, R, A Guidebook for Fantastic Worship Rehearsals, Kindle Edition, 2012		

	<ul style="list-style-type: none"> <li>Online Resources</li> </ul>	<a href="https://www.dk-mba.com/blog/band-practice-tips">https://www.dk-mba.com/blog/band-practice-tips</a>  <a href="https://pirate.com/en/blog/rehearsal-tips/band-rehearsal-strategies/">https://pirate.com/en/blog/rehearsal-tips/band-rehearsal-strategies/</a>
<p>Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):</p>		
17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	0%
	EXAM	0%
	PRACTICAL	100%
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicate the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	20
	The proposed number of scheduled teaching hours:	
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).	
	Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	20
	<b>Independent Study</b> (Time students will be required to complete independent study).	60
	The proposed number of hours a student should complete independent study:	

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V773	BA (Hons) Theology & Worship Studies – new programme	Optional

## CM6707 SEQUENCING AND ARRANGING B

1.	<b>Module code:</b>	CM6707
2.	<b>Title:</b>	Sequencing and Arranging B
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	6
5.	<b>Semester:</b>	Semester 1
6.	<b>Module leader:</b>	Steve Thompson
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	<p>Students who have taken any of the following modules will not be permitted to take this module:</p> <ul style="list-style-type: none"> <li>• First Study Music Production 1</li> <li>• First Study Music Production 2</li> <li>• First Study Music Production 3</li> <li>• Sequencing and Arranging A</li> </ul>
9.	<b>Aims:</b>	<p>This module aims to provide students with:</p> <ul style="list-style-type: none"> <li>• Intermediate theoretical understanding of MIDI and audio and its integration into modern sequencing and arranging practices.</li> <li>• Understanding and confidence in the production and manipulation of MIDI and audio content for a wide range of popular music genres.</li> <li>• Essential technical skills in all aspects of creative audio manipulation within a Digital Audio Workstation (DAW).</li> <li>• Key elements such as chord progressions, structure, harmony, and melody, to develop confidence and skill in composition and arranging for popular music.</li> <li>• Understanding of film music synchronisation</li> </ul> <p>For students on the Theology and Worship Studies programme, their learning in this module will be applied to a worship context.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge &amp; Skills</b></p> <p>On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Describe technical DAW processes and third-party plugins used. (B6, B12, B13)</li> <li>2. Evaluate the outcomes of a computerised sequenced project. (B2, B4, B11, B13)</li> <li>3. Display awareness of instrumental and vocal roles within a musical arrangement. (A3, B1, B6)</li> <li>4. Manage the process of a sequenced midi and live instruments music arrangement. (A3, B6, B7, B9, B11, B13, B14)</li> <li>5. Produce an original piece of music using DAW Software. (B6, B7, B10, B13)</li> <li>6. Compose and set music to a movie clip. (B6, B7, B13)</li> </ol>
11.	<b>Syllabus:</b>	



	Topics such as the following will be covered: <ul style="list-style-type: none"><li>• Advanced Music composition, arranging, sequencing, and editing using DAW Software</li><li>• Orchestral music arrangements using MIDI and audio</li><li>• Intermediate sound design using multiple soft instruments and samplers</li><li>• Creating musical arrangements in various stylistic genres</li><li>• Composing, arranging, and sequencing music for movie</li><li>• Video &amp; Music synchronisation</li></ul>				
12.	<b>Learning and teaching strategy:</b> <p>These sessions will explore musical arranging and computerised sequencing techniques used in popular and contemporary music. Students will be given a range of short practical tasks to work on in class with one-to-one support provided by the lecturer. Through regular tutorials the tutor will provide advice on student projects. Student-led work will involve creating and listening to music, researching, and completing coursework and assignments.</p>				
13.	<b>Assessment scheme:</b>				
	<b>(a) Formative assessment scheme</b> <p>Students will complete a portfolio of tasks through the course of the module, including short music arranging and sequencing exercises, and will receive regular feedback from the tutor.</p>				
	<b>(b) Summative assessment scheme</b>				
	<b>Task:</b> Produce one original composition, setting the music to a video clip				
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
	80%	3-4 minutes	3,4,5,6	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	<b>Task:</b> Written description of workflow				
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
	20%	1000 words	1,2,3,4	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	<b>The marking scale is as follows:</b> <ul style="list-style-type: none"><li>▪ 00-34 is considered a fail.</li><li>▪ 35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li><li>▪ 40-49 is considered a third-class pass</li></ul>				

	<ul style="list-style-type: none"> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>In order to pass the module, the student is required to achieve a mark of 40+ in each module element, except where compensation applies (if appropriate) or if the learning outcomes are met by the achievement of a 40+ mark in another module element.</p> <p>Therefore, please delete the statement which <b>does not</b> apply to this module:</p> <ol style="list-style-type: none"> <li>In order to pass the module, the student will be required to achieve a mark of 40+ <b>in each module element</b> except where compensation applies (if appropriate).</li> <li><del>In order to pass the module, the student will be required to achieve an aggregate mark of 40+ across all module elements, except where compensation applies.</del></li> </ol> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p> <table border="1"> <tr> <td>Seen examination</td> <td>0%</td> </tr> <tr> <td>Unseen examination</td> <td>0%</td> </tr> <tr> <td>Coursework (no examination)</td> <td>100 %</td> </tr> </table>	Seen examination	0%	Unseen examination	0%	Coursework (no examination)	100 %
Seen examination	0%						
Unseen examination	0%						
Coursework (no examination)	100 %						
14.	<b>Timetabled examination required</b> Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>						
15.	<b>Length of exam</b> n/a						
16.	<b>Learning materials</b> <ul style="list-style-type: none"> <li>Essential           <p>Nahmani, D. (2013). <i>Apple Pro Training Series: Logic Pro X</i>. San Francisco: Peachpit.</p> <p>Newhouse, B. (2020). <i>Creative Strategies in Film Scoring</i> Hal Leonard LLC</p> </li> <li>Recommended           <p>Duffell, D. (2005). <i>Making Music with Samples</i>. San Francisco: Backbeat Books.</p> <p>Menasché, E. (2009). <i>The Desktop Studio, The Second Edition: A Guide to Personal Computers and Audio Production</i>. Milwaukee: Hal Leonard Corporation.</p> <p>Perricone, J. (2000). <i>Melody in Songwriting: Tools and Techniques for Writing Hit Songs</i>. Boston: Berklee Press.</p> <p>Russ, M. (2008). <i>Sound Synthesis and Sampling</i>. 3<sup>rd</sup> edition. Abington, Oxo: Focal Press.</p> <p><a href="https://midi.org/">https://midi.org/</a></p> <p><a href="https://www.soundonsound.com/">https://www.soundonsound.com/</a></p> <p><a href="https://www.musictheory.net/">https://www.musictheory.net/</a></p> </li> <li>Online Resources</li> </ul>						

		<a href="https://www.musicradar.com/electronicmusician">https://www.musicradar.com/electronicmusician</a> <a href="https://hookpad.hooktheory.com/">https://hookpad.hooktheory.com/</a> <a href="https://www.seventhstring.com/">https://www.seventhstring.com/</a>
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		
17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	0%
	PRACTICAL	0%
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicate the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	22
	The proposed number of scheduled teaching hours:	
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).	
	Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	
	<b>Independent Study</b> (Time students will be required to complete independent study).	78
	The proposed number of hours a student should complete independent study:	

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V773	BA (Hons) Theology & Worship Studies – new programme	Optional

## TM6701 ENSEMBLE SKILLS B

1.	<b>Module code:</b>	TM6701
2.	<b>Title:</b>	Ensemble Skills B
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	6
5.	<b>Semester:</b>	Semesters 1&2
6.	<b>Module leader:</b>	Rebecca Uberoi
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	Students who have taken Ensemble Skills A will not be permitted to take Ensemble Skills B
9.	<b>Aims:</b>	<p>The aim of this module is to give students greater opportunity to develop their ensemble performing skills through the following: repertoire of a demanding level in worship and/or mission contexts; addressing ensemble issues in performance; interpretation issues; stylistic issues; improvisation, sight reading and memorisation skill development; correction of technical problems; and development of critical skills in self and peer-critique.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Demonstrate a strong awareness and knowledge of ensemble performing issues. (A3)</li> </ol> <p><b>Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>2. Perform a range of music to a high level, as part of an ensemble. (B1, B6, B10, B11, B12, B14)</li> <li>3. Select, and prepare for performance, repertoire that is well-suited to a worship, concert, and/or mission context. (B1, B6, B9, B11, B13, B14)</li> <li>4. Critically reflect on a musical performance. (B2, B4, B10, B11, B12)</li> <li>5. Organise, communicate, and apply their own learning effectively, use information and technology to access and divulge information, and engage creatively in problem solving independently and in a team. (B11, B13, B14)</li> </ol>
11.	<b>Syllabus:</b>	<p>In consultation with their supervisor, students will, develop an overview of the details of their ensemble work for the year. This outline will provide the basis of the end of year exam and students will be expected to demonstrate their development in the stated areas. The outline will be agreed by the module leader. Ensembles can work exclusively in a specific musical genre (for example a classical chamber ensemble, a jazz combo, a rock group), or they can work in a variety of styles. Flexibility is encouraged. Areas such as the following could be covered:</p> <ul style="list-style-type: none"> <li>• Performing as an ensemble in a mission context.</li> <li>• Putting together an ensemble programme suitable for public worship.</li> </ul>

	<ul style="list-style-type: none"> <li>• Technical or music development – to improve facility in specific areas of ensemble.</li> <li>• Development of repertoire awareness and programming.</li> </ul>			
12.	<b>Learning and teaching strategy:</b>  Students will spend most of their time working in ensemble as agreed with their supervisor. In addition, there will be at least five critique sessions with the supervisor present at the ensemble rehearsals.			
13.	<b>Assessment scheme:</b> <b>(a) Formative assessment scheme</b>			
	<b>(b) Summative assessment scheme</b>			
	<b>Task:</b> Supervisor critique session: Individual students will be assessed during their supervisor's critique session. Students will not be notified of the particular session in which they will be individually assessed. This encourages the students to work diligently throughout the course.			
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked
	30%	One critique session	1,2,3,5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
				<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	<b>Task:</b> Public ensemble performance: One end of module ensemble performance exam, as if in either a concert, worship, or a mission context. This will be a public performance and students will be assessed as part of an ensemble.			
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked
	60%	15-20 minutes	1,2,3,5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
				<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	<b>Task:</b> A critical reflection on the public ensemble performance.			
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked
	10%	500 words	1,4,5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
				<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module

<p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>In order to pass the module, the student will be required to achieve a <b>mark of 40+ in both the critical reflection and in either the critique session or the public ensemble performance. Additionally, the student will be required to achieve an aggregate mark of 40+ across all module elements</b>, except where compensation applies.</p> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>	
Seen examination	60%
Unseen examination	
Coursework (no examination)	40%
14. <b>Timetabled examination required</b>	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
15. <b>Length of exam</b>	15-20 minutes
16. <b>Learning materials</b>	<p>This module is primarily practical and repertoire based. Any reading for this module will vary depending upon the instrument/voice used within the ensemble. Supervisors will advise the students as to which books, recordings or musical resources are most helpful for specific ensemble issues.</p> <p>Examples of possible learning materials include:</p> <p>Cox, Graham, Communities of Practice: Learning in Progressive Ensembles, University of Huddersfield: 2003          Rutherford, P., The Vocal Jazz Ensemble, Hal Leonard Publishing Corporation: 2007.</p>
<p>Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):</p>	
17. <b>UNISTATS - assessment</b>	
Please indicate summary of the following assessment types #:	
COURSEWORK	
EXAM	
PRACTICAL	100%
18. <b>UNISTATS – learning and teaching</b>	
Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	

	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).  The proposed number of scheduled teaching hours:	5
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).  Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	40
	<b>Independent Study</b> (Time students will be required to complete independent study).  The proposed number of hours a student should complete independent study:	55

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V773	BA (Hons) Theology & Worship Studies – new programme	Optional

## TM6702 ETHNOMUSICOLOGY B

1.	<b>Module code:</b>	TM6702
2.	<b>Title:</b>	Ethnomusicology B
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	6
5.	<b>Semester:</b>	Semester 1
6.	<b>Module leader:</b>	Rebecca Uberoi
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	Pre-requisite	
	Programme restrictions	
	Level restrictions	
	Other restrictions or requirements	Students who have taken Ethnomusicology A will not be permitted to take Ethnomusicology B
9.	<b>Aims:</b>	<p>This module will enable students to develop a high-level critical understanding of music in its cultural context, analyse ethnomusicological principles, and develop substantial skills to aid the study and/or practice of musical worship in a range of cultures.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge &amp; Skills</b></p> <p>On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Demonstrate an adept understanding of Christian music as it relates to its cultural contexts. (A3, A4, A5, B2, B4)</li> <li>2. Apply ethnomusicological method to critically reflect on key elements in the music of a particular ethnic group or country, utilising musical recordings and/or scores. (A3, A5, B1, B2)</li> <li>3. Analyse key principles of ethnomusicology as they relate to musical worship. (A3, A5, B2, B3, B5, B7, B8)</li> <li>4. Demonstrate an informed appreciation for music from diverse contexts and a critical awareness of issues relating to agency and power, showing respect and care for people and musical forms that may be under-represented in musical worship, and thereby growing personally and spiritually as an individual, as a musician, and in relation to others. (A3, B4, B10)</li> <li>5. Organise, communicate, and apply their own learning effectively, use information and computer technology to access and divulge information, and engage creatively in complex problem solving. (B9, B11, B12, B13, B14)</li> </ol>
11.	<b>Syllabus:</b>	<p>Topics such as the following will be covered:</p> <ul style="list-style-type: none"> <li>• principles and practice of ethnomusicology</li> <li>• field techniques involved in ethnomusicology</li> <li>• issues arising in music and cross-cultural mission</li> <li>• musical contextualisation</li> <li>• issues related to multi-cultural worship</li> <li>• agency, power, and postcolonialism</li> </ul>



	<ul style="list-style-type: none"><li>• world church repertoire</li><li>• case studies</li></ul>																
12.	<p><b>Learning and teaching strategy:</b></p> <p>Students will be engaged in a variety of teaching and learning activities including lectures, seminars, workshops, musical listening, and independent study.</p>																
13.	<p><b>Assessment scheme:</b></p> <p><b>(a) Formative assessment scheme</b></p>																
	<p><b>(b) Summative assessment scheme</b></p> <div><p><b>Task:</b></p><p>A 3,000-word project, which should also contain musical examples. The project will involve the student in studying the music of a specific culture and considering how it relates to the development of the church in that setting. The student will choose the focus of their project under the guidance of the tutor, thus providing the student with an opportunity to study an area of specific personal interest. The open nature of this assessment enables the student to research in such a way that material studied may have wider application later in life.</p><table><tr><th>Weighting</th><th>Specification e.g. word count / duration / no. of pages</th><th>LO mapped to</th><th>Anonymously marked</th><th>Ethics approval required</th></tr><tr><td>100%</td><td>3,000 words</td><td>1,2,3,4,5</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module</td></tr></table></div> <p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"><li>▪ 00-34 is considered a fail.</li><li>▪ 35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li><li>▪ 40-49 is considered a third-class pass</li><li>▪ 50-59 is considered a lower second-class pass.</li><li>▪ 60-69 is considered an upper-second-class pass.</li><li>▪ 70-85 is considered a first-class pass.</li></ul> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p> <table><tr><td>Seen examination</td><td></td></tr><tr><td>Unseen examination</td><td></td></tr><tr><td>Coursework (no examination)</td><td>100%</td></tr></table>	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	100%	3,000 words	1,2,3,4,5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module	Seen examination		Unseen examination		Coursework (no examination)	100%
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required													
100%	3,000 words	1,2,3,4,5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module													
Seen examination																	
Unseen examination																	
Coursework (no examination)	100%																
14.	<p><b>Timetabled examination required</b></p> <p>Yes <input type="checkbox"/> No <input checked="" type="checkbox"/></p>																
15.	<p><b>Length of exam</b></p>																
16.	<p><b>Learning materials</b></p>																



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University  
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		History of Ethnomusicology, University of Chicago Press, 1991. Nketia, J.H. Kwabena, The Music of Africa, London: Victor Gollancz Ltd., 1975. Norman, H. Joy, Tha Bhajan: Christian Devotional Music in the Indian Diaspora, Cambridgeshire: Melrose Books, 2008.
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		
17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	
	PRACTICAL	
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	20
	The proposed number of scheduled teaching hours:	
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).	
	Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	20
	<b>Independent Study</b> (Time students will be required to complete independent study).	60
	The proposed number of hours a student should complete independent study:	

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	Optional
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V773	BA (Hons) Theology & Worship Studies – new programme	Optional
600V774	Dip HE Theology & Worship Studies – new programme	Optional

## CM6703 SONGWRITING B

1.	<b>Module code:</b>	CM6703
2.	<b>Title:</b>	Songwriting A
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	5
5.	<b>Semester:</b>	Intensive
6.	<b>Module leader:</b>	Geraldine Luce
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	Students who have taken Songwriting A will not be permitted to take Songwriting B
9.	<b>Aims:</b>	<p>To equip students with an in-depth understanding and practical experience in lyric-writing, form, musical structure, melody and harmony. To give students a practical and more developed understanding of the song recording process for their own song compositions. To enable students to critique established songs as well as their own and their peers' compositions.</p> <p>For students on the Theology and Worship Studies programme, their learning in this module will be applied to a worship context.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Demonstrate a consistently good understanding of the process of songwriting (for example show an understanding of lyrics, rhyme, imagery and know how to musically construct a song). (A3)</li> </ol> <p><b>Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>2. Communicate their song as a score (for example a lead sheet, chord chart or piano score). (B6, B7, B11, B12, B13)</li> <li>3. Critique songs constructively and show how their song has developed through critique. (B1, B2, B4, B5, B7, B8, B9, B10, B11)</li> <li>4. Compose their own songs, incorporating key features of contemporary songs, with skill and understanding. (B6, B7, B9, B11)</li> <li>5. Show good understanding, critical awareness, and practical skills in live and sequenced recording of songs. (B6, B7, B11, B12, B13, B14)</li> <li>6. Submit a song for publication and public performance in their chosen context. (B6, B11, B12, B13)</li> </ol>
11.	<b>Syllabus:</b>	<p>Areas such as the following will be covered:</p> <ul style="list-style-type: none"> <li>• Lyric writing</li> </ul>

	<ul style="list-style-type: none"> <li>• Melody writing and harmonic vocabulary</li> <li>• Lyric, melodic and harmonic prosody</li> <li>• Analysis of good practice in repertoire</li> <li>• Developing good practice in scores and lead sheet presentation</li> <li>• Working with development through critique</li> <li>• Masterclass with practitioners</li> <li>• Recording a demo</li> <li>• Sequencing as part of the composition process</li> <li>• Journal reflection</li> <li>• Public performance of at least one song from portfolio</li> </ul>			
12.	<b>Learning and teaching strategy:</b>  A variety of teaching and learning methods are used including lectures, masterclass, groupwork, individual demos and tutorials. Coursework is framed within an ongoing opportunity for critique and re-writing throughout the course.			
13.	<b>Assessment scheme:</b>			
	<b>(a) Formative assessment scheme</b>			
	<b>(b) Summative assessment scheme</b>			
	<b>Task:</b> Students to submit one song for performance at a mid-point of duration of the module. This song to normally be performed and recorded in the context of a live performance (such as a gig, concert, or chapel service)			
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked
	25%	1 song, lasting approximately 4-6 minutes	1,4,5,6	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
				<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	<b>Task:</b> In addition to the song produced for live performance, students are to submit recordings of 2 additional original songs selected by the student from songs they have composed throughout the course.			
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked
	50%	2 songs	1,4,5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
				<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	<b>Task:</b> All songs should be presented as a lead sheet or with piano scores (or alternatively,			

for student on the Theology and Creative Musicianship or Theology and Worship Studies programme, as chord charts).				
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
15%	Lead sheet, piano score or chord chart for all 3 songs	2,4,6	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
<b>Task:</b> The written report for two of the submitted songs (200 words each) will explain the inspiration for each song and how it was developed through critique.				
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
10%	400 words	1,3,5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
<b>The marking scale is as follows:</b> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>In order to pass the module, the student will be required to achieve a mark of 40+ in each of the written report, scores, and at least one of the songwriting tasks. Additionally, students will be required to achieve an aggregate mark of 40+ across all module elements, except where compensation applies.</p> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>				
Seen examination		25%		
Unseen examination		.....%		
Coursework (no examination)		75%		
14.	<b>Timetabled examination required</b>		Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>	
15.	<b>Length of exam</b>		4-6 minutes per student	
16.	<b>Learning materials</b>		• Essential  Baloché, P., God Songs, Lindale: Lead Worship, 2004. Cope, D., Writing Wrongs in Writing Songs, ArtistPro, 2008	

	<ul style="list-style-type: none"> <li>Recommended</li> </ul>	<p>Joel Payne, Sam Hargreaves, How To Write Worship Songs, (Grove Books 2019)</p> <p>Webb, J., Tunesmith: Inside the Art of Songwriting, London: Hyperion, 1999.</p> <p>Baker, D., Arranging and Composing, Van Nuys, CA: Alfred Publishing Co, 1985.</p> <p>Brian Wren, Praying Twice: The Music and Words of Congregational Song, (Westminster John Knox Press 2000)</p> <p>Cacavas, J., The Art of Writing Music, Van Nuys, CA: Alfred Publishing Co, 1993.</p> <p>Citron, S., Songwriting, London: Hodder and Stoughton, 1989.</p> <p>Darlington, S. (ed.), Composing Music for Worship, Norwich: Canterbury Press, 2003.</p> <p>Davis, S., and Leonard, Hal, Successful Lyric Writing: A Step by Step Course and Workbook, Milwaukee:1994.</p> <p>Grove, D., Modern Harmonic Relationships Part 1, Van Nuys, CA: Alfred Publishing Co, 1985.</p> <p>Huber, D., Writing Music for Hit Songs, NY: Prentice Hall, 1996.</p> <p>Lloyd, T., Music in Sequence, London: Musonix, 1991.</p> <p>Page, N., And Now Let's Move into a Time of Nonsense: Why Worship Song are Failing the Church, Carlisle: Authentic Media, 2004.</p>
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		
17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	75%
	EXAM	
	PRACTICAL	25%
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	22
	The proposed number of scheduled teaching hours:	
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).	
	Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	40

	<b>Independent Study</b> (Time students will be required to complete independent study).  The proposed number of hours a student should complete independent study:	38

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V773	BA (Hons) Theology & Worship Studies – new programme	Optional



## WS6704 YOUTH AND WORSHIP B

1.	<b>Module code:</b>	WS6704
2.	<b>Title:</b>	Youth and Worship B
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	6
5.	<b>Semester:</b>	Intensive
6.	<b>Module leader:</b>	Rebecca Uberoi
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	Students who took Youth and Worship A will not be permitted to take Youth and Worship B.
9.	<b>Aims:</b>	<p>This module will help students to:</p> <ul style="list-style-type: none"> <li>• recognise the cultural context for Western European contemporary youth worship.</li> <li>• engage with theological and pastoral issues surrounding young people and worship.</li> <li>• critically evaluate worship resources and events aimed at teenagers.</li> <li>• plan and deliver effective and creative worship services for young people.</li> <li>• understand the issues related to the integration of young people within 'adult' church worship.</li> </ul>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b></p> <p>On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Critically engage with the cultural context of contemporary youth worship. (A4)</li> <li>2. Demonstrate a highly developed understanding of youth spirituality and stages of faith. (A2)</li> </ol> <p><b>Skills</b></p> <p>On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>3. Generate creative ideas and resources for youth worship, based on an informed appreciation of the theological and practical issues and engaging a range of views. (B1, B2, B3, B5, B7, B8, B9, B11, B12, B13)</li> <li>4. Organise, communicate, and apply their own learning effectively, use information and technology to access and divulge information, and engage creatively in complex problem solving independently and in a team. (B11, B13, B14)</li> </ol>
11.	<b>Syllabus:</b>	<p>Topics such as the following will be covered:</p> <ul style="list-style-type: none"> <li>• Cultural and historical backgrounds to youth and worship</li> <li>• Youth spirituality and stages of faith</li> <li>• Creative, participative worship</li> <li>• Contemplative youth ministry</li> <li>• Case studies of prominent youth movements</li> <li>• Music and youth worship</li> </ul>

	<ul style="list-style-type: none"> <li>Youth in 'adult' church.</li> </ul>																
12.	<b>Learning and teaching strategy:</b>  This course will be taught through a variety of teaching and learning methods including lectures, seminars, worship labs, and critiques of current resources and practices.																
13.	<b>Assessment scheme:</b> <b>(a) Formative assessment scheme</b>																
	<b>(b) Summative assessment scheme</b>  <div style="border: 1px solid black; padding: 5px;"> <p><b>Task:</b>            A 3,000-word summative project of youth and worship including discussion on one cultural issue within the life of young people today engaging both theology and practice of youth work (2000 words). Including, an original, usable youth worship resource which will be beneficial for young people regarding this issue (equivalent to 500 words). Unpacked within a further 500-word appraisal how this resource will make a positive contribution towards young people's spiritual development in the chosen area.</p> </div> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 15%;">Weighting</th><th style="width: 25%;">Specification e.g. word count / duration / no. of pages</th><th style="width: 15%;">LO mapped to</th><th style="width: 15%;">Anonymously marked</th><th style="width: 30%;">Ethics approval required</th></tr> </thead> <tbody> <tr> <td style="text-align: center;">100%</td><td style="text-align: center;">3,000 words</td><td style="text-align: center;">1,2,3,4</td><td> <input type="checkbox"/> No  <input checked="" type="checkbox"/> Yes         </td><td> <input checked="" type="checkbox"/> No  <input type="checkbox"/> Yes – individual student  <input type="checkbox"/> Yes – group approval  <input type="checkbox"/> Yes – whole module         </td></tr> </tbody> </table> <p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 40%;">Seen examination</td><td style="text-align: center;">.....%</td></tr> <tr> <td>Unseen examination</td><td style="text-align: center;">.....%</td></tr> <tr> <td>Coursework (no examination)</td><td style="text-align: center;">100%</td></tr> </table>	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	100%	3,000 words	1,2,3,4	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module	Seen examination	.....%	Unseen examination	.....%	Coursework (no examination)	100%
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Seen examination	.....%																
Unseen examination	.....%																
Coursework (no examination)	100%																
14.	<b>Timetabled examination required</b> Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>																
15.	<b>Length of exam</b>																
16.	<b>Learning materials</b>																

<ul style="list-style-type: none"> <li>• Essential</li> <li>• Recommended</li> </ul>	<p>Collins-Mayo, Sylvia, Bob Mayo, Sally Nash with Christopher Cocksworth, The Faith of Generation Y, London, Church House Publishing 2010</p> <p>Bridger, Francis, Children Finding Faith: Exploring a Child's Response to God, Bletchley, Scripture Union, 2000</p> <p>Baker, Jenny, Heart Soul Mind Strength: 50 Creative Worship Ideas for Youth Groups, Lion Hudson Plc 2008</p> <p>Baker, Jonny and Doug Gay, Alternative Worship, London, SPCK 2003</p> <p>Collins-Mayo, Sylvia, Pink Dandelion (Eds) Religion and Youth, Farnham: Ashgate, 2010</p> <p>Creasy Dean, Kenda, Almost Christian, New York, Oxford University Press 2010</p> <p>Flannagan, Andy, Distinctive Worship: How a new generation connects with God, Spring Harvest 2005</p> <p>Gardner, J., Mend the Gap, Leicester: IVP 2008</p> <p>Hillborn, David and Matt Bird, God and the Generations, Carlisle, Paternoster, 2002</p> <p>Kimball, Dan and Lewin, Lilly Sacred Space: A Hands on Guide to Creating Multi-sensory worship Experiences for Youth Ministry Zondervan 2005</p> <p>Kimball, Dan Emerging Worship: Creating worship gatherings for a new generation, Zondervan 2004</p> <p>Pilavachi, Mike and Craig Borlaise, For the Audience of One: The Soul Survivor Guide to Worship, Hodder and Stoughton, 1999</p> <p>Pimlott, J &amp; Niall Pimlott, Youth Work After Christendom, Milton Keynes, Paternoster, 2008</p> <p>Pierson, Mark, The Art of Curating Worship, Minneapolis, Sparkhouse, 2010</p> <p>Savage, Sara, Sylvia Collins-Mayo, Bob Mayo with Graham Cray, Making Sense of Generation Y, London, Church House Publishing, 2006</p>
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		<p>Sweet, Leonard, Post-modern Pilgrims: First Century Passion for the 21st Century World, B&amp;H 2000</p> <p>Ward, Pete, Worship and Youth Culture: A Guide to Making Services Radical and Relevant, Marshall Pickering 1993</p> <p>Ward, Pete, Growing Up Evangelical, London, SPCK, 1996</p> <p>John H Westerhoff III, Will Our Children Find Faith, New York, Moorehouse Publishing, 2012</p> <p>Yaconelli, Mark, Contemplative Youth Ministry, London, SPCK, 2006</p> <p>Yaconelli, Mark, Growing Souls: Experiments in Contemplative Youth Ministry, London, SPCK, 2007</p>								
<p>Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):</p>										
17.	<p><b>UNISTATS - assessment</b></p> <p>Please indicate summary of the following assessment types #:</p> <table border="1"> <tr> <td>COURSEWORK</td> <td>100%</td> </tr> <tr> <td>EXAM</td> <td>.....%</td> </tr> <tr> <td>PRACTICAL</td> <td>.....%</td> </tr> </table>		COURSEWORK	100%	EXAM	.....%	PRACTICAL	.....%		
COURSEWORK	100%									
EXAM	.....%									
PRACTICAL	.....%									
18.	<p><b>UNISTATS – learning and teaching</b></p> <p>Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).</p> <table border="1"> <tr> <td> <p>Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).</p> <p>The proposed number of scheduled teaching hours:</p> </td> <td>20</td> </tr> <tr> <td> <p><b>Placement Activity</b> (e.g. placement, work based learning or year abroad).</p> <p>Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):</p> </td> <td></td> </tr> <tr> <td> <p><b>Assessment</b> - proposed number of hours for the assessments:</p> </td> <td>20</td> </tr> <tr> <td> <p><b>Independent Study</b> (Time students will be required to complete independent study).</p> <p>The proposed number of hours a student should complete independent study:</p> </td> <td>60</td> </tr> </table>		<p>Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).</p> <p>The proposed number of scheduled teaching hours:</p>	20	<p><b>Placement Activity</b> (e.g. placement, work based learning or year abroad).</p> <p>Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):</p>		<p><b>Assessment</b> - proposed number of hours for the assessments:</p>	20	<p><b>Independent Study</b> (Time students will be required to complete independent study).</p> <p>The proposed number of hours a student should complete independent study:</p>	60
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Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional

600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V773	BA (Hons) Theology & Worship Studies – new programme	Optional

## WS6705 MULTIMEDIA AND MULTISENSORY WORSHIP B

1.	<b>Module code:</b>	WS6705
2.	<b>Title:</b>	Multimedia and Multisensory Worship B
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	6
5.	<b>Semester:</b>	Intensive
6.	<b>Module leader:</b>	Rebecca Uberoi
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	Students on the Worship Curation pathway of the Theology and Worship Studies programme will not be permitted to take this module.  Students who took Multimedia and Multisensory Worship A will not be permitted to take this module.
9.	<b>Aims:</b>	<p>This module aims to:</p> <ul style="list-style-type: none"> <li>equip students with skills and understanding in creating, planning and leading multimedia and multisensory resources for Christian worship.</li> <li>explore the variety of learning styles, spiritual temperaments and devotional traditions which can be engaged within gathered worship.</li> <li>enable students to reflect theologically and critically on the use of technology and creativity within Christian worship services.</li> </ul>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>Demonstrate a critical understanding of how visuals, words, actions, and sounds can be combined to create worship resources and experiences. (A4)</li> <li>Demonstrate theological integrity in the process of critiquing and creating multi-media pieces for worship. (A1, A2)</li> </ol> <p><b>Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>Demonstrate the ability to put multimedia and/or multisensory resources together and create a presentation for inclusion in an act of worship. (B2, B7, B9, B11)</li> <li>Critically appraise these resources with reference to theological, pastoral, and biblical considerations and engaging a range of views. (B1, B2, B3, B5, B8, B11, B12, B13)</li> <li>Organise, communicate, and apply their own learning effectively, use information and technology to access and divulge information, and engage creatively in complex problem solving independently and in a team. (B11, B13, B9, B14)</li> </ol>
11.	<b>Syllabus:</b>	

	<p>Areas such as the following will be covered:</p> <ul style="list-style-type: none"> <li>• Biblical, theological, and historical perspective on technology, the senses, and visual arts</li> <li>• Using technology to produce multimedia worship resources</li> <li>• Examples of multisensory worship from different traditions</li> <li>• Fundamental principles and skills for creating multisensory content</li> <li>• Recent developments in creative technology and their impact on spirituality</li> <li>• Using and introducing varied media within in a service</li> </ul>																							
12.	<p><b>Learning and teaching strategy:</b></p> <p>Learning will take place in taught lectures, workshops and small groups critiquing each other's presentations. Students will be encouraged to work individually as well as collaboratively on their own multi-media presentation.</p>																							
13.	<p><b>Assessment scheme:</b></p> <p><b>(a) Formative assessment scheme</b></p>																							
	<p><b>(b) Summative assessment scheme</b></p> <div> <p><b>Task:</b> Each student to produce an original multi-media and/or multi-sensory presentation of 5-8 minutes for use in an act of worship.</p> <table> <tr> <th>Weighting</th><th>Specification e.g. word count / duration / no. of pages</th><th>LO mapped to</th><th>Anonymously marked</th><th>Ethics approval required</th></tr> <tr> <td>60%</td><td>5-8 minutes</td><td>1,2,3,5</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module</td></tr> </table> <p><b>Task:</b> A 1500-word theological reflection on the piece they have created.</p> <table> <tr> <th>Weighting</th><th>Specification e.g. word count / duration / no. of pages</th><th>LO mapped to</th><th>Anonymously marked</th><th>Ethics approval required</th></tr> <tr> <td>40%</td><td>1500 words</td><td>1,2,4,5</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module</td></tr> </table> <p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>▪ 00-34 is considered a fail.</li> <li>▪ 35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>▪ 40-49 is considered a third-class pass</li> <li>▪ 50-59 is considered a lower second-class pass.</li> </ul> </div>				Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	60%	5-8 minutes	1,2,3,5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	40%	1500 words	1,2,4,5	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
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<ul style="list-style-type: none"> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>In order to pass the module, the student will be required to achieve <b>a mark of 40+ in the practical assessment task and an aggregate mark of 40+ across both assessment tasks</b>, except where compensation applies.</p> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>	
Seen examination	.....%
Unseen examination	.....%
Coursework (no examination)	100%
14. <b>Timetabled examination required</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
15. <b>Length of exam</b>	.....hours
16. <b>Learning materials</b>	<ul style="list-style-type: none"> <li>Essential                             <p>'Church After Google', Princeton Theological Review, Vol XVII, No 2, 2010</p> <p>Berger, Theresa, @Worship, Liturgical Practices in Digital Worlds, Abingdon, Routledge, 2018</p> <p>Campbell, Heidi A (ed), Religion in Quarantine: The Future of Religion in a Post-Pandemic World, Digital Religion Publications ebook, 2020</p> <p>Campbell, Heidi A (ed), The Distanced Church: Reflections on Doing Church Online, Digital Religion Publications ebook, 2020</p> <p>Hipps, Shane, The Hidden Power of Electronic Culture, Grand Rapids, Zondervan 2006</p> <p>Kim, Jay Y, Analog Church, Downers Grove IVP, 2020</p> <p>LeFever, Marlene, Learning Styles, Eastbourne, Kingsway, 1998.</p> <p>White, Susan J, Christian Worship and Technological Change, Abingdon Press 1995</p> <p>Woods, Robert; Schultze, Quentin J. Understanding Evangelical Media: The Changing Face of Christian Communication, Downers Grove, IVP, 2009</p> </li> <li>Recommended                             <p>Baker, Jonny and Gay, Doug, Alternative Worship, London, SPCK 2003</p> <p>Dyrness, Wililam A, Visual Faith: Art, theology and worship in dialogue Baker Academic 2001</p> <p>Hartman, Bob, Telling the Bible, Monarch Books, 2006</p> <p>Hipps, Shane, Flickering Pixels, Grand Rapids, Zondervan, 2009</p> <p>Kimball, Dan and Lewin, Lilly Sacred Space, Grand Rapids, Zondervan 2005</p> </li> </ul>



		<p>Kimball, Dan, Emerging Worship, Grand Rapids, Zondervan 2004</p> <p>Kress, Gunther, Reading Images: The Grammar of Visual Design, Routledge 2006</p> <p>Lacey, Rob, Are we getting through? A resource book for creative communication Silver Fish, 1999</p> <p>Pierson, Mark, The Art of Curating Worship, Minneapolis, Sparkhouse 2010</p> <p>Sample, Tex The Spectacle of Worship in a Wired World, Abingdon Press 1998</p> <p>Schultze, J, High-tech Worship?: Using Presentational Technologies Wisely, Quentin Baker Publishing Group 2004</p> <p>Shepherd, Jackie, Beyond the OHP : Using technology in worship, Paternoster 2002</p> <p>Sweet, Leonard, Postmodern Pilgrims: First Century Passion for the 21st Century World, (Nashville, B&amp;H 2000)</p> <p>Thomas, Gary, Sacred Pathways, Grand Rapids, Zondervan, 2010</p>
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		
17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	.....%
	PRACTICAL	.....%
18.	<b>UNISTATS – learning and teaching</b>	
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	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	
	The proposed number of scheduled teaching hours:	20
	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).	
	Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	
	<b>Assessment</b> - proposed number of hours for the assessments:	20
	<b>Independent Study</b> (Time students will be required to complete independent study).	
	The proposed number of hours a student should complete independent study:	60

Programme(s) using this module:

Programme code(s)	Programme title(s)	Core/Optional
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V773	BA (Hons) Theology & Worship Studies – new programme	Optional

## WS6503 APPLIED WORSHIP LEADERSHIP

1.	<b>Module code:</b>	WS6503
2.	<b>Title:</b>	Applied Worship Leadership
3.	<b>Credit points:</b>	20
4.	<b>FHEQ level:</b>	6
5.	<b>Semester:</b>	Semester 1
6.	<b>Module leader:</b>	Rebecca Uberoi
7.	<b>Accredited by:</b>	Middlesex University
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>This module aims to develop leadership skills which will equip the student to work critically and effectively in a 'local church' environment, and enable them to lead a team and work collaboratively in planning worship services.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Demonstrate critical awareness of theological, liturgical, and pastoral issues in planning and leading worship. (A2)</li> <li>2. Demonstrate a thorough grasp of the role of the wider arts and issues related to their use within Christian worship. (A4)</li> </ol> <p><b>Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>3. Critically reflect on the use of language in liturgy and music texts from a theological perspective. (B1, B2, B3, B5)</li> <li>4. Plan and deliver worship in teams. (B7, B8, B9, B10, B11, B12, B13, B14)</li> <li>5. Create engaging worship services. (B3, B6, B7, B9)</li> <li>6. Critically reflect on their planning and delivery of a worship service. (B2, B4, B5, B10, B12)</li> <li>7. Organise, communicate and apply their own learning effectively, use information and computer technology to access and divulge information, and engage creatively in problem solving individually and in a team. (B9, B11, B13, B14)</li> </ol>
11.	<b>Syllabus:</b>	<p>This will include areas such as:</p> <ul style="list-style-type: none"> <li>• Planning worship in teams</li> <li>• Creating engaging worship services</li> <li>• Creativity and the wider arts in corporate worship</li> <li>• Dimensions of language in worship</li> <li>• Selecting, adapting, and writing liturgical texts</li> </ul>

	<ul style="list-style-type: none"> <li>• Critical reflection on worship planning and delivery</li> <li>• Issues of 'personality' and performance in worship</li> <li>• Worship leader identity</li> <li>• Theological critique of worship songs</li> <li>• The church year</li> <li>• Theology of Advent</li> <li>• The shape of worship</li> <li>• Worship leading in diverse contexts.</li> </ul>			
12.	<b>Learning and teaching strategy:</b>  A variety of teaching and learning methods will be used, including lectures, seminars, workshops, critique sessions, practical placement (in LST Chapel), and individual study. The main areas of worship leading, worship planning, and repertoire will be integrated in the course delivery.			
13.	<b>Assessment scheme:</b>			
	<b>(a) Formative assessment scheme</b>			
	<b>(b) Summative assessment scheme</b>			
	<b>Task:</b> Students will plan and collaboratively deliver acts of worship for at least three of the college community's weekly worship services. Students will not receive a mark for this but must complete the task in order to pass the module. As well as group critique, students will receive developmental feedback in discussion with the tutor.			
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked
	<i>This is a pass/fail element and does not contribute to the final grade.</i>	3 services	1,3,4,5,7	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
				<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	<b>Task:</b> An essay that integrates student's learning in applied worship leadership through a critical analysis of a worship service they have helped to plan and lead in LST Chapel.			
	Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked
	100%	3000 words	1,2,3,6,7	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
				<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
	<b>The marking scale is as follows:</b>			

<ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>In order to pass the module, the student will be required to achieve <b>a pass in the Chapel leading task and a mark of 40+ in the essay</b>, except where compensation applies.</p> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>							
	<table> <tr> <td>Seen examination</td><td>.....%</td></tr> <tr> <td>Unseen examination</td><td>.....%</td></tr> <tr> <td>Coursework (no examination)</td><td>100%</td></tr> </table>	Seen examination	.....%	Unseen examination	.....%	Coursework (no examination)	100%
Seen examination	.....%						
Unseen examination	.....%						
Coursework (no examination)	100%						
14.	<b>Timetabled examination required</b> Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>						
15.	<b>Length of exam</b>						
16.	<b>Learning materials</b> <ul style="list-style-type: none"> <li>Essential                     <p>Cherry, C. The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services, Grand Rapids, Michigan: Baker Academic, 2010.</p> <p>Malefyt, N. and Vanderwell, H., Designing Worship Together: Models and Strategies for Worship Planning, Herndon, Virginia: The Alban Institute, 2005.</p> <p>Ross, M., Evangelical Versus Liturgical? Defying a Dichotomy. Grand Rapids: Eerdmans, 2014.</p> <p>Rienstra D. &amp; R. Rienstra, Worship Words: Discipling Language for Faithful Ministry, Grand Rapids: Baker, 2009</p> <p>Taylor, W.D., Glimpses of the New Creation: Worship and the Formative Power of the Arts, Grand Rapids, Michigan: William B. Eerdmans Publishing Company, 2019.</p> <p>Webber, R., Planning Blended Worship, Nashville: Abingdon, 1998.</p> </li> <li>Recommended                     <p>Black, K., Culturally-Conscious Worship, St Louis, Missouri: Chalice Press, 2000.</p> <p>Byars, R. P., What Language Shall I Borrow? The Bible and Christian Worship, Grand Rapids: Eerdmans, 2008.</p> <p>Cherry, C., The Music Architect: Blueprints for Engaging Worshippers in Song, Grand Rapids: Baker, 2016.</p> <p>Duck, R.C., Finding Words for Worship: A Guide for Leaders, Louisville, Kentucky: Westminster John Knox Press, 1995.</p> </li> </ul>						

		<p>Earey, M., <i>How to Use Words Well: Key Skills for Worship Leaders</i>, Cambridge: Grove Books Limited, 2017.</p> <p>Hawn, C.M., 'Streams of Song: An Overview of Congregational Song in the Twenty-First Century', <i>The Hymn</i>, vol.61, no.1, pp.16-26, 2010.</p> <p>Hughes, O., <i>Leading in Prayer: A Workbook for Worship</i>, Grand Rapids: Eerdmans, 1996.</p> <p>Mark, A.M., <i>Words for Worship</i>, Scottdale, Pennsylvania: Herald Press, 1996.</p> <p>McElroy, J.S., <i>Creative Church Handbook: Releasing the Power of the Arts in Your Congregation</i>, IVP, 2015.</p> <p>Mitman, R., <i>Worship in the Shape of Scripture (Revised Edition)</i>, Cleveland: The Pilgrim Press, 2009.</p> <p>Page, Nick, <i>And Now Let's Move into a Time of Nonsense: Why worship songs are failing the Church</i>, Milton Keys: Authentic, 2004.</p> <p>Ruth, L., 'Similarities and Differences between Historic Evangelical Hymns and Contemporary Worship Songs', <i>Artistic Theologian</i> 3 (2015).</p> <p>Saliers, D.E., <i>Music and Theology</i>, Nashville: Abingdon Press, 2007.</p> <p>Van Opstal, S.M., <i>The Next Worship: Glorifying God in a Diverse World</i>, Downers Grove, Illinois: IVP Books, 2016.</p> <p>Wainwright, G., <i>Doxology: The Praise of God in Worship, Doctrine and Life</i>, New York: Oxford University Press, 1984.</p> <p>Witvliet, J.D., <i>Worship Seeking Understanding: Windows into Christian Practice</i>, Grand Rapids, Michigan: Baker Academic, 2003.</p> <p>Wren, B., <i>Praying Twice: The Music and Words of Congregational Song</i>, Louisville: Westminster John Knox Press, 2000.</p> <p>Various, Prayer books, worship resources and liturgies.</p>
Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		
17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	.....%
	PRACTICAL	.....%
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e. 30 credits is 300 hours).	
	Scheduled <b>Teaching</b> (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	20
	The proposed number of scheduled teaching hours:	

	<b>Placement Activity</b> (e.g. placement, work based learning or year abroad).  Proposed time on placement. (This can cause the hours to go over the credit hours but this is ok in this instance):	30
	<b>Assessment</b> - proposed number of hours for the assessments:	20
	<b>Independent Study</b> (Time students will be required to complete independent study).  The proposed number of hours a student should complete independent study:	130

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	Optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Optional
600V773	BA (Hons) Theology & Worship Studies – new programme	Core

## TH6001 KEY NEW TESTAMENT TEXTS

1.	<b>Module code:</b>	TH6001
2.	<b>Title:</b>	Key New Testament Texts
3.	<b>Credit points:</b>	10
4.	<b>FHEQ level:</b>	6
5.	<b>Semester:</b>	<i>Onsite:</i> Semester 1 <i>Distance:</i> Semester 1
6.	<b>Module leader:</b>	Conrad Gempf
7.	<b>Accredited by:</b>	MDX
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	Level 4 and 5 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>To equip students to engage critically in the exegetical, hermeneutical and theological analysis of a selected New Testament text, and identify its theological relevance, practical application and transformative potential with respect to both the contemporary Church and wider world in the context of evangelical Christian theology. To build on New Testament study at Levels 4 and 5 and complement related Level 6 biblical study. The selected text will normally be the Letter to the Romans.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Critically and synthetically exegete a selected New Testament text in the context of the historical context of Second Temple Judaism and Greco-Roman culture (A1)</li> <li>2. articulate the theology of the selected text in critical dialogue with contemporary scholarship (A1, A2)</li> <li>3. identify the selected text's theological relevance, practical application and transformative potential with respect to both the contemporary Church and wider world (A1, A2)</li> <li>4. critically understand the contribution of the theology of the selected text to the articulation of evangelical Christian theology (A1, A2)</li> </ol> <p><b>Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>5. interpret exegetically, analyse theologically and apply hermeneutically a selected New Testament text in a critical, synthetic, empathetic, reflective and theologically astute manner (B1, B2, B5)</li> <li>6. engage empathetically with different scholarly methods and opinions, anticipate divergent problems, possibilities and consequences, apply their knowledge and understanding to their own lives and the lives of others, and thereby continue to grow and develop spiritually (B8, B9, B10)</li> <li>7. organise and communicate their own learning effectively in individual and group contexts, use information and computer technology to access and communicate information, and engage creatively in complex problem solving (B9, B11, B12, B13, B14)</li> </ol>



	8.															
11.	<p><b>Syllabus:</b></p> <p>A detailed exegetical and theological analysis of the argument of a New Testament text, for example Paul’s Epistle to the Romans, against the backdrop of its historical, cultural, social and religious contexts. Particular emphasis will be given to such issues as the text’s inter-textuality, its theological themes, and contribution to biblical theology. The module will focus especially on the contribution of the exegesis and theological analysis of the text to understandings of its theological relevance, practical application and transformative potential with respect to both the contemporary Church and wider world in the context of evangelical Christian theology.</p>															
12.	<p><b>Learning and teaching strategy:</b></p> <p>Students will be engaged in a variety of learning activities aimed at acquisition, investigation, discussion, practice, collaboration and production through multiple delivery formats. Students may choose to study this module either on-campus or in the distance (online) mode. <b>Onsite education</b> will occur in a cohort within a timetable and be based around interactive lectures, group discussions and guided readings, supported by materials on the Virtual Learning Environment (VLE). <b>Distance education</b> through the VLE is self-paced within a timetabled cohort, and based around online course materials, guided readings (including ebooks, articles and other materials), and online discussion forums where students interact with each other and the tutor. <b>Both onsite and distance students</b> will have opportunities for guided and independent study. All students will be expected to engage in independent library research and written production and supported in their learning by the tools and resources available on the VLE.</p>															
13.	<p><b>Assessment scheme:</b></p> <p><b>1. Formative assessment scheme</b></p> <p>Both onsite and distance learning students will receive ongoing formative feedback from tutors at appropriate points during the duration of the module.</p> <p><b>2. Summative assessment scheme</b></p> <table><tr><th colspan="5"><b>Task:</b></th></tr><tr><th>Weighting</th><th>Specification e.g., word count / duration / no. of pages</th><th>LO mapped to</th><th>Anonymously marked</th><th>Ethics approval required</th></tr><tr><td>100%</td><td>Essay (3000 words)</td><td>All LOs</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes</td><td><input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module</td></tr></table> <p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"><li>00-34 is considered a fail.</li><li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li><li>40-49 is considered a third-class pass</li><li>50-59 is considered a lower second-class pass.</li><li>60-69 is considered an upper-second-class pass.</li></ul>	<b>Task:</b>					Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	100%	Essay (3000 words)	All LOs	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
<b>Task:</b>																
Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required												
100%	Essay (3000 words)	All LOs	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module												

	<p>70-85 is considered a first-class pass.</p> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p> <table border="1"> <tr> <td>Seen examination</td><td>%</td></tr> <tr> <td>Unseen examination</td><td>%</td></tr> <tr> <td>Coursework (no examination)</td><td>100%</td></tr> </table>	Seen examination	%	Unseen examination	%	Coursework (no examination)	100%
Seen examination	%						
Unseen examination	%						
Coursework (no examination)	100%						
14.	<p><b>Timetabled examination required</b></p> <p>Yes <input type="checkbox"/> No <input checked="" type="checkbox"/></p>						
15.	<p><b>Length of exam</b></p>						
16.	<p><b>Learning materials</b></p> <p><i>Essential</i></p> <p>Dennis, J., 'The Letter and the Spirit in 2 Corinthians 3:6 and Romans 2:29: A Test-Case in Pauline Theologizing,' in Bieringer, R., Reimund, B. et.al. (eds.), <i>Theologizing in the Corinthian Conflict: Studies in the Exegesis and Theology of 2 Corinthians</i> (Leuven: Peeters, 2013), pp.109-129  Dunn, J.D.G., <i>Romans 1-8</i> (Dallas, TX: Word Books, 1988)  Dunn, J.D.G., <i>Romans 9-16</i> (Dallas, TX: Word Books, 1988)  Jewett, R., <i>Romans</i> (Minneapolis, MN: Fortress, 2007)  Moo, D., <i>Epistle to the Romans</i> (Grand Rapids, MI: Eerdmans, 1996)  McGinn, S.E., <i>Celebrating Romans: Template for Pauline Theology</i> (Grand Rapids, MI: Eerdmans, 2004)  Schreiner, T.R., <i>Romans</i> (Grand Rapids, MI: Baker, 1998)</p> <p><i>Recommended</i></p> <p>Das, A.A., 'Paul and Works of Obedience in Second Temple Judaism: Romans 4:4-5 as a "New Perspective" Case Study,' <i>Catholic Biblical Quarterly</i>, 71.4 (2009), pp.795-812  Donfried, K.P. (ed.), <i>The Romans Debate</i> (Peabody, MA: Hendrickson 1991)  Dunn, J.D.G., <i>The Theology of Paul the Apostle</i> (Edinburgh: T. &amp; T. Clark, 1998)  Fitzmyer, J., <i>Romans (Anchor Bible)</i> (New York: Doubleday, 1993).  Gathercole, S., <i>Where is Boasting? Early Jewish Soteriology and Paul's Response in Romans 1-5</i> (Grand Rapids, MI: Eerdmans, 2002)  Gathercole, S., 'A Law unto Themselves: The Gentiles in Romans 2.14-15 Revisited,' <i>Journal for the Study of the New Testament</i>, 24.3 (2002), pp.27-49  Kim, S., <i>Paul and the New Perspective: Second Thoughts on The Origin of Paul's Gospel</i> (Tübingen: Mohr Siebeck, 2002)  Rosner, B., 'Paul and the Law: What he Does not Say,' <i>Journal for the Study of the New Testament</i>, 32.4 (2010), 405-419.  Stanley, A. (ed.), <i>Four Views on the Role of Works at the Final Judgment</i> (Grand Rapids, MI: Zondervan, 2013)  Stuhlmacher, P., <i>Paul's Letter to the Romans: A Commentary</i> (Louisville, KY: John Knox, 1994).  Wright, N.T., <i>The Letter to the Romans (The New Interpreter's Bible, Vol. 10)</i> (Nashville, TN: Abingdon, 2002)  <i>The Paul Page, an expanding website dedicated to exploring recent trends in Pauline studies</i>, <a href="http://www.thepaulpage.com/">http://www.thepaulpage.com/</a></p>						

Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):

17.	<b>UNISTATS - assessment</b>	
	Please indicate summary of the following assessment types:	
	COURSEWORK	100%
	EXAM	.....%
	PRACTICAL	.....%
18.	<b>UNISTATS – learning and teaching</b>	
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e., 30 credits are 300 hours).	
	Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).	<i>Onsite:</i> 22 <i>Distance:</i> N/A
	The proposed number of scheduled teaching hours:	N/A
	<b>Assessment</b>	<i>Onsite:</i> 20 <i>Distance:</i> 20
	Proposed number of hours for the assessments.	
	<b>Placement Activity</b> (e.g., placement, work-based learning or year abroad).	
	Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):	
	<b>Independent Study</b> (Time students will be required to complete independent study).	<i>Onsite:</i> 58 <i>Distance:</i> 80
	The proposed number of hours a student should complete independent study:	

Programme(s) using this module:		
Programme code(s)	Programme title(s)	Core/Optional
600V628	BA (Hons) Theology	
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	option
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	option
600V773	BA (Hons) Theology & Worship Studies – new programme	option

## TH6109 PASTORAL LEADERSHIP IN THE CONTEMPORARY CHURCH

1.	<b>Module code:</b>	TH6109
2.	<b>Title:</b>	Pastoral Leadership in the Contemporary Church
3.	<b>Credit points:</b>	20
4.	<b>FHEQ level:</b>	6
5.	<b>Semester:</b>	<i>Onsite:</i> Semesters 1 & 2 <i>Distance:</i> Semester TBC
6.	<b>Module leader:</b>	Chloe Lynch
7.	<b>Accredited by:</b>	MDX
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	Level 4 and 5 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>To enhance understanding of theories, strategies and requisite skills of leadership as appropriate to the contemporary church context, develop understanding of the theology and practice of contemporary ministry, and develop evaluative awareness of contextual applications of contemporary pastoral leadership. To build on study of Christian theology and practice at Level 4, complement related study at Level 5, and lay foundations for further study at Level 6.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. synthetically describe and critically evaluate the nature of pastoral leadership within the contemporary church (A2)</li> <li>2. identify and critically analyse biblical foundations and theological dimensions of Christian ministry and its relationship to contemporary church leadership (A1, A2)</li> <li>3. demonstrate critical awareness of contextual applications of contemporary pastoral leadership (A2)</li> </ol> <p><b>Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>4. analyse and interpret key aspects of pastoral leadership in the contemporary church in a critical, synthetic, empathetic, reflective and theologically astute manner (B1, B2, B5)</li> <li>5. engage empathetically with different scholarly methods and opinions, anticipate divergent problems, possibilities and consequences, apply their knowledge and understanding to their own lives and the lives of others, and thereby continue to grow and develop spiritually (B8, B9, B10)</li> <li>6. organise, communicate and apply their own learning effectively, use information and computer technology to access and divulge information, and engage creatively in problem solving (B9, B11, B12, B13, B14)</li> </ol>
11.	<b>Syllabus:</b>	

	This module will encompass issues such as: the contemporary church context; evangelical ecclesiology; biblical, theological and historical models of leadership and ministry; secular theories of leadership; the relationship between gender, culture and pastoral leadership; the characteristics and qualities of a pastoral leader; the relationship between styles of leadership and personality; leadership tasks, roles and responsibilities; leadership within a team context; power and resolving conflicts; leadership structures within a local church; developing leaders.													
12.	<b>Learning and teaching strategy:</b>  Students will be engaged in a variety of learning activities aimed at acquisition, investigation, discussion, practice, collaboration and production through multiple delivery formats. Students may choose to study this module either on-campus or in the distance (online) mode. <b>Onsite education</b> will occur in a cohort within a timetable and be based around interactive lectures, group discussions and guided readings, supported by materials on the Virtual Learning Environment (VLE). <b>Distance education</b> through the VLE is self-paced within a timetabled cohort, and based around online course materials, guided readings (including ebooks, articles and other materials), and online discussion forums where students interact with each other and the tutor. <b>Both onsite and distance students</b> will have opportunities for guided and independent study. All students will be expected to engage in independent library research and written production and supported in their learning by the tools and resources available on the VLE.													
13.	<b>Assessment scheme:</b>  <b>1. Formative assessment scheme</b>  Both onsite and distance learning students will receive ongoing formative feedback from tutors at appropriate points during the duration of the module.  Students will submit an essay outline of maximum 500 words identifying the area (related to one of the major issues addressed within the module) that they wish to explore in summative Essay 1. The outline will develop a research strategy and include a bibliography.													
	<b>2. Summative assessment scheme</b>  <div style="border: 1px solid black; padding: 5px;"> <b>Task: Essay 1</b>   Essay 1 will explore in depth one of the major issues addressed within the module. The exact title for the essay will be agreed in negotiation with the module leader. </div> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 15%;">Weighting</th><th style="width: 25%;">Specification e.g., word count / duration / no. of pages</th><th style="width: 15%;">LO mapped to</th><th style="width: 15%;">Anonymously marked</th><th style="width: 30%;">Ethics approval required</th></tr> </thead> <tbody> <tr> <td>50%</td><td>Essay 1 (2500 words)</td><td>All LOs</td><td> <input type="checkbox"/> No  <input type="checkbox"/> Yes </td><td> <input checked="" type="checkbox"/> No  <input type="checkbox"/> Yes – individual student  <input type="checkbox"/> Yes – group approval  <input type="checkbox"/> Yes – whole module </td></tr> </tbody> </table> <div style="border: 1px solid black; padding: 5px; margin-top: 5px;"> <b>Task: Essay 2</b>   Essay 2 will critically evaluate a contemporary example of pastoral leadership within a local church context. Students will draw on the major issues addressed in the module as a framework for their critical analysis. </div>				Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required	50%	Essay 1 (2500 words)	All LOs	<input type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required										
50%	Essay 1 (2500 words)	All LOs	<input type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module										

Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
50%	Essay 2 (2500 words)	All LOs	<input type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
<p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>In order to pass the module, the student is required to achieve a mark of 40+ in each module element, except where compensation applies (if appropriate) or if the learning outcomes are met by the achievement of a 40+ mark in another module element.</p> <p>Therefore, please delete the statement which <b>does not</b> apply to this module:</p> <ol style="list-style-type: none"> <li><del>In order to pass the module, the student will be required to achieve a mark of 40+ in each module element except where compensation applies (if appropriate).</del></li> <li>In order to pass the module, the student will be required to achieve <b>an aggregate mark of 40+ across all module elements</b>, except where compensation applies.</li> </ol> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>				
Seen examination		%		
Unseen examination		%		
Coursework (no examination)		100%		
14.	<b>Timetabled examination required</b>	Yes <input type="checkbox"/> No <input type="checkbox"/>		
15.	<b>Length of exam</b>			
16.	<p><b>Learning materials</b></p> <p><i>Essential</i></p> <p>Banks, R., Ledbetter, B. and Greenhalgh, D.C., <i>Reviewing Leadership: A Christian Evaluation of Current Approaches</i>, rev. ed. (Grand Rapids, MI: Baker Academic, 2016).            Padfield, J., <i>Hopeful Influence: A Theology of Christian Leadership</i> (London: SCM, 2019).            Parkinson, I., <i>Understanding Christian Leadership</i> (London: SCM, 2020).</p> <p><i>Recommended</i></p>			

<p>Clarke, A.D., <i>Called to Serve: A Pauline Theology of Leadership</i> (London: Continuum, 2008).  Haley Barton, R., <i>Strengthening the Soul of Your Leadership: Seeking God in the Crucible of Ministry</i> (Downers Grove, IL: IVP, 2008).  June, L.N. and Mathis, C.C. (eds.), <i>African American Church Leadership: Principles for Effective Ministry and Community Leadership</i> (Grand Rapids: Kregel, 2013).  Kearsley, R., <i>Church, Community and Power</i> (Abingdon: Routledge, 2016). Lingenfelter, S.G., <i>Leadership in the Way of the Cross: Forging Ministry from the Crucible of Crisis</i> (Eugene, OR: Wipf &amp; Stock, 2018). Lynch, C., <i>Ecclesial Leadership as Friendship</i> (Abingdon: Routledge, 2019).  Northouse, P.G., <i>Leadership: Theory and Practice</i> (Thousand Oaks, CA: Sage, 2018) .  Roxburgh, A.J. and Romanuk, F., <i>The Missional Leader: Equipping Your Church to Reach a Changing World</i> (Minneapolis, MN: Fortress, 2020).  Yung, H., <i>Leadership or Servanthood? Walking in the Steps of Jesus</i> (Carlisle: Langham, 2021).</p>								
<p>Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):</p>								
17.	<b>UNISTATS - assessment</b>							
	Please indicate summary of the following assessment types:							
	COURSEWORK				100%			
	EXAM				.....%			
	PRACTICAL				.....%			
18.	<b>UNISTATS – learning and teaching</b>							
	Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e., 30 credits are 300 hours).							
	Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).						Onsite: 48 Distance: N/A	
	The proposed number of scheduled teaching hours:						N/A	
	<b>Assessment</b>						Onsite: 40 Distance: 40	
	Proposed number of hours for the assessments.							
	<b>Placement Activity</b> (e.g., placement, work-based learning or year abroad).							
	Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):							
	<b>Independent Study</b> (Time students will be required to complete independent study).						Onsite: 112	
	The proposed number of hours a student should complete independent study:						Distance: 160	
19.	<b>Module run (NB These should be set up four years in advance):</b>							
	Academic year	Term	Part of term	Start date	End date	Max student numbers	Campus	Franchise partner
	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A



	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
20.	<b>Timetabling information:</b>							
	Please indicate which teaching activities will be offered in this module*:							
	LECTURE (LEC)				YES/NO – N/A			
	SEMINAR (SEM)				YES/NO – N/A			
	LABORATORY (LAB)				YES/NO – N/A			
	WORKSHOP (WRK)				YES/NO – N/A			
	(a) Timetabled				YES/NO – N/A			
	(b) Student centrally allocated				YES/NO – N/A			

<b>Programme(s) using this module:</b>		
<b>Programme code(s)</b>	<b>Programme title(s)</b>	<b>Core/Optional</b>
600V628	BA (Hons) Theology	optional
600V635	Dip HE Theology	
600V631	Cert HE Theology	
600V659	BA (Hons) Theology & Counselling	
600V662	Dip HE Theology & Counselling	
600V632	Cert HE Theology & Counselling	
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	
600V772	Cert HE Theology & Music – formerly Theology & Music	
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	
600V768	Dip HE Theology & Creative Musicianship – formerly Theology & Worship	
600V769	Cert HE Theology & Creative Musicianship – formerly Theology & Worship	
600V773	BA (Hons) Theology & Worship Studies – new programme	
600V774	Dip HE Theology & Worship Studies – new programme	
600V775	Cert HE Theology & Worship Studies – new programme	

<b>Validated collaborative partner (if applicable):</b>
London School of Theology

### Consultation

The following should be consulted. The checklist below may be used:

University link tutors (if appropriate)	x
Students (via Programme Voice Groups and other channels of communication e.g., intranet)	x
External Examiner(s)	x



## TH6112 PURITY AND HOLINESS: RITUAL IN THE OLD TESTAMENT

1.	<b>Module code:</b>	TH6112
2.	<b>Title:</b>	Purity and Holiness: Ritual In The Old Testament
3.	<b>Credit points:</b>	20
4.	<b>FHEQ level:</b>	6
5.	<b>Semester:</b>	<i>Onsite:</i> Semesters 1&2 <i>Distance:</i> Semester TBC
6.	<b>Module leader:</b>	Ekaterina Kozlova
7.	<b>Accredited by:</b>	MDX
8.	<b>Module restrictions:</b>	
	(a) Pre-requisite	None
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	<b>Aims:</b>	<p>To introduce students to a wide selection of Old Testament texts concerned with ritual; To explore and understand the ubiquitous nature of ritual activity in antiquity and today; To analyse the nature and function of ritual by using a broad range of methodological approaches and disciplines: e.g., history, comparative studies (e.g., ANE, Judeo-Christian), theology, gender studies, and child-centred approach; Additionally, when appropriate, to consider Israelite and ANE material culture related to ritual.</p>
10.	<b>Learning outcomes:</b>	<p><b>Knowledge</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Demonstrate in-depth knowledge and understanding of key Old Testament texts related to ritual (A1, A2).</li> <li>2. Understand and critically engage with the range of functions that rituals fulfil in the Old Testament (A1, A2).</li> <li>3. Critically understand the circumstances in which ritual was dangerous and illicit (A1, A2).</li> </ol> <p><b>Skills</b> On successful completion of this module, the student will be able to:</p> <ol style="list-style-type: none"> <li>4. Critically assess a variety of ancient and modern approaches to Biblical texts related to ritual (B1, B2, B5).</li> <li>5. Use Biblical texts to reflect critically, creatively, and responsibly on issues in the contemporary world (B1, B2, B5, B10).</li> </ol>
11.	<b>Syllabus:</b>	<p>This module will cover topics such as Israel's cultic life (e.g., Sabbath, Passover, priesthood, the Tabernacle, the Day of Atonement); covenant ceremonies; war; homicide; rituals performed at various stages in life (e.g., birth, marriage, death) and by various groups (men, women, and</p>

children). Additionally, it will explore a selection of rituals related to areas such as healthcare, food production/consumption, and education.

12.

Learning and teaching strategy:

Students will be engaged in a variety of learning activities aimed at acquisition, investigation, discussion, practice, collaboration and production through multiple delivery formats. Students may choose to study this module either on-campus or in the distance (online) mode. **Onsite education** will occur in a cohort within a timetable and be based around interactive lectures, group discussions and guided readings, supported by materials on the Virtual Learning Environment (VLE). **Distance education** through the VLE is self-paced within a timetabled cohort, and based around online course materials, guided readings (including ebooks, articles and other materials), and online discussion forums where students interact with each other and the tutor. **Both onsite and distance students** will have opportunities for guided and independent study. All students will be expected to engage in independent library research and written production and supported in their learning by the tools and resources available on the VLE.

13.

Assessment scheme:

1. Formative assessment scheme

Both onsite and distance learning students will receive ongoing formative feedback from tutors at appropriate points during the duration of the module.

2. Summative assessment scheme

Task: Presentation

Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
20%	Presentation (10/15 min)	All LOs	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module

Task: Exegetical Analysis

Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
30%	Exegetical analysis (1000 words)	All LOs	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module

Task: Essay

Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
50%	Essay (2500 words)	All LOs	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module

			<input type="checkbox"/> Yes	<input type="checkbox"/> Yes – individual student <input type="checkbox"/> Yes – group approval <input type="checkbox"/> Yes – whole module
<p><b>The marking scale is as follows:</b></p> <ul style="list-style-type: none"> <li>00-34 is considered a fail.</li> <li>35-39 is considered a compensatable pass (where appropriate and after re-assessment).</li> <li>40-49 is considered a third-class pass</li> <li>50-59 is considered a lower second-class pass.</li> <li>60-69 is considered an upper-second-class pass.</li> <li>70-85 is considered a first-class pass.</li> </ul> <p>In order to pass the module, the student is required to achieve a mark of 40+ in each module element, except where compensation applies (if appropriate) or if the learning outcomes are met by the achievement of a 40+ mark in another module element.</p> <p>Therefore, please delete the statement which <b>does not</b> apply to this module:</p> <ol style="list-style-type: none"> <li><del>In order to pass the module, the student will be required to achieve a mark of 40+ in each module element except where compensation applies (if appropriate).</del></li> <li>In order to pass the module, the student will be required to achieve <b>an aggregate mark of 40+ across all module elements</b>, except where compensation applies.</li> </ol> <p>Please note that modules up to a maximum of 20 credits (after re-assessment) may be compensated where a student has achieved a mark between 35 and 39 but only if a level average of 40+ has been achieved.</p>				
	Seen examination	%		
	Unseen examination	%		
	Coursework (no examination)	100%		
14.	<b>Timetabled examination required</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>		
15.	<b>Length of exam</b>			
16.	<p><b>Learning materials</b></p> <p><i>Essential</i></p> <p>Balentine, S.E. (ed), <i>The Oxford Handbook of Ritual and Worship in the Hebrew Bible</i> (New York: Oxford University Press, 2020, ebook)</p> <p>Greenberg, J., <i>A New Look at Atonement in Leviticus: The Meaning and Purpose of Kipper</i> (University Park: Eisenbrauns, 2019)</p> <p>Klingbeil, G.A., <i>Bridging the Gap. Ritual and Ritual Texts in the Bible</i> (University Park; Eisenbrauns, 2007)</p> <p>Rooke, D.W., <i>Zadok's Heirs: The Role and Development of the High Priesthood in Ancient Israel</i> (Oxford: OUP, 2000)</p> <p><i>Recommended</i></p> <p>Anderson, G., <i>Sacrifices and Offerings in Ancient Israel</i> (Atlanta: Scholars Press, 1987)</p>			

<p>Bell, C., <i>Ritual Theory, Ritual Practice</i> (New York: OUP, 1992)  Eberhart, C. (ed.), <i>Ritual and Metaphor: Sacrifice in the Bible</i> (Atlanta: SBL, 2011)  Edersheim, A., <i>The Temple: Its Ministry and Services</i> (Peabody: Hendricksons, 1994)  Gane, R., <i>Cult and Character: Purification Offerings, Day of Atonement and Theodicy</i> (Winona Lake: Eisenbrauns, 2005)  Gorman, F., <i>The Ideology of Ritual: Space, Time and Status in the Priestly Theology</i> (Sheffield: JSOT Press, 1990)  Klawans, J., <i>Purity, Sacrifice, and the Temple: Symbolism and Supersessionism in the Study of Ancient Judaism</i> (New York: OUP, 2006)  Menahem, H., <i>Temples and Temple-Service in Ancient Israel: An Inquiry into Biblical Cult Phenomena and the Historical Setting of the Priestly School</i> (Winona Lake: Eisenbrauns, 1985)  Philip, T., <i>Menstruation and Childbirth in the Bible: Fertility and Impurity</i> (New York: Peter Lang, 2006)  Ruane, N. J., <i>Sacrifice and Gender in Biblical Law</i> (Cambridge: CUP, 2013)  Watts, J., <i>Ritual and Rhetoric in Leviticus: From Sacrifice to Scripture</i> (Cambridge: CUP, 2007)  Welton, R., <i>He is a Glutton and a Drunkard. Deviant Consumption in the Hebrew Bible</i> (Leiden: Brill, 2020)</p>																	
<p>Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):</p>																	
17.	<p><b>UNISTATS - assessment</b></p> <p>Please indicate summary of the following assessment types:</p> <table> <tr> <td>COURSEWORK</td><td>100%</td></tr> <tr> <td>EXAM</td><td>.....%</td></tr> <tr> <td>PRACTICAL</td><td>.....%</td></tr> </table>	COURSEWORK	100%	EXAM	.....%	PRACTICAL	.....%										
COURSEWORK	100%																
EXAM	.....%																
PRACTICAL	.....%																
18.	<p><b>UNISTATS – learning and teaching</b></p> <p>Please indicated the following proportion of learning and teaching activity (in hours, it should add up to the total credit hours i.e., 30 credits are 300 hours).</p> <table> <tr> <td>Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).</td><td> <b>Onsite:</b> 48  <b>Distance:</b> N/A </td></tr> <tr> <td>The proposed number of scheduled teaching hours:</td><td></td></tr> <tr> <td><b>Assessment</b></td><td> <b>Onsite:</b> 40  <b>Distance:</b> 40 </td></tr> <tr> <td>Proposed number of hours for the assessments.</td><td></td></tr> <tr> <td><b>Placement Activity</b> (e.g., placement, work-based learning or year abroad).</td><td></td></tr> <tr> <td>Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):</td><td></td></tr> <tr> <td><b>Independent Study</b> (Time students will be required to complete independent study).</td><td> <b>Onsite:</b> 112 </td></tr> <tr> <td>The proposed number of hours a student should complete independent study:</td><td> <b>Distance:</b> 160 </td></tr> </table>	Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).	<b>Onsite:</b> 48 <b>Distance:</b> N/A	The proposed number of scheduled teaching hours:		<b>Assessment</b>	<b>Onsite:</b> 40 <b>Distance:</b> 40	Proposed number of hours for the assessments.		<b>Placement Activity</b> (e.g., placement, work-based learning or year abroad).		Proposed time on placement. (This can cause the hours to go over the credit hours, but this is ok in this instance):		<b>Independent Study</b> (Time students will be required to complete independent study).	<b>Onsite:</b> 112	The proposed number of hours a student should complete independent study:	<b>Distance:</b> 160
Scheduled <b>Teaching</b> (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc).	<b>Onsite:</b> 48 <b>Distance:</b> N/A																
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<b>Assessment</b>	<b>Onsite:</b> 40 <b>Distance:</b> 40																
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Programme(s) using this module:

Programme code(s)	Programme title(s)	Core/Optional
600V628	BA (Hons) Theology	optional
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	optional
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	optional
600V773	BA (Hons) Theology & Worship Studies – new programme	optional