Modules

Level 4 Modules

TH4001 INTRODUCTION TO THE NEW TESTAMENT

1.	**Module code:**	TH4001
2.	**Title:**	Introduction to the New Testament
3.	**Credit points:**	10
4.	**FHEQ level:**	4
5.	**Semester:**	*Onsite:* Semester 1 *Distance:* Semester 1
6.	**Module leader:**	Conrad Gempf/Cor Bennema
7.	**Accredited by:**	MDX
8.	**Module restrictions:**	
	(a) Pre-requisite	None
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. identify key aspects of an academic reading of the New Testament with reference to literary genres and historical context (A1, A2) 2. address basic issues in New Testament scholarship and divergent/competing interpretative methods and approaches (A2, A2) 3. consider basic exegetical, hermeneutical, theological and application issues, problems and possibilities (A1, A2) **Skills** On successful completion of this module, the student will be able to: 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) 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) 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)	
11.	**Syllabus:** Introductions to selected New Testament books (e.g., Mark, Galatians, 1 Corinthians and	

	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.	**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:** **(a) 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.
	(b) Summative assessment scheme

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*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

Seen examination	%
Unseen examination	%
Coursework (no examination)	100%

14.	**Timetabled examination required**	Yes ☐ No ☒
15.	**Length of exam**	N/A

16.	**Learning materials**

Essential

Assorted sections/articles from:
Green, J.B., et al. (eds.), *Dictionary of Jesus and the Gospels.* Leicester: IVP, 2013[2].
Hawthorne, G.F., et al. (eds.), *Dictionary of Paul and his Letters,* Leicester: IVP, 1993.
Marshall, I.H., et al., *Exploring the New Testament, Volume 2,* London: SPCK, 2021.
Wenham, D. & S. Walton, *Exploring the New Testament, Volume 1,* London: SPCK, 2021.

Recommended

Aland, K., *Synopsis of the Four Gospels* (Stuttgart: UBS, 1982)
Evans, C.A., et al. (eds.), *Dictionary of New Testament Background* (Leicester: IVP, 2000)
Martin, R.P., et al. (eds.), *Dictionary of the Later New Testament and its Developments* (Leicester: IVP, 1997).
Stanton, G.N., *The Gospels and Jesus* (Oxford: OUP, 2002)
Witherington III, B., *Invitation to the New Testament: First Things* (Oxford: OUP, 2013).
Ziesler, J. *Pauline Christianity* (Oxford: OUP, 1990).

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types:	
	COURSEWORK	100%
	EXAM	……..%
	PRACTICAL	……..%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	*Onsite:* 22 *Distance:* N/A
	Assessment Proposed number of hours for the assessments.	*Onsite:* 20 *Distance:* 20
	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):	
	Independent Study (Time students will be required to complete independent study).	*Onsite:* 58

	The proposed number of hours a student should complete independent / guided study:	*Distance:* 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
600V773	Cert HE Theology & Worship Studies – new programme	core

TH4002 INTRODUCTION TO THE OLD TESTAMENT

1.	**Module code:**	TH4002
2.	**Title:**	Introduction to the Old Testament
3.	**Credit points:**	10
4.	**FHEQ level:**	4
5.	**Semester:**	*Onsite:* Semester 1 *Distance:* Semester 1
6.	**Module leader:**	Ekaterina Kozlova
7.	**Accredited by:**	MDX
8.	**Module restrictions:**	
	(a) Pre-requisite	None
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. demonstrate a familiarity with key Old Testament texts (A1) 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) 3. understand approaches to Old Testament interpretation and divergent/competing interpretative methods and approaches (A1) 4. consider exegetical, hermeneutical, theological and application issues, problems and possibilities (A1, A2) **Skills** On successful completion of this module, the student will be able to: 5. interpret key aspects of the shape of the Old Testament with respect to literary genre, historical context and contemporary scholarship (B1, B2) 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) 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)	
11.	**Syllabus:** 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	

	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.	**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:

Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
100%	*Essay (2000 words)*	*All LOs*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

Seen examination	%
Unseen examination	%
Coursework (no examination)	100%

14.	**Timetabled examination required**	Yes ☐ No ☒
15.	**Length of exam**	
16.	**Learning materials**	

Essential

Collins, J.J., *Introduction to the Hebrew Bible* (Minneapolis, MN: Fortress, 2014²)
Richter, S., *The Epic of Eden: A Christian Entry into the Old Testament* (Downers Grove: IVP, 2008)

Plus, one of:

Clines, D.J. A., *The Theme of the Pentateuch* (Sheffield: JSOT Press, 1982)
Dever, W.G., *Who Were the Early Israelites and Where did they Come From?* (Grand Rapids: Eerdmans, 2003)
Dunbar, E.S., *Trafficking Hadassah: Collective Trauma, Cultural Memory, and Identity in the Book of Esther and in the African Diaspora* (London: Routledge, 2022)
Trible, P., *Texts of Terror* (Philadelphia: Fortress, 1984)

Recommended

Alexander, T.D. & Baker, D.W. (eds.), *Dictionary of the Old Testament: Pentateuch* (Downers Grove: IVP, 2003)
Arnold, B.T. & Williamson, H.G.M. (eds.), *Dictionary of the Old Testament: Historical Books* (Downers Grove: IVP, 2006)
Barton, J. (ed.), *The Cambridge Companion to Biblical Interpretation* (Cambridge: Cambridge University Press, 1998)
Boda, M.J., & McConville, J.G. (eds.), *Dictionary of the Old Testament: Prophets* (Downers Grove: IVP, 2012)
Hays, C. *Hidden Riches: A Sourcebook for the Comparative Study of the Old Testament and the Ancient Near* (Louisville: Westminster John Knox, 2014)
Keck, L.E. (ed.), *The New Interpreter's Bible (12 Vols.)* (Nashville, TN: Abingdon, 1994-2004).
Kim, U.Y., Yang, S.A. (eds.), *The T&T Clark Handbook to Asian American Biblical Hermeneutics* (London: Bloomsbury T&T Clark, 2019)
Longman, T. & Enns, P. (eds.), *Dictionary of the Old Testament: Wisdom, Poetry and Writings* (Downers Grove: IVP, 2008)
Mburu, E.W., *African Hermeneutics* (Carlisle Hippo Books, 2019)
McCaulley, E., *Reading while Black: African American Biblical Interpretation as an Exercise in Hope* (Downers Grove: IVP Academic, 2020)

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types:	
	COURSEWORK	100%
	EXAM	……..%
	PRACTICAL	……..%
18.	**UNISTATS – learning and teaching**	

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 **Teaching** (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	*Onsite:* 22 *Distance:* N/A	
Assessment Proposed number of hours for the assessments.	*Onsite:* 20 *Distance:* 20	
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):		
Independent Study (Time students will be required to complete independent study). The proposed number of hours a student should complete independent study:	*Onsite:* 58 *Distance:* 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
600V773	Cert HE Theology & Worship Studies – new programme	core

TH4005 INTRODUCTION TO DOCTRINE

1.	**Module code:**	TH4005
2.	**Title:**	Introduction to Doctrine
3.	**Credit points:**	10
4.	**FHEQ level:**	4
5.	**Semester:**	*Onsite:* Semester 2 *Distance:* Semester 2
6.	**Module leader:**	Tony Lane
7.	**Accredited by:**	MDX
8.	**Module restrictions:**	
	(a) Pre-requisite	None
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. recall and succinctly give an account of basic Christian doctrines (A2) 2. represent the basic historical and contextual character of Christian doctrine (A2) 3. explain the interconnectedness of key doctrines (A2) 4. identify and evaluate differing doctrinal positions (A2) **Skills** On successful completion of this module, the student will be able to: 5. analyse and interpret historic Christian texts (B1) 6. give an account of basic Christian doctrines and their interconnections with respect to historical contexts and divergent understandings (B2, B5) 7. 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) 8. 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)	
11.	**Syllabus:**	

	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.	**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:

Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
100%	*Exam*	*All LOs*	☐ *No* ☒ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

	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.	**Timetabled examination required**	Yes ☒ No ☐	
15.	**Length of exam**	1.5 hours	
16.	**Learning materials** *Essential* Lane, T., *Exploring Christian Doctrine* (London: SPCK, 2013) [Library + ebook] *Any one of:* Augustine, *City of God (Book 14)* (any edition) [Library + ebook} Calvin, *Institutes* of the Christian Religion *(Book 2, Chapter 16)* (any edition) [Library + ebook] Cyril of Jerusalem, *Catechetical Lectures (3 & 20)* (any edition) [Library + ebook] Thomas à Kempis, *Imitation of Christ (Book 1)* (any edition) [Library + ebook] *Recommended* Boyd, G.A. & Eddy, P.R., *Across the Spectrum (*Grand Rapids, MI: Baker, 2009[2]) [Library + ebook] Bray, G., *God is Love* (Wheaton, IL: Crossway, 2012) [Library] Erickson, M.J., *Christian Theology* (Grand Rapids, MI: Baker, 2013[3]) [Library] Ford, D., *Theology: A Very Short Introduction*, (Oxford: OUP, 2000) [Library] Lane, T., *A Concise History of Christian Thought*, (London: T. & T. Clark, 2006) [Library] Leith, J.H., *Creeds of the Churches* (Louisville, KY: Westminster John Knox, 1982[3]) [Library] McGrath, A.E., *Christian Theology: An Introduction* (Oxford: Wiley-Blackwell, 2011[5]) [Library + ebook] McGrath, A.E., *Theology: The Basics* (Oxford: Blackwell, 2004) [Library] Stott, J.R.W., *Evangelical Truth* (Leicester: IVP, 1999) [Library]		
	Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		
17.	**UNISTATS - assessment**		
	Please indicate summary of the following assessment types:		
	COURSEWORK	……..%	
	EXAM	100%	
	PRACTICAL	……..%	
18.	**UNISTATS – learning and teaching**		
	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 **Teaching** (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	*Onsite:* 12 *Distance:* N/A	
	Assessment	*Onsite:*	

Proposed number of hours for the assessments.		20 *Distance:* 20
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):		
Independent Study (Time students will be required to complete independent study). The proposed number of hours a student should complete independent study:		*Onsite:* 68 *Distance:* 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
600V773	Cert HE Theology & Worship Studies – new programme	core

TH4011 SPIRITUAL THEOLOGY 1

1.	Module code:	TH4011
2.	**Title:**	Spiritual Theology 1
3.	**Credit points:**	10
4.	**FHEQ level:**	4
5.	**Semester:**	*Onsite:* Semester 2 *Distance:* Semester 3
6.	**Module leader:**	Chloe Lynch
7.	**Accredited by:**	MDX
8.	**Module restrictions:**	
	(a) Pre-requisite	None
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. Identify key theological foundations for the discipline of spiritual theology (A2) 2. Recognise a basic variety of perspectives on Christian spirituality and their related practices (A2) 3. Demonstrate reflective skills in integrating their learning in this module with their own personal and spiritual formation (A2, B2, B10) **Skills** On successful completion of this module, the student will be able to: 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) 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) 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)	
11.	**Syllabus:** 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	

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.	**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 A:

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.

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*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *Yes – whole module*

Task 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.

Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
100%	*Essay (2000 words)*	*All LOs*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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 ☐ No ☒
15.	**Length of exam**	
16.	**Learning materials**	

Essential

Boa, K., *Conformed to His Image: Biblical and Practical Approaches to Spiritual Formation*, rev. ed. (Grand Rapids: Zondervan Academic, 2020).
Chan, S., *Spiritual Theology: A Systematic Study of the Christian Life* (Downers Grove, IL: IVP, 1998).
Cocksworth, A., *Prayer: A Guide for the Perplexed* (London: T&T Clark, 2018).

Recommended

Allen, D., *Spiritual Theology: The Theology of Yesterday for Spiritual Help Today* (Plymouth: Cowley, 1997).
Calhoun, A.A., *Spiritual Disciplines Handbook: Practices That Transform Us*, (Downers Grove, IL: IVP, 2016).

Coe, J.H. and Strobel, K.C., *Embracing Contemplation: Reclaiming a Christian Spiritual Practice* (Downers Grove, IL: IVP, 2019).

Haley Barton, R., *Sacred Rhythms: Arranging Our Lives for Spiritual Transformation* (Downers Grove, IL: IVP, 2006).

Hansen, G.N., *Kneeling with Giants: Learning to Pray with History's Best Teachers* (Downers Grove, IL: IVP, 2012). Maas, R. & O'Donnell, G., *Spiritual Traditions for the Contemporary Church* (Nashville, TN: Abingdon Press, 1990).

Macchia, S.A., *Crafting a Rule of Life: An Invitation to the Well-Ordered Way* (Downers Grove, IL: IVP, 2012).

McGrath, A., *Christian Spirituality: An Introduction* (Oxford: Blackwell, 1999).

Park, S.K., *Christian Spirituality in Africa: Biblical, Historical and Cultural Perspectives from Kenya* (Eugene, OR: Pickwick, 2013).

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types:	
	COURSEWORK	100%
	EXAM	……..%
	PRACTICAL	……..%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	*Onsite:* 22 *Distance:* N/A
	Assessment Proposed number of hours for the assessments.	*Onsite:* 20 *Distance:* 20
	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):	
	Independent Study (Time students will be required to complete independent study). The proposed number of hours a student should complete independent study:	*Onsite:* 58 *Distance:* 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
600773	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.	**Module code:**	TM4306
2.	**Title:**	History of Music in the Church
3.	**Credit points:**	10
4.	**FHEQ level:**	4
5.	**Semester:**	Semester 1
6.	**Module leader:**	Rebecca Uberoi
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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.	

10.	**Learning outcomes:**
	
	Knowledge
	On successful completion of this module, the student will be able to:
	    1. Demonstrate a competent understanding of church music, in its historical, theological, and liturgical contexts. (A2, A3, A4, A5)
	
	Skills
	On successful completion of this module, the student will be able to:
	    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)
	    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)	

11.	**Syllabus:**
	
	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.
	
	Topics such as the following will be covered:
	    • Music and the Church Fathers of West and East
	    • The development of chant
	    • Medieval church music and the advent of polyphony
	    • Martin Luther and the Protestant Reformation
	    • Music of the counter-Reformation
	    • J.S. Bach	

- Mendelssohn and the Bach revival
- Hymns and the Evangelical Awakenings
- Anglicanism and liturgical music
- West Gallery music and Georgian Psalmody
- Music in American revivalism
- The twentieth century plainchant revival
- Vatican II and its implications for music
- African American spirituals and sermon-songs
- Western missionary movements
- Musical contextualisation, postcolonialism, and the rise of indigenous worship
- The development of contemporary worship music

12.	**Learning and teaching strategy:**
	Class-based learning will incorporate a variety of delivery formats including lectures, seminars, group discussion, case studies, musical listening, and participation.
	Individual study outside of class will include regular reading and musical listening.

13.	**Assessment scheme:**
	(a) Formative assessment scheme
	(b) Summative assessment scheme

Task:

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.

In order to engage a variety of learning styles, students will be allowed to choose one of the following assessment formats:
1. A 2,000-word essay
2. A 15-20-minute presentation (which may include a performative element, if desired or, alternatively, musical excerpts)
3. Programme notes (2,000 words) to accompany an envisaged contemporary performance of liturgical music from their selected era
4. A 15-20-minute audio recording for a radio show or podcast (including musical excerpts)

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 presentation or audio recording*	*1,2,3*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

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.

Therefore, please delete the statement which **does not** apply to this module:

1. 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).

2. ~~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.~~

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 ☐ No ☒
15.	**Length of exam**	
16.	**Learning materials**	
	• Essential	Wilson-Dickson, A. The Story of Christian Music: From Gregorian Chant to Black Gospel, An Illustrated Guide to all the Major Traditions of Music in Worship, Oxford: Lion Publishing Ltd., 2003.
	• Recommended	Chafe, E. *J. S. Bach's Johannine Theology: The St. John Passion and the Cantatas for Spring 1725*, New York, Oxford University Press. Dowley, T. Christian Music: A Global History, Oxford: Lion Books, 2011. Gant, G., O Sing Unto the Lord: A History of English Church Music, London: Profile Books, 2016. Gardiner, J.E**.** *Music in the Castle of Heaven: A Portrait of Johann Sebastian Bach,* Penguin, 2014. Herl. J. Worship in Early Lutheranism: Choir, Congregation, and Three Centuries of Conflict, Oxford University Press, 2004.

Hiley, D. Gregorian Chant, Cambridge University Press, 2009.

King, R., Music in the Life of the African Church, Baylor University Press, 2008.

Leaver, R.A., The Whole Church Sings: Congregational Singing in Luther's Wittenberg, Grand Rapids, Michigan: William B. Eeardmans Publishing Co., 2017.

Lim, S.H. and L. Ruth, Lovin' on Jesus: A Concise History of Contemporary Worship, Nashville: Abingdon Press, 2017.

Marovich, R., A City Called Heaven: Chicago and the Birth of Gospel Music, University of Illinois Press, 2015.

Page, C. The Christian West and Its Singers: The First Thousand Years, Yale University Press, 2010.

Spencer, J.M., Protest and Praise: Sacred Music of Black Religion, Minneapolis: Fortress Press, 1990.

Temperley, N. and S. Banfield (eds.), Music and the Wesleys, University of Illinois Press, 2010.

Zon, B., The English Plainchant Revival, Oxford University Press, 1999.

BBC DVD *Sacred Music Series*

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types:	
	COURSEWORK	100%
	EXAM	
	PRACTICAL	
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	22
	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):	
	Assessment - proposed number of hours for the assessments:	20
	Independent Study (Time students will be required to complete independent study).	58

	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
600V773	BA (Hons) Theology & Worship Studies – new programme	Core
600V774	Dip HE Theology & Worship Studies – new programme	Core
600V773	Cert HE Theology & Worship Studies – new programme	Core

TM4307 WORSHIP MINISTRY IN PRACTICE

1.	Module code:	TM4307
2.	**Title:**	Worship Ministry in Practice
3.	**Credit points:**	10
4.	**FHEQ level:**	4
5.	**Semester:**	Semesters 1, 2
6.	**Module leader:**	Rebecca Uberoi
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	Church Ministry Placement
9.	**Aims:** This module aims to: - Equip students with practical, organisational, administrative, and interpersonal skills relevant to worship and music ministry. - Encourage reflection on theological, liturgical, and pastoral issues pertaining to worship planning and leadership. - Nurture vocational and spiritual formation in the context of worship ministry through practical service. - Encourage growth as reflective worship practitioners.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. Explain some of the key aspects of organising effective worship and music ministry in the context of a local church. (A2, A3, A4) 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) **Skills** On successful completion of this module, the student will be able to: 3. Plan and lead corporate worship, including music, demonstrating some awareness of and sensitivity to theological and liturgical contexts. (B2, B3, B6, B7) 4. Reflect on a practical ministry placement, normally within the worship and music ministry context of a local church. (B2, B9) 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) 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)	
11.	**Syllabus:**	

Areas such as the following will be covered:
- Introduction to placement
- Placement safeguarding
- Philosophy and practice of worship ministry in a local church
- Organisational issues in worship ministry
- Planning and leading weekly corporate worship
- Pastoral case studies, leadership skills, and relationship principles appropriate to worship ministry
- Theological and liturgical considerations in worship planning
- Spiritual formation in the worshipping life of a local church

12.	**Learning and teaching strategy:**
	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.	**Assessment scheme:**
	(a) Formative assessment scheme

(b) Summative assessment scheme

Task:
Students will complete and submit their practical ministry placement requirements (see Vocational Services' Placement Guide for submission and details: https://lstonline.ac.uk/vle/course/view.php?id=261&section=7).

Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
This is a pass/fail element and so represents 0% of the module grade	*60 placement hours and associated paperwork*	*3,4,5,6*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *Yes – whole module*

Task:
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	Ethics approval required
100%	*1,000 words*	*1,2,4,5,6*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

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.

Therefore, please delete the statement which **does not** apply to this module:

1. In order to pass the module, the student will be required to achieve a mark of 40+ **in each module element (or, in the case of the placement, a 'pass')**, except where compensation applies (if appropriate).

2. 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.

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.

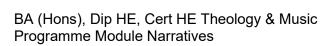|		
	Seen examination	
	Unseen examination	
	Coursework (no examination)	100%
14.	**Timetabled examination required**	Yes ☐ No ☒
15.	**Length of exam**	
16.	**Learning materials**	
	• Essential	Cherry, C., The Worship Architect, Grand Rapids, Michigan: Baker Academic, 2010. Kauflin, B., Worship Matters, Wheaton: Crossway, 2008 Noland, R., The Heart of the Artist, Grand Rapids: Zondervan, 1999. Scheer, G., The Art of Worship: A Musician's Guide To Leading Modern Worship, Grand Rapids: Baker Books, 2006
	• Recommended	Altizer, J., The Marking of a Worship Leader, Thousand Oaks: Sound and Light Publishing, 2013. Brooks, S., Worship Quest: An Exploration of Worship Leadership, Eugene: Wipf and Stock, 2015. Cherry, C. The Music Architect: Blueprints for Engaging Worshipers in Song, Grand Rapids, Michigan: Baker Academic, 2016.

Ellis. C., Approaching God: A Guide for Worship Leaders and Worshippers, Norwich: Canterbury Press, 2009

Flather, T. & D., The Praise and Worship Instant Tune Up, Grand Rapids: Zondervan, 2002

Hargreaves, S. & S., How Would Jesus Lead Worship? Biblical Insights for Today's Church, Abingdon: The Bible Reading Fellowship, 2009.

Liesch, B., The New Worship: Straight Talk on Music and the Church, Grand Rapids: Baker, 2001.

Noland, R. The Worshipping Artist: Equipping You and Your Ministry Team to Lead Others in Worship, Grand Rapids, Michigan: Zondervan, 2007.

Park, A., To Know You More: Cultivating the Heart of the Worship Leader, Illinois: IVP, 2002

Van Opstal, S. M., The Next Worship: Glorifying God in a Diverse World, Downers Grove, Indiana, IVP Books, 2016.

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	
	PRACTICAL	
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	10
	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):	60
	Assessment - proposed number of hours for the assessments:	10
	Independent Study (Time students will be required to complete independent study). The proposed number of hours a student should complete independent study:	20

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

TM4302 COMPOSITION AND ARRANGING 1

1.	**Module code:**	TM4302
2.	**Title:**	Composition and Arranging 1
3.	**Credit points:**	10
4.	**FHEQ level:**	4
5.	**Semester:**	Semesters 1&2Semesters 1&2
6.	**Module leader:**	Richard Hubbard
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** This module aims to introduce students to a range of key composition and arranging techniques, building foundational skills that can be utilised across a range of contexts, both within and beyond the church setting. Students will also acquire relevant computer software skills.	

10.	**Learning outcomes:**
	
	Knowledge
	On successful completion of this module, the student will be able to:
	   1. Demonstrate a competent understanding of a range of compositional techniques foundational to working with music in a variety of contexts, including Christian worship, and encompassing a range of styles, both traditional and contemporary. (A3, A4, A5)
	   2. Demonstrate a competent understanding of foundational techniques in musical arrangement using computer notation and sequencing. (A3)
	
	Skills
	On successful completion of this module, the student will be able to:
	   3. Demonstrate practical skills in compositional techniques, such as setting words to music, foundational harmony and counterpoint, and instrumental composition techniques, for use within the church setting and beyond. (B1, B3, B6, B7, B12)
	   4. Demonstrate practical skills in computer music typesetting, and in musical arrangement using computer sequencing. (B6, B12, B13)
	   5. 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)	

11.	**Syllabus:**
	
	Students will be introduced to a number of technical competencies and creative music skills, which may include:
	  • Setting words to music
	  • Writing for congregational singing
	  • Roman numeral chord analysis	

- Writing counterpoint over a ground bass
- Writing chord progressions in SATB format
- Figured bass
- Study of J. S. Bach compositional techniques such as chorale, two-part inventions
- Composing for a solo instrument using non-musical stimuli
- Writing for a rhythm section
- Basic sequencing techniques
- Incorporating elements of non-Western musical genres

Students will also learn skills in computer music notation and working with sequencing software.

12.	**Learning and teaching strategy:**
	Students will normally be engaged in a variety of learning activities aimed at acquisition, investigation, discussion, practice, collaboration, and production. Teaching and learning will be undertaken through lectures, seminars, group discussion, individual and group projects, library research, and written production.
13.	**Assessment scheme:**
	(a) Formative assessment scheme
	Students will receive ongoing formative feedback from their tutor.

(b) Summative assessment scheme

Task:
A portfolio of four project assignments completed throughout the module. Each project will be marked individually, and an aggregate mark will be awarded for the final portfolio.

Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
100%	*A portfolio of 4 composition/arranging projects. The length of each composition/arrangement will vary depending on the nature of the specific project, but will typically be between 1 and 4 minutes.*	*1,2,3,4,5*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

		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 ☐ No ☒	
15.	**Length of exam**		
16.	**Learning materials**		
	• Essential	Butterworth A, Harmony in Practice, Associated Board of the Royal Schools of Music, 1999 Gerou T, Lusk L, Essential Dictionary of Music Notation, Van Nuys: Alfred 1996 Various, Composing Music for Worship, Norwich: Canterbury Press, 2011	
	• Recommended	Black D, Gerou T, Essential Dictionary of Orchestration, Van Nuys: Alfred 1999 Bruner, T, Basic Concepts of Arranging and Orchestrating Music, Missouri: Mel Bay Publications, 1988 Butterworth, A, Stylistic Harmony Work Book, OUP, 1994 Cole B, The Composer's Handbook 1, Schott, 1998 Gould, Elaine, Behind Bars: The Definitive Guide to Music Notation, Faber Music, 2011 Pratt, G., The Dynamics of Harmony, OUP, 1996 Smith-Brindle, R., Musical Composition, OUP, 1986 Wagner, Joseph, Professional Orchestration: A Practical Handbook from Piano to Strings, Alexander, 2009 Tutors will recommend relevant manuals and training resources for the notation and sequencing software in current use on the course.	

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	
	PRACTICAL	
18.	**UNISTATS – learning and teaching**	

	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	22
	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):	
	Assessment - proposed number of hours for the assessments:	40
	Independent Study (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	Core
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	Core
600V772	Cert HE Theology & Music – formerly Theology & Music	Core

TM4303 AURAL AWARENESS AND SIGHT SINGING

1.	**Module code:**	TM4303
2.	**Title:**	Aural Awareness and Sight Singing
3.	**Credit points:**	10
4.	**FHEQ level:**	4
5.	**Semester:**	Semesters 1&2
6.	**Module leader:**	Christopher Grey
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** This practical module aims to provide a thorough grounding in aural awareness skills, through a dedicated progressive programme of study and specific exercises. The development of aural techniques and methodology is the primary concern, and the acquisition of sight singing skills and the development of greater fluency and literacy in sight singing is a principal application of this aim.	
10.	**Learning outcomes:** **Knowledge & Skills** On successful completion of this module, the student will be able to: 1. Practically demonstrate a high level of accuracy in aural exercises and tests. (A3, B1, B6) 2. Achieve precision in unaccompanied and accompanied sight singing. (B1, B6) 3. Show generally perceptive critical listening skills, giving vocal evidence of this. (A3, B1) 4. Accurately annotate what they hear (commensurate with level 4 expectations). (A3, B1) 5. Organise, communicate, and apply their own learning, use information and computer technology to access and divulge information (for example, aural training software/apps etc.), and engage in problem solving. (B9, B11, B12, B13, B14)	
11.	**Syllabus:** This module will generally draw on music (and music theory) of the common practice era in the Western Classical Tradition, in order to strengthen student's aural understanding of functional harmonic practice. Some material from the pre-tonal era (modal) may also be utilised. Each semester will provide a specific focus: for example, a typical structure such as: 1) Interval recognition, rhythmic patterns and melodic lines. 2) Harmonic recognition, chords and cadences. Alongside this, students will be taught fundamental rhythmic, melodic and harmonic transcription skills through a range of exercises and tests. Students will engage with sight singing and a range of learning materials and resources utilised to support the classes.	

	Students are also encouraged to develop their own listening habits, and to keep a log of all works listened to.
12.	**Learning and teaching strategy:** Lectures will take the form of practical classes/tutorials, led as appropriate by the lecturer, and through audio learning resources. A high degree of student-lecturer interaction is expected and formative feedback on tests and exercises are provided during lectures (see formative assessment scheme below).
13.	**Assessment scheme:**
	(a) Formative assessment scheme Continuous developmental feedback on work throughout the module. Students are also encouraged to keep a listening log (self-reflective practise, although this is not tutor-assessed.

(b) Summative assessment scheme

> *Task:*
> An examination in aural awareness and sight singing with practical and written components. This is an unseen examination, designed to appraise aural development, and all the components of the module will be tested.

Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
100%	*50 minutes for the written listening component; 5 minutes per student for the practical component*	*1,2,3,4,5*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

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	N/A
Unseen examination	100 %
Coursework (no examination)	........%

14.	**Timetabled examination required**	Yes ☒ No ☐

15.	**Length of exam**	50 minutes for the written listening component, plus an additional 5 minutes per student for the practical component
16.	**Learning materials**	
	• Essential	The tutor will advise the students on what to read, which resources are useful for aural development, and the type of individual study that is most relevant for students taking this module. The tutor will also suggest relevant recordings for study.
	• Recommended	Adler, S. *Sight singing: Pitch, Interval, Rhythm.* New York: W.W. Norton & Co, 1997. Hindemith, P. *Elementary Training for Musicians.* 2nd Edition, London: Schott, 1996. Karpinsky, G.S. *Aural Skills Acquisition: The Development of Listening, Reading, and Performing Skills in College Level Musicians.* New York: OUP, 2000. Pratt, G. *Aural Awareness: Principles and Practice*, 2nd Revised edition: OUP, 2006.

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	
	EXAM	
	PRACTICAL	100%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	22
	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):	
	Assessment - proposed number of hours for the assessments:	16
	Independent Study (Time students will be required to complete independent study). The proposed number of hours a student should complete independent study:	62

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

TM4304 KEYBOARD SKILLS

1.	**Module code:**	TM4304
2.	**Title:**	Keyboard Skills
3.	**Credit points:**	10
4.	**FHEQ level:**	4
5.	**Semester:**	Semesters 1&2
6.	**Module leader:**	Carey Luce
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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.	**Learning outcomes:** **Knowledge & Skills** On successful completion of this module, the successful student will show progress from their entry point (foundation, intermediate, or advanced), and be able to: 1. Provide piano accompaniment for songs, especially in a praise and worship context. (A3, A4, B6, B7) 2. Play and learn piano music from a score and/or chord chart. (A3, B1, B6 3. Demonstrate a range of expression and touch in their piano playing, as suited to the music and the performance context. (B6, B10) 4. Organise their own learning, working effectively in a team context and independently. (B11, B14)	
11.	**Syllabus:** 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.	**Learning and teaching strategy:** 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.	**Assessment scheme:**	
	(a) Formative assessment scheme Regular group performances in class with lecturer feedback.	
	(b) Summative assessment scheme	

Task: Practical Examination in Keyboard Skills				
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_	☒ _No_ ☐ _Yes_	☒ _No_ ☐ _Yes – individual student_ ☐ _Yes – group approval_ ☐ _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.

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	100%
Unseen examination	
Coursework (no examination)	

14.	**Timetabled examination required**	Yes ☒ No ☐
15.	**Length of exam**	10 minutes
16.	**Learning materials** • Recommended listening	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

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	0%
	EXAM	0%
	PRACTICAL	100%
18.	**UNISTATS – learning and teaching**	

	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	20
	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):	
	Assessment - proposed number of hours for the assessments:	20
	Independent Study (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
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.	**Module code:**	TM4305
2.	**Title:**	Ensemble Performance
3.	**Credit points:**	10
4.	**FHEQ level:**	4
5.	**Semester:**	Semesters 1&2
6.	**Module leader:**	Richard Hubbard
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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: • develop technical and interpretive skills in singing and/or playing together • grow in their knowledge of repertoire and style, relevant to their ensemble • gain confidence in public performing • grow transferable skills in teamwork, listening, and communication	
10.	**Learning outcomes:** **Knowledge & Skills** On successful completion of this module, the student will be able to: 1. Accurately play and/or sing a specified part in a musical ensemble. (A3, B1, B6) 2. Demonstrate understanding of technical and interpretive issues. (A3, B1, B6, B10) 3. Participate in a public musical performance, including in a worship and/or mission context, and present securely. (A4, B3, B6, B10) 4. Show good awareness of other participants. (B6, B10, B14)	
11.	**Syllabus:** 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.	
12.	**Learning and teaching strategy:** 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.	
13.	**Assessment scheme:**	
	(a) Formative assessment scheme	

Students will receive ongoing feedback from the ensemble director.

(b) Summative assessment scheme

Task:
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.

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*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *Yes – whole module*
50%	*Ensemble performance 2*	*1,2,3,4*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

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.

Therefore, please delete the statement which **does not** apply to this module:

1. 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).

2. ~~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.~~

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 ☐ No ☒
15.	**Length of exam**	

16.	**Learning materials**	
	• Essential	Rink, J. (ed.), Musical Performance: A Guide to Understanding, Cambridge: Cambridge University Press, 2002. Stewart, D., The Musician's Guide to Reading and Writing Music, Backbeat Books, 2006. Williamson, A., Musical Excellence: Strategies and Techniques to Enhance Performance, Oxford: OUP, 2004.
	• Recommended	Ensemble directors will provide further reading and musical materials, relevant to their ensemble.

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	……..%
	EXAM	……..%
	PRACTICAL	100%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	22
	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):	
	Assessment - proposed number of hours for the assessments:	20
	Independent Study (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
600V773	Cert HE Theology & Worship Studies – new programme	Core

TM4300 FIRST STUDY PERFORMANCE 1

1.	**Module code:**	TM4300
2.	**Title:**	First Study Performance 1
3.	**Credit points:**	20
4.	**FHEQ level:**	4
5.	**Semester:**	Semesters 1&2
6.	**Module leader:**	Christopher Grey
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:**
	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.
	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.
	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 1st 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.
10.	**Learning outcomes:**
	Knowledge & Skills
	On successful completion of this module, the student will be able to:
	1. Show an emergent sense of interpretive awareness and stylistic performance. (A3, B1, B2, B4, B6, B9)
	2. Present a good, confident individual performance. (A3, B6)
	3. Demonstrate a level of technical proficiency commensurate with this stage of study. (A3, B4, B6)
	4. Show sound basic general musicianship in performance. (A3, B6)

	5. Give a sense of repertoire choice which negotiates the balance between challenge and security. (B1, B2, B6, B9) 6. Show an emergent awareness of audience expectations. (B1, B2, B6, B8) 7. Organise their own learning, use information and computer technology to communicate and/or to access material and information. (B11, B13)
11.	**Syllabus:** Work through the year may include the following: • Technical proficiency: scales, exercises and studies set as appropriate in order to develop the technical facility and work towards correcting weak areas. • Sight reading skills: emphasis is placed upon students being able to accurately realise printed scores, lead sheets, charts etc. • The study of standard repertoire, genres and styles for a particular instrument, and elements of improvisation as needed. • General performance musicianship and sensitivity of interpretation working in detail on material to be used for assessment • Building a confident performance. • Beginning to explore aspects of instrumental/vocal pedagogy, performance and the church.
12.	**Learning and teaching strategy:** 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.	**Assessment scheme:**
	(a) Formative assessment scheme 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) Summative assessment scheme *Task:* 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. 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.

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.

Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
100%	*5-10 minutes*	*1-7*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

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	100% Individual performance
Unseen examination	N/A
Coursework (no examination)	N/A

14.	**Timetabled examination required**	Yes ☒ No ☐
15.	**Length of exam**	5-10 minutes (per student)
16.	**Learning materials** • Essential • Recommended	 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. Green, L. *How Popular Musicians Learn: A Way Ahead for Music Education.* Abingdon: Routledge, 2016. Rink, J. (ed.), *Musical Performance: A Guide to Understanding*, Cambridge: Cambridge University Press, 2002.

		Rink, J. *The Practice of Performance: Studies in Musical Interpretation.* Cambridge: CUP, 2008. Williamson, A. *Musical Excellence: Strategies and Techniques to Enhance Performance,* Oxford: OUP, 2004.

	Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		
17.	**UNISTATS - assessment**		
	Please indicate summary of the following assessment types #:		
	COURSEWORK	N/A	
	EXAM	100% Practical performance examination	
	PRACTICAL	N/A	
18.	**UNISTATS – learning and teaching**		
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:		22
	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):		
	Assessment - proposed number of hours for the assessments:		
	Independent Study (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

TM4301 FIRST STUDY COMPOSITION 1

1.	Module code:	TM4301
2.	Title:	First Study Composition 1
3.	Credit points:	20
4.	FHEQ level:	4
5.	Semester:	Semesters 1&2
6.	Module leader:	Richard Hubbard
7.	Accredited by:	Middlesex University
8.	Module restrictions:	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** This skills-based module will develop practical skills in the student's individual abilities – undertaken through one-to-one tutorials. The module caters for students with previous formal training/academic musical background, and students will be nurtured in an environment that fosters both confidence building and skill acquisition. Specifically, the module aims to increase technical proficiency, to draw on a broad repertoire of musical styles, and to explore these skills and other matters of musical composition within church and secular settings. Students will be equipped to study a range of compositional styles, to compose within specified genres, and to develop a basic proficiency in their presentation of scores.	

10.	**Learning outcomes:**
	
	Knowledge
	On successful completion of this module, the student will be able to:
	   1. Demonstrate their understanding of a range of compositional styles and techniques. (A3)
	
	Skills
	On successful completion of this module, the student will be able to:
	   2. Listen to and reflect critically on a range of music using recording and/or scores as appropriate. (B1, B2, B4, B5)
	   3. Compose within specified genres. (B6)
	   4. Present accurate and well notated scores. (B6, B12, B13)
	   5. Organise their own learning, communicate knowledge and skills clearly and effectively in written and oral forms, use information and computer technology to communicate and/or to access material and information. (B11, B12, B13)	

11.	**Syllabus:** Typically, students will cover areas such as: • A thorough knowledge of Western classical harmony of the common-practice era • Awareness of the interrelationships between musical elements through the interaction of analysis and pastiche composition	

	· Aesthetic knowledge and understanding of compositional styles and genres
12.	**Learning and teaching strategy:** Students will be taught on a one-to-one basis over the year. They may also be taught occasionally in a group seminar. Emphasis will be placed on independent study techniques, and students will be encouraged to take responsibility for their own learning. Where possible and practical, students will have the opportunity to try out their compositions with college ensembles.
13.	**Assessment scheme:**

(a) Formative assessment scheme

Students will receive ongoing feedback from the tutor during regular one-to-one tutorials.

(b) Summative assessment scheme

Task:
Portfolio of exercises

Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
40%	*A portfolio of short assessed compositional exercises reflecting aspects of the course material to be completed at various intervals throughout the year. The number of exercises and duration of each exercise will be determined by the tutor in relation to the subject matter being taught, but a typical portfolio may include 5 or 6 exercises of 1 – 2 minutes' duration each.*	1,3,4,5	☒ No ☐ Yes	☒ No ☐ Yes – individual student ☐ Yes – group approval ☐ Yes – whole module

Task:
A Listening Diary, cataloguing works studied during the year with analytical notes

Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
10%	*A portfolio reflecting on between 6 and 10 works using a document template supplied by the tutor.*	1,2,5	☒ No ☐ Yes	☒ No ☐ Yes – individual student ☐ Yes – group approval ☐ Yes – whole module

Task:
Original Composition

Weighting	Specification e.g. word count /	LO mapped to	Anonymously marked	Ethics approval required

	duration / no. of pages			
50%	*One original composition of 3 - 5 minutes' duration written to a specific brief and genre as discussed with the tutor*	*1,3,4*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

In order to pass the module, the student will be required to achieve **a mark of 40+ in the listening diary and in at least one of the other two module elements**. In addition, the student will be required to achieve **an aggregate mark of 40+ across all module elements**, 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	N/A
Unseen examination	N/A
Coursework (no examination)	100%

14.	**Timetabled examination required**	Yes ☐ No ☒
15.	**Length of exam**	
16.	**Learning materials**	
	• Essential	Adler, S, The Study of Orchestration, Norton, 2016 Black D, Gerou T, Essential Dictionary of Orchestration, Van Nuys: Alfred 1999 Butterworth, A, Harmony in Practice, ABRSM, 1999
	• Recommended	Gould, E, Behind Bars: The Definitive Guide to Music Notation, Faber, 2011 Miller, R, Contemporary Orchestration, Routledge, 2015 Ostrander, A and Wilson D, Contemporary Choral Arranging, Prentice-Hall, 1986 Solomon, S, How to Write for Percussion, OUP 2016 The tutor will recommend other learning resources pertinent to the direction of study as the need arises.

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	0%
	PRACTICAL	0%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	20
	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):	0
	Assessment - proposed number of hours for the assessments:	80
	Independent Study (Time students will be required to complete independent study). The proposed number of hours a student should complete independent study:	100

Programme(s) using this module:		
Programme code(s)	**Programme title(s)**	**Core/Optional**
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	First Study Option
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	First Study Option
600V772	Cert HE Theology & Music – formerly Theology & Music	First Study Option

Level 5 Modules
(for first teaching 2023-24)

TH5004 PERSON AND WORK OF CHRIST

1.	**Module code:**	TH5004
2.	**Title:**	Person and Work of Christ
3.	**Credit points:**	10
4.	**FHEQ level:**	5
5.	**Semester:**	*Onsite:* Semester 1 *Distance:* Semester 2
6.	**Module leader:**	Graham McFarlane
7.	**Accredited by:**	MDX
8.	**Module restrictions:**	
	(a) Pre-requisite	Level 4 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. 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) 2. 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) **Skills** On successful completion of this module, the student will be able to: 3. 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) 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)	
11.	**Syllabus:** Person and Work of Christ is divided into two categories. The first - *Who is Christ? - w*ill focus on New Testament Christologies in relation to Jesus and humanity, creation and God, and post-	

	apostolic responses: key themes include Adam Christology, Wisdom Christology, Divine Christology, and non-orthodox positions. The second - *What does Christ achieve?* - 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.	**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:* <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>*100%*</td><td>*Exam*</td><td>*All LOs*</td><td>☐ *No* ☐ *Yes*</td><td>☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *Yes – whole module*</td></tr></table> **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. 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. Therefore, please delete the statement which **does not** apply to this module:

	1. 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). 2. 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. 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.	**Timetabled examination required**	Yes ☒ No ☐
15.	**Length of exam**	2 hours
16.	**Learning materials** *Essential* Hurtado L.W., *How on Earth Did Jesus Become a God?* (Grand Rapids, MI: Eerdmans, 2005) Kelly J.N.D., *Early Christian Doctrines* (London: Continuum, 2006[5]) McFarlane G.W.P., *Why Do You Believe What You Believe About Jesus?* (Eugene, OR: Wipf & Stock, 2008) Wright N.T., *Jesus and the Victory of God* (London: SPCK, 2015) *Recommended* Anselm, *Cur Deus Homo* (https://en.wikisource.org/wiki/Cur_Deus_Homo) Aulén G., *Christus Victor* (Eugene, OR: Wipf and Stock, 2003) McIntyre J., *The Shape of Soteriology* (Edinburgh: T. & T. Clark, 1995) Sanders, F., *The Triune God*, Grand Rapids: (Zondervan Academic, 2017) Shelton RL, *Cross and Covenant* (Carlisle: Paternoster, 2006) Tilling, C., *Paul's Divine Christology* (Grand Rapids, MI: Eerdmans, 2015)	

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types:	
	COURSEWORK	........%
	EXAM	100%
	PRACTICAL	........%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	*Onsite:* 22

		Distance: N/A
	The proposed number of scheduled teaching hours:	
	Assessment Proposed number of hours for the assessments.	*Onsite:* 20 *Distance:* 20
	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):	
	Independent Study (Time students will be required to complete independent study). The proposed number of hours a student should complete independent study:	*Onsite:* 58 *Distance:* 80

19.	**Module run (NB These should be set up four years in advance):**							
	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.	**Timetabling information:**	
	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

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	
600V659	BA (Hons) Theology & Counselling	core
600V662	Dip HE Theology & Counselling	core
600V632	Cert HE Theology & Counselling	
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	
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	
600V773	BA (Hons) Theology & Worship Studies – new programme	core

| 600V774 | Dip HE Theology & Worship Studies – new programme | core |
| 600V773 | Cert HE Theology & Worship Studies – new programme | |

Validated collaborative partner (if applicable):
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

TH5001 JESUS AND THE GOSPELS

1.	**Module code:**	TH5001
2.	**Title:**	Jesus and the Gospels
3.	**Credit points:**	10
4.	**FHEQ level:**	5
5.	**Semester:**	*Onsite:* Semester 2 *Distance:* Semester 1
6.	**Module leader:**	Cor Bennema
7.	**Accredited by:**	MDX
8.	**Module restrictions:**	
	(a) Pre-requisite	Level 4 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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. 2. to develop understanding of the portrayal of Jesus and his ministry in each of the canonical Gospels. 3. to analyse key issues, themes and theological concepts in the Gospels and draw implications for Christian practice and thought in contemporary contexts. 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.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. demonstrate knowledge and understanding of relevant historical, exegetical and theological issues in Gospel studies, based on primary and secondary sources. [A1, A2] 2. demonstrate a critical understanding of various methods, theories and approaches to studying the Gospels. [A1] 3. relate the Gospels and their theology to various contemporary and global contexts. [A1] 4. understand the value systems promoted in the Gospels. [A1, A2] **Skills** On successful completion of this module, the student will be able to: 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] 6. critically relate the theology of the Gospels to one's personal life, the church and society, and to address new situations. [B2] 7. identify issues for personal growth and spiritual formation in relation to the values promoted in the Gospels. [B10] 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]	

11.	**Syllabus:**
	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.	**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:				
Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
100%	*Essay (3000 words)*	*All LOs*	☐ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

	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. Therefore, please delete the statement which **does not** apply to this module: 1. 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). 2. 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. 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 ☐ No ☐
15.	**Length of exam**	
16.	**Learning materials** *Essential* *Blomberg, C.L., *Jesus and the Gospels*. Second edn. Nottingham: Apollos, 2014. *Recommended* Bauckham, Richard, ed. *The Gospels for All Christians*. Grand Rapids: Eerdmans, 1998. Bird, Michael. *The Gospel of the Lord: How the Early Church Wrote the Story of Jesus*. Grand Rapids: Eerdmans, 2014. *Brown, Jeannine K. *The Gospels as Stories: A Narrative Approach to Matthew, Mark, Luke, and John*. Grand Rapids: Baker Academic, 2020. Dunn, James D. G. *Jesus Remembered*. Vol. 1 of Christianity in the Making. Grand Rapids: Eerdmans, 2003. Hengel, Martin. *The Four Gospels and the One Gospel of Jesus Christ*. London: SCM, 2009. *Martin, Dale. *New Testament History and Literature*. New Haven: Yale University Press, 2012. Perkins, Pheme. *Introduction to the Synoptic Gospels*. Grand Rapids: Eerdmans, 2007. Stanton, Graham. *The Gospels and Jesus*. Second edn. Oxford: Oxford University Press, 2002. Watson, Francis. *The Fourfold Gospel: A Theological Reading of the New Testament Portraits of Jesus*. 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.	**UNISTATS - assessment**	

	Please indicate summary of the following assessment types:	
	COURSEWORK	100%
	EXAM	……..%
	PRACTICAL	……..%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	*Onsite:* 22 *Distance:* N/A
	Assessment Proposed number of hours for the assessments.	*Onsite:* 20 *Distance:* 20
	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):	
	Independent Study (Time students will be required to complete independent study). The proposed number of hours a student should complete independent study:	*Onsite:* 58 *Distance:* 80
19.	**Module run (NB These should be set up four years in advance):**	

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.	**Timetabling information:**	
	(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

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	
600V659	BA (Hons) Theology & Counselling	core
600V662	Dip HE Theology & Counselling	core
600V632	Cert HE Theology & Counselling	

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	
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	
600V773	BA (Hons) Theology & Worship Studies – new programme	core
600V774	Dip HE Theology & Worship Studies – new programme	core
600V773	Cert HE Theology & Worship Studies – new programme	

Validated collaborative partner (if applicable):
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

TH5002 GENESIS, PROPHETS AND GOD

1.	**Module code:**	TH5002
2.	**Title:**	Genesis, Prophets and God
3.	**Credit points:**	10
4.	**FHEQ level:**	5
5.	**Semester:**	*Onsite:* Semester 1 *Distance:* Semester 1
6.	**Module leader:**	Ekaterina Kozlova
7.	**Accredited by:**	MDX
8.	**Module restrictions:**	
	(a) Pre-requisite	Level 4 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. identify and critically engage with some key theological themes and concepts in the Old Testament, with reference to scholarly discussions (A1, A2) 2. identify and critically explain some key issues in Old Testament hermeneutics (A1, A2) **Skills** On successful completion of this module, the student will be able to: 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) 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) 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)	
11.	**Syllabus:** 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.	**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:

Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
100%	*Essay (3000 words)*	*All LOs*	☐ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

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.

Therefore, please delete the statement which **does not** apply to this module:

1. 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).

2. 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.

	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 ☐ No ☐
15.	**Length of exam**	
16.	**Learning materials** *Essential* Barton, J. *The Theology of the Book of Amos*. Old Testament Theology (New York: Cambridge University Press, 2012, eBook) Davidson, R. *Flame of Yahweh: Sexuality in the Old Testament* (Peabody: Hendrickson Publishers, 2007) Day, J., *From Creation to Babel: Studies in Genesis 1-11* (London, New York; Bloomsbury, 2014) Nogalski, J.D., *The Book of the Twelve: Hosea-Jonah* (Macon: Smith and Helwys, 2011, eBook) *Recommended* *Genesis* Arnold, B.T., *Genesis,* NCBC (New York: Cambridge University Press, 2009) Brueggemann, W., *Genesis, Interpretation* (Atlanta: John Knox Press, 1982) Cotter, D.W., *Genesis, Berit Olam* (Collegeville: Liturgical Press, 2003) Hamilton, V.P., *The Book of Genesis: Chapters 1-17*, NICOT (Grand Rapids: Eerdmans, 1990) McDowell, C.L.*, The Image of God in the Garden of Eden: the Creation of Humankind in Genesis 2:5-3:24 in Light of the mīs pî pīt pî and wpt-r Rituals of Mesopotamia and Ancient Egypt* (Winona Lake: Eisenbrauns, 2015) McKeown, J., *Genesis*, The Two Horizons Old Testament Commentary (Cambridge: Eerdmans, 2008) Sarna, N.M., *Genesis*, The JPS Torah Commentary (Philadelphia: JPS, 1989) Wenham, G.J., *Genesis 1-15*, Word Biblical Commentary (Waco: Word Books, 1987) Westermann, C., Genesis 1-11 (London: SPCK, 1984) *Amos* Anderson, B.W., *Eighth Century Prophets: Amos, Hosea, Isaiah and Micah, Proclamation Commentaries* (Philadelphia: Fortress, 1978) Auld, A. G., *Amos*, Old Testament Guides (Sheffield: JSOT Press, 1986). Barton, J. *The Theology of the Book of Amos*. Old Testament Theology (New York: Cambridge University Press, 2012, eBook). Birch, B.C., *Hosea, Joel, and Amos,* Westminster Bible Companion (Louisville: Westminster John Knox Press, 1997) Hayes, J.H., *Amos - The Eighth-Century Prophet: His Times and His Preaching* (Nashville: Abingdon, 1988)

Hubbard, D.A., *Joel and Amos*, Tyndale Old Testament Commentary (London: Inter-Varsity Fellowship, 1989)

Mays, J.L., *Amos*, Old Testament Library (London: SCM Press, 1969)

Motyer, J.A., *The Day of the Lion: The Message of Amos, The Bible Speaks Today* (London: Inter-Varsity Fellowship, 1974)

Paul, S.M., *Amos: A Commentary, Hermeneia* (Philadelphia: Fortress, 1991)

Soggin, J.A., *The Prophet Amos: A Translation and Commentary* (London: SCM, 1987)

Stuart, D., *Hosea – Jonah* (Waco, TX: Word, 1987)

Theophanies

Niehaus, J., *God at Sinai, Covenant and Theophany in The Bible and Ancient Near East* (Michigan: Zondervan, 1994)

Savran, G.W., *Encountering the Divine, Theophany in Biblical Narrative* (London: T&T Clark, 2005).

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types:	
	COURSEWORK	100%
	EXAM	……..%
	PRACTICAL	……..%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	*Onsite:* 22 *Distance:* N/A
	Assessment Proposed number of hours for the assessments.	*Onsite:* 20 *Distance:* 20
	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):	
	Independent Study (Time students will be required to complete independent study). The proposed number of hours a student should complete independent study:	*Onsite:* 58 *Distance:* 80
19.	**Module run (NB These should be set up four years in advance):**	

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.	**Timetabling information:**	
	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

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	
600V659	BA (Hons) Theology & Counselling	core
600V662	Dip HE Theology & Counselling	core
600V632	Cert HE Theology & Counselling	
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	
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	
600V773	BA (Hons) Theology & Worship Studies – new programme	core
600V774	Dip HE Theology & Worship Studies – new programme	core
600V773	Cert HE Theology & Worship Studies – new programme	

Validated collaborative partner (if applicable):
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

TH5007 SPIRITUAL THEOLOGY 2

1.	Module code:	TH5007
2.	**Title:**	Spiritual Theology 2
3.	**Credit points:**	10
4.	**FHEQ level:**	5
5.	**Semester:**	*Onsite:* Semester 2 *Distance:* Semester 3
6.	**Module leader:**	Annette Glaw
7.	**Accredited by:**	MDX
8.	**Module restrictions:**	
	(a) Pre-requisite	Level 4 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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. 2. To build on foundations of spiritual theology established at Level 4, and complement broader biblical, theological and cultural study at Levels 5 & 6. 3. To integrate theology *and* 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. 4. To explore connections between Christian doctrine, Christian living and spiritual implications of aspects of systematic theology. 5. To engage with at least one significant Christian doctrine.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. critically engage with key themes relating to the integration of spirituality and theology [A1, A2] 2. dialogue with and critically integrate theological concepts relating to spiritual formation [A1, A2] 3. critically evaluate connections between Christian doctrine and Christian living [A1, A2] 4. demonstrate reflective skills in integrating their learning in this module with their own personal and spiritual formation [A1, A2] **Skills** On successful completion of this module, the student will be able to: 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]	

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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]

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]

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11.	**Syllabus:**
	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 & New Testaments, Communal holiness rooted in the Triune God, Differing views on Sanctification, The Challenge of Discipleship, Spirituality & Mental Health, Life span Spiritual Journey, and Faith Development Theories.
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 A:

The paper details how the students' experience of seeking Spiritual Direction integrates with their own personal and spiritual formation.

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*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *Yes – whole module*

Task 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.

Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
100%	Essay (2000 words)	All LOs	☒ No ☐ Yes	☒ No ☐ Yes – individual student ☐ Yes – group approval ☐ 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 ☐ No ☒
15.	**Length of exam**	
16.	**Learning materials**	

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

Allen, Diogenes, *Spiritual Theology: The Theology of Yesterday for Spiritual Help Today* (Cowley Publications, 1997)

Benner, David G., *Surrender to Love: Discovering the Heart of Christian Spirituality*, (Downers Grove: IVP, ex. ed., 2015)

Bonhoeffer, Dietrich, *The Cost of Discipleship* (New York: Macmillian Publishing, rev. ed., 1963).

Brower, Kent & Andy Johnson (eds), *Holiness & Ecclesiology in the New Testament* (Grand Rapids: Eerdmans, 2007)

Brower, Kent E., *Holiness in the Gospels* (Kansas City: Beacon Hill Press, 2005)

Calhoun, A A., *Spiritual Disciplines Handbook: Practices That Transform Us* (Downers Grove: IVP, 2016)

Chan, Simon, *Spiritual Theology: A Systematic Study of the Christian Life* (Downers Grove: IVP, 1998)

Christensen, Michael J. and Jeffrey A. Wittung (eds.), *Partakers of the Divine Nature: The History and Development of Deification in the Christian Traditions* (Grand Rapids, MI: Baker Academic, 2007)

Crane, Judith, *Forgiving God* (Cambridge: Grove Books, 2004)

Dieter, Melvin E., et al., *Five Views on Sanctification* (Grand Rapids: Zondervan, 1987)

Greenman, Jeffrey P & George Kalantzis, *Life in the Spirit: Spiritual Formation in Theological Perspective* (Downers Grove: IVP, 2010)

Hirst, Judy, *Struggling to Be Holy* (London: Darton, Longman and Todd, 2006)

Kapic, Kelly M. (ed.), *Sanctification: Explorations in Theology and Practice* (Downers Grove, Illinois: Indiana University Press, 2014)

Leclerc, Diane, *Discovering Christian Holiness: The Heart of Wesleyan-Holiness Theology* (Kansas City: Beacon Hill Press, 2013)

Nouwen, Henri, with Michael J. Christensen and Rebecca Laird, *Spiritual Direction: Wisdom for the Long Walk of Faith* (New York: Harper Collins, 2006)

Pickering, Sue, *Spiritual direction: a practical introduction* (London: Canterbury Press Norwich, 2008)

Samuel, Calvin, *More Distinct - Reclaiming holiness for the world today* (London: IVP, 2018)

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types:	
	COURSEWORK	100%
	EXAM	……..%
	PRACTICAL	……..%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	*Onsite:* 26 *Distance:* 4
	Assessment Proposed number of hours for the assessments.	*Onsite:* 20 *Distance:* 20
	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):	
	Independent Study (Time students will be required to complete independent study). The proposed number of hours a student should complete independent study:	*Onsite:* 54 *Distance:* 76

19.	**Module run (NB These should be set up four years in advance):**							
	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.	**Timetabling information:**	
	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

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	
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	
600V773	Cert HE Theology & Worship Studies – new programme	

Validated collaborative partner (if applicable):
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

TM5302 COMPOSITION AND ARRANGING 2

1.	**Module code:**	TM5302
2.	**Title:**	Composition and Arranging 2
3.	**Credit points:**	10
4.	**FHEQ level:**	5
5.	**Semester:**	Semesters 1&2
6.	**Module leader:**	Richard Hubbard
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** Building upon level 4, this module aims to develop students' compositional and arranging skills for use in a variety of contexts, across a range of instruments, voices, and musical genres. Students will further develop their computer notation and sequencing skills.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. Demonstrate a competent understanding of a further range of compositional techniques for use in a variety of contexts, including Christian worship, and encompassing a range of styles, both traditional and contemporary. (A3, A4, A5) 2. Demonstrate a competent understanding of more sophisticated techniques in musical arrangement using computer sequencing and using software as both a compositional aid and a music typesetting tool. (A3) **Skills** On successful completion of this module, the student will be able to: 3. Demonstrate a wide range of practical skills in compositional techniques, such as writing for piano, composing, and arranging music for congregational singing, composing instrumental music, and writing for a range of orchestral and band instruments, for use within the church setting and beyond. (B1, B3, B6, B7, B11, B12) 4. Demonstrate increased competency in computer music typesetting, and in musical arrangement using computer sequencing. (B6, B12, B13) 5. 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)	
11.	**Syllabus:** Students will study a number of techniques such as • Writing piano accompaniments • Further studies in traditional harmonic forms and counterpoint techniques • Study of ostinato • Writing for orchestral instruments	

	• Writing for small ensemble combinations, e.g. the trio sonata, string quartet, wind quintet • Writing for contemporary music ensembles, e.g. worship band, jazz ensemble • Composing instrumental music for use in worship • Arranging for SATB voices • Setting texts to music, across a range of musical styles • Create computer-sequenced music in response to an external stimulus, such as a passage of scripture. • Incorporating elements of non-Western musical genres Students will also learn more advanced skills in computer music notation and working with sequencing software.
12.	**Learning and teaching strategy:** Students will normally be engaged in a variety of learning activities aimed at acquisition, investigation, discussion, practice, collaboration, and production. Teaching and learning will be undertaken through lectures, seminars, group discussion, individual and group projects, library research and written production.
13.	**Assessment scheme:**
	(a) Formative assessment scheme Students will receive ongoing formative feedback from their tutor.
	(b) Summative assessment scheme

Task:
A portfolio of four project assignments completed throughout the module. Each project will be marked individually, and an aggregate mark will be awarded for the final portfolio.

Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
100%	*A portfolio of 4 composition/arranging projects. The length of each composition/arrangement will vary depending on the nature of the specific project, but will typically be between 1 and 4 minutes.*	*1,2,3,4,5*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

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.

Therefore, please delete the statement which **does not** apply to this module:

1. ~~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).~~

2. 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.

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 ☐ No ☒
15.	**Length of exam**	
16.	**Learning materials**	
	• Essential	Cacavas, J, The Art of Writing Music, Alfred, 1993 Gerou T, Lusk L, Essential Dictionary of Music Notation, Van Nuys: Alfred 1996 Pejrolo, A and Derosa, R, Acoustic and MIDI Orchestration for the Contemporary Composer, Routledge, 2017 Runswick, D., Rock, Jazz and Pop Arranging, London: Faber, 1992
	• Recommended	Cole B, The Composer's Handbook 2, London: Schott, 2010 Jacob, G., Orchestral Technique: A manual for students, Oxford: OUP, 1977 Norton, C., Essential Guide to Jazz Styles for Keyboard, London: Boosey and Hawkes, 1997 Norton, C., Essential Guide to Latin Styles for Keyboard, London: Boosey and Hawkes, 1996 Norton, C., Essential Guide to Pop Styles for Keyboard, London: Boosey and Hawkes, 1994 Oboussier, P., Arranging Music for Young Players, Oxford: OUP, 1977 Ostrander, Arthur E and Wilson, Dana, Contemporary Choral Arranging, Prentice Hall, 1986 Persichetti, V, Twentieth Century Harmony: Creative Aspects and Practice: Norton, 1961

	Tymoczko, Dmitri, A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice, OUP, 2011
	Tutors will recommend relevant manuals and training resources for the notation and sequencing software in current use on the course.

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	
	PRACTICAL	
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	22
	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):	
	Assessment - proposed number of hours for the assessments:	40
	Independent Study (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**
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	Core
600V767	BA (Hons) Theology & Creative Musicianship – formerly Theology & Worship	Core

TM5303 AURAL AWARENESS AND IMPROVISATION

1.	**Module code:**	TM5303
2.	**Title:**	Aural Awareness & Improvisation
3.	**Credit points:**	10
4.	**FHEQ level:**	5
5.	**Semester:**	Semesters 1&2
6.	**Module leader:**	Carey Luce
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** This practical module aims to develop a deeper grasp of aural awareness skills and apply these to practical music-making situations using both improvisation and score reading. Developing fluency of musical expression is key, expressed through the ability to connect the 'inner ear' with instrumental and/or vocal technique.	
10.	**Learning outcomes:** **Knowledge & Skills** On successful completion of this module, the student will be able to: 　1. Demonstrate free flowing improvisatory technique. (A3, B1, B6, B9) 　2. Respond to a variety of stimuli, including musical scores, using keen musical expression and insight. (A3, B1, B6, B9) 　3. Apply richer musical vocabulary (e.g., modes, extended chords) to musical tasks. (A3, B1, B6, B9) 　4. Appraise and organise their own learning so as to acquire and apply knowledge to new situations, reflect upon and communicate complex knowledge and skills clearly and effectively. (B11, B12)	
11.	**Syllabus:** In its approach to improvisation, this module will draw extensively (though not exclusively) from music of the jazz tradition. The use of Church Modes will also be covered and applied across various genres. Students will continue to engage with sight singing in order to strengthen their musical ear, vocal strength, and overall musicality. 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.	
12.	**Learning and teaching strategy:** A variety of teaching and learning methods will be used such as workshops, masterclasses, performance, and peer critique.	
13.	**Assessment scheme:**	
	(a) Formative assessment scheme	

Regular group performances in class with lecturer feedback.

(b) Summative assessment scheme

Task:

Practical Examination in aural awareness and improvisation

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*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

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.

Therefore, please delete the statement which **does not** apply to this module:

1. 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).

2. ~~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.~~

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	100%
Unseen examination	
Coursework (no examination)	

14.	**Timetabled examination required**	Yes ☒ No ☐
15.	**Length of exam**	10 minutes per student
16.	**Learning materials** • Recommended listening	Anúna: Nobilis Humilis, from the album 'Sanctus', 2009 Ronny Jordan: So what, from the album 'The Antidote', 1992

		Vaughan Williams: Fantasia on a Theme of Thomas Tallis, Philharmonia Orchestra, conducted by John Wilson, 2020

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	0%
	EXAM	0%
	PRACTICAL	100%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	20
	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):	
	Assessment - proposed number of hours for the assessments:	20
	Independent Study (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
600V771	Dip HE Theology & Music – formerly Theology, Music & Worship	Core

TM5304 CASE STUDIES IN CHURCH MUSIC

1.	**Module code:**	TM5304
2.	**Title:**	Case Studies in Church Music
3.	**Credit points:**	10
4.	**FHEQ level:**	5
5.	**Semester:**	Semester 2
6.	**Module leader:**	Richard
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** In this module, students will engage with musical repertoire created for church worship, analysing scores and recordings, and considering the musical works in their historical, liturgical, theological, and social contexts. Students will grow in their understanding of church music, develop skills in musical listening and analysis, and increase their grasp of compositional devices.	
10.	**Learning outcomes:** **Knowledge & Skills** On successful completion of this module, the student will be able to: 1. Demonstrate a growing awareness of and an ability to interpret church music repertoire in its historical, liturgical, theological, and social contexts. (A2, A3, A4, A5, B1, B2, B3, B5, B12) 2. Analyse a musical work, identifying compositional techniques and other musical features, appraising them critically and contextually, and engaging with the views and interpretations of others. (A3, A5, B1, B2, B3, B5, B8, B12 3. 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, B13, B14)	
11.	**Syllabus:** A broad range of church music repertoire will be covered. This might include works by composers such as Palestrina, Gibbons, Bach, and Mozart, contemporary composers such as Bob Chilcott and Will Todd, and music drawn from outside the Western context, such as the works of Nigerian church music composer Thomas Ekundayo Phillips.	
12.	**Learning and teaching strategy:** Through lectures, seminars, and independent study, students will engage in musical listening, analysis of scores and recordings, critical appraisal, and contextual interpretation. The case study approach will encourage a depth of engagement with each work and composer studied.	
13.	**Assessment scheme:**	

(a) Formative assessment scheme

(b) Summative assessment scheme

Task:
A 3,000-word music analysis essay focussing on one church music composer or musical work. The music should be analysed critically and contextually, and the essay should consider the relationship between music and liturgy, theology, and society.

Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
100%	*3,000*	*1,2,3*	☐ No ☒ Yes	☒ No ☐ Yes – individual student ☐ Yes – group approval ☐ 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.

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 ☐ No ☒
15.	**Length of exam**	
16.	**Learning materials** • Essential	A range of musical scores, documents, and recordings as appropriate to the specific works under consideration (which will be determined by the lecturer). Cook, Nicholas, A Guide to Musical Analysis, OUP, 1992. Rosen, Charles, The Classical Style: Haydn, Mozart, Beethoven, Faber, 2005. Warburton, Annie O., Score Reading, Form and History, OUP, 1965

• Recommended	Fortunato, F., *All the World is Singing: Glorifying God Through the Worship Music of the Nations*, Authentic Publishing, 2006. Gardiner, J.E., *Music in the Castle of Heaven: A Portrait of Johann Sebastian Bach*, Penguin, 2013. Hiley, D., *Gregorian Chant*, Cambridge University Press, 2009. Huray, P. le, *Music and the Reformation in England 1549-1660*, Cambridge University Press, 1978. King, R. (ed.), *English Church Music, Volume 1: Anthems and Motets*, OUP, 2010. King, R. (ed.), *English Church Music, Volume 2: Canticles and Responses*, OUP, 2011. Mann, Alfred (tr. and ed.), *The Study of Counterpoint from Johann Joseph Fux's Gradus ad Parnassum*, Norton, 1965. Rutter, J., *European Sacred Music*, OUP, 1996. Saulnier, D.D., *Gregorian Chant: A Guide to the History and Liturgy*, Paraclete Press, 2010. Yust, Jason, *Organised Time: Rhythm, Tonality and Form*, OUP (USA), 2018.

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	
	PRACTICAL	
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	22
	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):	
	Assessment - proposed number of hours for the assessments:	20
	Independent Study (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

TM5305 MUSIC, PHILOSOPHY AND GOD

1.	**Module code:**	TM5305
2.	**Title:**	Music, Philosophy and God
3.	**Credit points:**	10
4.	**FHEQ level:**	5
5.	**Semester:**	Semesters 1&2
6.	**Module leader:**	Christopher Grey
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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. 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. 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. 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.

10.	**Learning outcomes:**
	
	Knowledge & Skills
	On successful completion of this module, the student will be able to:
	    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)
	    2. Engage with post-enlightenment notions of musical meaning, and critically evaluate their relative strengths and weaknesses. (A5, B1, B5, B8, B9, B11, B12)
	    3. Show an awareness of the historical empathy between music, philosophy, and theology. (A5, B1, B2, B3, B11, B12)

	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) 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) 6. Competently present their ideas in written form and verbally. (B12, B13) 7. Demonstrate a cultivated approach to musical listening and appreciation. (A3, B1, B2, B4, B10, B11, B12, B14)) 8. Fluently employ appropriate ICT presentational tools. (B13)
11.	**Syllabus:** The module may draw from, but is not restricted to, the broad areas and specific topics listed below: *1. Music and divine ideas* • Plato and music in ancient Classical thought • Music in writings of the Latin and Greek Fathers • The Psalms as proto-liturgical aesthetic expressions • The 'conversion' of the senses in Christian Antiquity • St. Augustine – the first great philosopher of music • Mediaeval theories of musical understanding, the world and the person *2. The advent of the musical 'self'* • Music, enlightenment thought and the ascendancy of the will • Self-expression and romanticism in the 19th century • 'From the horse's mouth' – Composers who wrote about music • The beautiful in music: objectively real, or subjective experience? • Musical meaning, emotion, and 20th century voices • The 'good, the bad, and the ugly'—music and morality *3. 'Serving the sacred'* • Transcendence, ineffability, and music as a spiritual 'touchstone' • Complementary relationships between religion and music • Music at the sacred and secular frontiers • Music theology and musical texts • 'Doing theology' with the great works • Music and the liturgy: the conflicting demands of art and faith
12.	**Learning and teaching strategy:** 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.

	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. Summary of learning and teaching strategies: • Seminars and class discussion • Student presentations • Formal lecture or lecture-seminar blend • Small-group discussion (in class and online using VLE) • Guided and assigned reading • Frequent audio excerpts / listening logs
13.	**Assessment scheme:**
	(a) Formative assessment scheme 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.

(b) Summative assessment scheme

> *Task:*
>
> 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.
>
> | 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* | ☒ *No*
☐ *Yes* | ☒ *No*
☐ *Yes – individual student*
☐ *Yes – group approval*
☐ *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.

	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 ☐ No ☒	
15.	**Length of exam**	N/A	
16.	**Learning materials**	A full resources list will be published in the course outline each year, to include the following:	
	• Essential	Beaudoin, T. (ed). *Secular Music and Sacred Theology,* Minnesota: Liturgical Press, 2013. Begbie, J., & Guthrie, S. R. (eds). *Resonant Witness: Conversations Between Music and Theology.* Grand Rapids, MI: W.B. Eerdmans, 2011. Bertoglio, C. *Reforming Music: Music and the Religious Reformations of the Sixteenth Century.* Berlin/Boston: De Gruyter, 2017. Blackwell, A. L. *The Sacred in Music.* Louisville: Westminster John Knox Press, 1999. Brown, D., and Hopps, G. *The Extravagance of Music*. London: Palgrave Macmillan, 2018. Harrison, C. *On Music, Sense, Affect and Voice.* London: T&T Clark, 2019. Heaney, M.L. *Music as Theology: What Music Has to Say about the Word.* Princeton: Princeton Theological Monographs, 2012. McMillan, J. 'Faith in Music'. BBC Sounds podcasts, first broadcast 2021. Scruton, R. *The Aesthetics of Music.* London: OUP, 1999.	
	• Recommended	Begbie, J. *Resounding Truth: Christian Wisdom in the World of Music*, Grand Rapids, MI: Baker Academic, 2008. Budd, M. *Music and the Emotions: The Philosophical Theories.* Routledge: London, 1992. Faulkner, Q. *Wiser Than Despair: The Evolution of Ideas in the Relationship of Music and the Christian Church.* Westport, CT: Greenwood Press, 2012 Kivy, P. *New Essays on Musical Understanding*. New York: OUP, 2001. Langer, S.K. *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art.* Cambridge, MA: Harvard University Press, 3rd Revised Edition, 1990. Matravers, D. *Art and Emotion.* Oxford: Oxford University Press, 1998.	

McKinnon, J. *Music in Early Christian Literature.* Cambridge: Cambridge University Press, 1987.

Schueller, H. M. *The Idea of Music.* Kalamazoo, MI: Western Michigan University, 1988.

Scruton, R *Understanding Music: Philosophy and Interpretation*. London: Continuum Int. Publishing Group, 2009.

Stone-Davis, F. J. *Musical Beauty: Negotiating the Boundary Between Subject and Object.* Eugene, Oregon: Cascade Books, 2011.

The VLE will be populated with relevant shorter resources (articles, web-based, audio materials).

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	N/A
	PRACTICAL	N/A
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	22
	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):	
	Assessment - proposed number of hours for the assessments:	
	Independent Study (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
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

TM5300 FIRST STUDY PERFORMANCE 2

1.	Module code:	TM5300
2.	**Title:**	First Study Performance 2
3.	**Credit points:**	20
4.	**FHEQ level:**	5
5.	**Semester:**	Semesters 1&2
6.	**Module leader:**	Christopher Grey
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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. 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 1st 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.	
10.	**Learning outcomes:** **Knowledge & Skills** On successful completion of this module, the student will be able to: 1. Show a developing sense of interpretive awareness and stylistic performance. (A3, B1, B2, B4, B6, B9) 2. Present a highly secure, confident individual performance. (A3, B6) 3. Demonstrate a level of technical proficiency commensurate with this stage of study. (A3, B4, B6) 4. Show good general musicianship in performance. (A3, B6) 5. Give a sense of repertoire choice which negotiates the balance between challenge and security. (B1, B2, B6, B9) 6. Show a confident, maturing awareness of audience expectations. (B1, B2, B6, B8) 7. Organise their own learning, use information and computer technology to communicate and/or to access material and information. (B11, B13)	

11.	**Syllabus:**
	Work through the year may include the following:
	• Technical proficiency: scales, exercises and studies set as appropriate in order to develop the technical facility and work towards correcting weak areas.
	• Sight reading skills: emphasis is placed upon students being able to accurately realise printed scores, lead sheets, charts etc.
	• The study of standard repertoire, genres and styles for a particular instrument, and elements of improvisation as needed.
	• General performance musicianship and sensitivity of interpretation working in detail on material to be used for assessment
	• Building a confident performance.
	• Continuing to explore aspects of instrumental/vocal pedagogy, performance and the church.
12.	**Learning and teaching strategy:**
	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.	**Assessment scheme:**
	(a) Formative assessment scheme
	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) Summative assessment scheme

Task:
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	☒ No ☐ Yes	☒ No ☐ Yes – individual student ☐ Yes – group approval ☐ 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.

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	100% Individual performance
Unseen examination	N/A
Coursework (no examination)	N/A

14.	**Timetabled examination required**	Yes ☒ No ☐
15.	**Length of exam**	Schedule according to student numbers
16.	**Learning materials** • Essential • Recommended	 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. Green, L. *How Popular Musicians Learn: A Way Ahead for Music Education.* Abingdon: Routledge, 2016. Rink, J. (ed.), *Musical Performance: A Guide to Understanding*, Cambridge: Cambridge University Press, 2002. Rink, J. *The Practice of Performance: Studies in Musical Interpretation.* Cambridge: CUP, 2008. Williamson, A. *Musical Excellence: Strategies and Techniques to Enhance Performance,* Oxford: OUP, 2004.

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

17.	**UNISTATS - assessment**

	Please indicate summary of the following assessment types #:		
	COURSEWORK	N/A	
	EXAM	100% Practical performance examination	
	PRACTICAL	N/A	
18.	**UNISTATS – learning and teaching**		
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:		22
	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):		
	Assessment - proposed number of hours for the assessments:		
	Independent Study (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

TM5301 FIRST STUDY COMPOSITION 2

1.	**Module code:**	TM5301
2.	**Title:**	First Study Composition 2
3.	**Credit points:**	20
4.	**FHEQ level:**	5
5.	**Semester:**	Semesters 1&2
6.	**Module leader:**	Richard Hubbard
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** This module builds on the foundations of First Study Composition 1. It will consolidate practical skills in the student's individual abilities, undertaken through one-to-one tutorials. Specific aims are as described in First Study Composition 1, with the expectation that levels of technical/artistic facility in composition demonstrate appropriate advancement and intentional development of a student's individual style.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. Develop an in-depth understanding of compositional techniques in a range of idioms. (A3) **Skills** On successful completion of this module, the student will be able to: 2. Listen to and reflect critically on a range of music using recordings and/or scores as appropriate. (B1, B2, B4, B5) 3. Compose skilfully within a greater range of specified genres. (B6) 4. Present accurate and well notated scores and/or lead sheets to a high standard. (B6, B12, B13) 5. Organise their own learning, communicate knowledge and skills clearly and effectively in written and oral forms, use information and computer technology to communicate and/or to access material and information. (B11, B12, B13)	
11.	**Syllabus:** Typically, students will cover areas such as: • The application of common-practice harmony • The interrelationships between musical elements through a process of analysis and pastiche composition • Aesthetic knowledge and understanding of compositional styles and genres related to various aspects of church worship and other situations (including song writing as appropriate)	

	• Idiomatic writing for instruments and voices, and vocal writing technique • Composing music for specific worship services • Composing for a larger combination of forces
12.	**Learning and teaching strategy:** Students will be taught on a one-to-one basis over the year. They may also be taught occasionally in a group seminar. Emphasis will be placed on independent study techniques, and students will be encouraged to take responsibility for their own learning. Where possible and practical, students will have the opportunity to try out their compositions with college ensembles.
13.	**Assessment scheme:**

(a) Formative assessment scheme

Students will receive ongoing feedback from the tutor during regular one-to-one tutorials.

(b) Summative assessment scheme

Task:
Portfolio of exercises

Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
40%	*A portfolio of short assessed compositional exercises reflecting aspects of the course material to be completed at various intervals throughout the year. The number of exercises and duration of each exercise will be determined by the tutor in relation to the subject matter being taught, but a typical portfolio may include 5 or 6 exercises of 1 – 3 minutes' duration each.*	1,3,4,5	☒ No ☐ Yes	☐ No ☐ Yes – individual student ☐ Yes – group approval ☐ Yes – whole module

Task:
A Listening Diary, cataloguing works studied during the year with analytical notes

Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
10%	*A portfolio reflecting on between 6 and 10 works using a document template supplied by the tutor.*	1,2,5	☒ No ☐ Yes	☐ No ☐ Yes – individual student ☐ Yes – group approval ☐ Yes – whole module

Task:

Original Composition				
Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
50%	One original composition of 5 - 8 minutes' duration written to a specific brief and genre as discussed with the tutor.	1,3,4	☒ No ☐ Yes	☒ No ☐ Yes – individual student ☐ Yes – group approval ☐ 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.

In order to pass the module, the student will be required to achieve **a mark of 40+ in the listening diary and in at least one of the other two module elements**. In addition, the student will be required to achieve **an aggregate mark of 40+ across all module elements**, 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	N/A
Unseen examination	N/A
Coursework (no examination)	100%

14.	**Timetabled examination required**	Yes ☐ No ☒
15.	**Length of exam**	……..hours
16.	**Learning materials**	
	• Essential	Cacavas, J, The Art of Writing Music, Alfred, 1993 Gerou T, Lusk L, Essential Dictionary of Music Notation, Van Nuys: Alfred 1996 Pejrolo, A and Derosa, R, Acoustic and MIDI Orchestration for the Contemporary Composer, Routledge, 2017 Runswick, D., Rock, Jazz and Pop Arranging, London: Faber, 1992
	• Recommended	Jacob, G., Orchestral Technique: A manual for students, Oxford: OUP, 1977 Norton, C., Essential Guide to Jazz Styles for Keyboard, London: Boosey and Hawkes, 1997 Norton, C., Essential Guide to Latin Styles for Keyboard, London: Boosey and Hawkes, 1996

Norton, C., Essential Guide to Pop Styles for Keyboard, London: Boosey and Hawkes, 1994

Oboussier, P., Arranging Music for Young Players, Oxford: OUP, 1977

Ostrander, Arthur E and Wilson, Dana, Contemporary Choral Arranging, Prentice Hall, 1986

Persichetti, V, Twentieth Century Harmony: Creative Aspects and Practice: Norton, 1961

Tymoczko, Dmitri, A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice, OUP, 2011

Tutors will recommend relevant manuals and training resources for the notation and sequencing software in current use on the course.

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	0%
	PRACTICAL	0%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	20
	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):	0
	Assessment - proposed number of hours for the assessments:	80
	Independent Study (Time students will be required to complete independent study). The proposed number of hours a student should complete independent study:	100

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

| 600V771 | Dip HE Theology & Music – formerly Theology, Music & Worship | First Study Option |

Level 5 Optional Modules
(for first teaching 2023-24)

TM5700 CONDUCTING AND DIRECTING A

1.	**Module code:**	TM5700
2.	**Title:**	Conducting and Directing A
3.	**Credit points:**	10
4.	**FHEQ level:**	5
5.	**Semester:**	Semesters 1&2
6.	**Module leader:**	Richard Hubbard
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	Students taking Conducting and Directing A will not be permitted to take Conducting and Directing B
9.	**Aims:** To develop skills in leading others in musical performance by conducting or otherwise directing an ensemble of singers and/or instrumentalists.	

10.	**Learning outcomes:**
	
	Knowledge
	On successful completion of this module, the student will be able to:
	   1. Show an understanding of a range of issues in conducting and directing. (A3)
	   2. Demonstrate knowledge of repertoire, as appropriate to a given ensemble. (A3)
	
	Skills
	On successful completion of this module, the student will be able to:
	   3. Interpret and realise a score, showing a competent awareness of stylistic and interpretive issues. (B1, B2, B4, B6, B9, B11, B12)
	   4. Demonstrate an ability to conduct using standard beat patterns. (B6, B7, B11)
	   5. Prepare and mark up a score and parts. (B1, B6, B11, B12, B13)
	   6. Direct a rehearsal, either as a conductor, or from an instrument (e.g., keyboard or guitar), so as to bring about an improvement in sound. (B6, B7, B9, B10, B11, B12, B14)
	   7. Direct a music ensemble in a short performance. (B6, B7, B9, B10, B14)	

11.	**Syllabus:** Topics such as the following will be covered: • Basic conducting techniques - beat patterns, posture • Starting and stopping • Starting with an anacrusis • Verbal and non-verbal communication • Working with an accompanist • Preparing a score • Choral warm-ups • Communicating dynamics • Use of facial expression	

	• Working with instruments as a conductor • Working with a small group of instrumentalists and vocalists by leading from an instrument • Tempo changes • Rubato • Obtaining good vocal tone • Vowels, consonants, and diphthongs • Layout of singers and instrumentalists • Rehearsal planning
12.	**Learning and teaching strategy:** Class workshops/masterclasses in which conducting and directing techniques will be explained and demonstrated, with each student given an opportunity to develop these skills by conducting and directing others in a range of exercises and prepared pieces. Students will put the techniques learnt into practice, each directing and preparing a music ensemble for a final performance.
13.	**Assessment scheme:**
	(a) Formative assessment scheme Students will receive feedback from their tutor during the workshops and masterclasses.

(b) Summative assessment scheme

Task:
Observation of a rehearsal: The tutor will observe each student directing a rehearsal with their ensemble.

Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
40%	*20 minutes*	*1,2,3,4,5,6*	☒ No ☐ Yes	☒ No ☐ Yes – individual student ☐ Yes – group approval ☐ Yes – whole module

Task:
Each student will direct their ensemble in a short performance.

Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
60%	*One performance piece, not exceeding 4 minutes.*	*1,2,3,4,7*	☒ No ☐ Yes	☒ No ☐ Yes – individual student ☐ Yes – group approval ☐ 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.

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.

Therefore, please delete the statement which **does not** apply to this module:

1. 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).

2. ~~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.~~

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.	**Timetabled examination required**	Yes ☐ No ☒
15.	**Length of exam**	4 minutes per student
16.	**Learning materials**	
	• Essential	Labuta, Joseph A; Matthews, Wendy K., Basic Conducting Techniques, Routledge, 2017 McElheren, B., Conducting Technique for Beginners and Professionals, Oxford: OUP, 2004.
	• Recommended	Bostock, Donald, Choirmastery, Epworth, 1966 Brewer, Mike, Kick-start your choir, Faber, 1997 Colson, John F, Conducting and Rehearsing the Instrumental Music Ensemble: Scenarios, Priorities, Strategies, Essentials, and Repertoire, Scarecrow Press, 2012 Davison, Archibald T, Choral Conducting, Harvard, 1940 Eberhardt, C., A Practical Guide for Choir Rehearsals, London: Peters 1973 San Diego, Successful Warm-Ups, Neil A Kjos Music Co, 1995 Stith, Gary, Score and Rehearsal Preparation: A Realistic Approach for Instrumental Conductors, Meredith Music publications, 2011

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	40%
	EXAM	
	PRACTICAL	60%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	10
	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):	
	Assessment - proposed number of hours for the assessments:	20
	Independent Study (Time students will be required to complete independent study). The proposed number of hours a student should complete independent study:	70

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

TM5701 ENSEMBLE SKILLS A

1.	**Module code:**	TM5701
2.	**Title:**	Ensemble Skills A
3.	**Credit points:**	10
4.	**FHEQ level:**	5
5.	**Semester:**	Semesters 1&2
6.	**Module leader:**	Rebecca Uberoi
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(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.	**Aims:** 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.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 　1.　Demonstrate a competent awareness and knowledge of ensemble performing. (A3) **Skills** On successful completion of this module, the student will be able to: 　2.　Perform a range of music to a competent level, as part of an ensemble. (B1, B6, B10, B11, B12, B14) 　3.　Select, and prepare for performance, repertoire that is suited to a worship, concert, and/or mission context. (B1, B6, B9, B11, B13, B14) 　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)	
11.	**Syllabus:** 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: 　•　Performing as an ensemble in a mission context. 　•　Putting together an ensemble programme suitable for public worship. 　•　Technical or music development – to improve facility in specific areas of ensemble. 　•　Development of repertoire awareness and programming.	

12.	**Learning and teaching strategy:**
	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.	**Assessment scheme:**
	(a) Formative assessment scheme

(b) Summative assessment scheme

Task:
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	Ethics approval required
40%	*One critique session*	*1,2,3,4*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *Yes – whole module*

Task:
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	Ethics approval required
60%	*15-20 minutes*	*1,2,3,4*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

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.

	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.	**Timetabled examination required**	Yes ⊠ No ☐	
15.	**Length of exam**	15-20 minutes	
16.	**Learning materials**	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. Examples of possible learning materials include: Cox, Graham, Communities of Practice: Learning in Progressive Ensembles, University of Huddersfield: 2003 Rutherford, P., The Vocal Jazz Ensemble, Hal Leonard Publishing Corporation: 2007.	

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

17.	**UNISTATS - assessment**		
	Please indicate summary of the following assessment types #:		
	COURSEWORK	……..%	
	EXAM	……..%	
	PRACTICAL	100%	
18.	**UNISTATS – learning and teaching**		
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	5	
	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):		
	Assessment - proposed number of hours for the assessments:	40	
	Independent Study (Time students will be required to complete independent study).	55	

	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

TM5702 ETHNOMUSICOLOGY A

1.	**Module code:**	TM5702
2.	**Title:**	Ethnomusicology A
3.	**Credit points:**	10
4.	**FHEQ level:**	5
5.	**Semester:**	Semester 1
6.	**Module leader:**	Rebecca Uberoi
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	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.	**Aims:** 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.	
10.	**Learning outcomes:** **Knowledge & Skills** On successful completion of this module, the student will be able to: 1. Demonstrate an understanding of Christian music as it relates to its cultural contexts. (A3, A4, A5, B2, B4) 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) 3. Analyse key principles of ethnomusicology as they relate to musical worship. (A3, A5, B2, B3, B5, B7, B8) 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) 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)	
11.	**Syllabus:** Topics such as the following will be covered: • principles and practice of ethnomusicology • field techniques involved in ethnomusicology • issues arising in music and cross-cultural mission • musical contextualisation • issues related to multi-cultural worship • agency, power, and postcolonialism • world church repertoire	

	• case studies
12.	**Learning and teaching strategy:** Students will be engaged in a variety of teaching and learning activities including lectures, seminars, workshops, musical listening, and independent study.
13.	**Assessment scheme:**
	(a) Formative assessment scheme

(b) Summative assessment scheme

Task:
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.

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*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

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 ☐ No ☒
15.	**Length of exam**	
16.	**Learning materials**	

	• Essential	Ingalls, Monique M., Reigersberg, Muriel Swijghuisen, and Sherinian, Zoe C. (eds.), Making Congregational Music Local in Christian Communities Worldwide, London: Routledge, 2018.
		Krabil, J., F. Fortunato, R. Harris and B Schrag, Worship and Mission for the Global Church: Ethnodoxology Handbook, Pasadena: William Carey Press, 2013.
		Reily, Suzel Ana and Dueck, Jonathan (eds.), The Oxford Handbook of Music and World Christianities, Oxford University Press, 2016.
		Rice, Timothy, Ethnomusicology: A Very Short Introduction, Oxford University Press, 2014.
		Titon, J.T. (ed.), Worlds of Music: An Introduction to the Music of the World's Peoples, 4th edn., New York: Schirmer, 2002.
	• Recommended	Balonek, Michael T., "You Can Use That in the Church?" Musical Contextualization and the Sinhala Church, Master's Thesis, Bethel University, February 2009.
		Barz, G. and T. Cooley, Shadows in the Field, Oxford: OUP, 1997.
		Black, Kathy, Culturally-Conscious Worship, St Louis, Missouri: Chalice Press, 2000.
		Bohlman, Philip V., World Music: A Very Short Introduction, Oxford University Press, 2002.
		Corbitt, J.N., The Sound of the Harvest: Music's mission in Church & Culture, Grand Rapids: Baker Books, 1998.
		DeNora, Tia, Music in Everyday Life, Cambridge University Press, 2000.
		Fortunato, F., Neely, P.,Binneman, C., (eds), All the World is Singing: Glorifying God Through The Worship Music of the Nations, Milton Keynes: Authentic, 2006.
		Hawn, C., Gather into One: Praying and Singing Globally, Grand Rapids: Eerdmans, 2003.
		Hawn, C., One Bread, One Body, Bethesda: Alban Institute, 2003.
		King, Roberta, Music in the Life of the African Church, Baylor University Press, 2008.
		Marti, Gerardo, Worship Across the Racial Divide: Religious Music and the Multiracial Congregation, Oxford University Press, 2012.
		Merriam, A., The Anthropology of Music, Chicago: North Western Univ., 1971.
		Nettl, B., The Study of Ethnomusicology: Thirty-Three Discussions, University of Illinois Press, 2015.
		Nettl, Bruno and Bohlman, Philip V. (eds.), Comparative Musicology and Anthropology of Music: Essays on the History of Ethnomusicology, University of Chicago Press, 1991.

Nketia, J.H. Kwabena, The Music of Africa, London: Victor Gollancz Ltd., 1975.

Norman, H. Joy, The Bhajan: Christian Devotional Music in the Indian Diaspora, Cambridgeshire: Melrose Books, 2008.

Schrag, Brian, Creating Local Arts Together: A Manual to Help Communities Reach their Kingdom Goals, Pasadena, CA: William Carey Library, 2013.

Stone, Ruth M. (ed.), The Garland Handbook of African Music, New York: Routledge, 2008.

Turino, Thomas, Music as Social Life: The Politics of Participation, University of Chicago Press, 2008.

Wade, Bonnie C., Thinking Musically: Experiencing Music, Expressing Culture, Oxford University Press, 2004.

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types:	
	COURSEWORK	100%
	EXAM	
	PRACTICAL	
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	20
	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):	
	Assessment - proposed number of hours for the assessments:	20
	Independent Study (Time students will be required to complete independent study). The proposed number of hours a student should complete independent study:	60

19.	**Module run (NB These should be set up four years in advance):**						
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.	**Timetabling information:**							
	(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			

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

CM5703 SONGWRITING A

1.	Module code:	CM5703
2.	Title:	Songwriting A
3.	Credit points:	10
4.	FHEQ level:	5
5.	Semester:	Intensive
6.	Module leader:	Geraldine Luce
7.	Accredited by:	Middlesex University
8.	Module restrictions:	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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. For students on the Theology and Worship Studies programme, their learning in this module will be applied to a worship context.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 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) **Skills** On successful completion of this module, the student will be able to: 2. Communicate their song as a score (for example, a lead sheet, chord chart or piano score). (B6, B7, B11, B12, B13) 3. Critique songs constructively and show how their song has developed through critique. (B1, B2, B4, B5, B7, B8, B9, B10, B11) 4. Compose their own songs, incorporating key features of contemporary songs, with skill and understanding. (B6, B7, B9, B11) 5. Show competent understanding, critical awareness, and practical skills in live and sequenced recording of songs. (B6, B7, B11, B12, B13, B14) 6. Submit a song for publication and public performance in their chosen context. (B6, B11, B12, B13)	
11.	**Syllabus:** Areas such as the following will be covered: • Lyric writing • Melody writing and harmonic vocabulary • Lyric, melodic and harmonic prosody	

	• Analysis of good practice in repertoire • Developing good practice in scores and lead sheet presentation • Working with development through critique • Masterclass with practitioners • Recording a demo • Sequencing as part of the composition process • Journal reflection • Public performance of at least one song from portfolio
12.	**Learning and teaching strategy:** 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.	**Assessment scheme:**
	(a) Formative assessment scheme
	(b) Summative assessment scheme

Task:
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	Ethics approval required
25%	1 song, lasting approximately 3-5 minutes	1,4,5,6	☒ No ☐ Yes	☒ No ☐ Yes – individual student ☐ Yes – group approval ☐ Yes – whole module

Task:
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	Ethics approval required
50%	2 songs	1,4,5	☒ No ☐ Yes	☒ No ☐ Yes – individual student ☐ Yes – group approval ☐ Yes – whole module

Task:
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*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *Yes – whole module*

Task:

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*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

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.

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	25%
Unseen examination	........%
Coursework (no examination)	75%

14.	**Timetabled examination required**	Yes ☒ No ☐
15.	**Length of exam**	3-5 minutes per student
16.	**Learning materials** • Essential	 Baloche, 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)

• Recommended	Webb, J., Tunesmith: Inside the Art of Songwriting, London: Hyperion, 1999. Baker, D., Arranging and Composing, Van Nuys, CA: Alfred Publishing Co, 1985. Brian Wren, Praying Twice: The Music and Words of Congregational Song, (Westminster John Knox Press 2000) Cacavas, J., The Art of Writing Music, Van Nuys, CA: Alfred Publishing Co, 1993. Citron, S., Songwriting, London: Hodder and Stoughton, 1989. Darlington, S. (ed.), Composing Music for Worship, Norwich: Canterbury Press, 2003. Davis, S., and Leonard, Hal, Successful Lyric Writing: A Step by Step Course and Workbook, Milwaukee:1994. Grove, D., Modern Harmonic Relationships Part 1, Van Nuys, CA: Alfred Publishing Co, 1985. Huber, D., Writing Music for Hit Songs, NY: Prentice Hall, 1996. Lloyd, T., Music in Sequence, London: Musonix, 1991. Page, N., And Now Let's Move into a Time of Nonsense: Why Worship Song are Failing the Church, Carlisle: Authentic Media, 2004.

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	75%
	EXAM	
	PRACTICAL	25%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	22
	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):	
	Assessment - proposed number of hours for the assessments:	40

Independent Study (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
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.	**Module code:**	WS5704
2.	**Title:**	Youth and Worship A
3.	**Credit points:**	10
4.	**FHEQ level:**	5
5.	**Semester:**	Intensive
6.	**Module leader:**	Rebecca Uberoi
7.	**Accredited by:**	
8.	**Module restrictions:**	
	(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.	**Aims:** This module will help students to: • recognise the cultural context for Western European contemporary youth worship. • engage with theological and pastoral issues surrounding young people and worship. • critically evaluate worship resources and events aimed at teenagers. • plan and deliver effective and creative worship services for young people. • understand the issues related to the integration of young people within 'adult' church worship.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. Identify the cultural context of contemporary youth worship. (A4) 2. Demonstrate an understanding of youth spirituality and stages of faith. (A2) **Skills** On successful completion of this module, the student will be able to: 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) 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)	
11.	**Syllabus:** Topics such as the following will be covered: • Cultural and historical backgrounds to youth and worship • Youth spirituality and stages of faith • Creative, participative worship • Contemplative youth ministry • Case studies of prominent youth movements • Music and youth worship	

	• Youth in 'adult' church.
12.	**Learning and teaching strategy:** 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.	**Assessment scheme:**
	(a) Formative assessment scheme

(b) Summative assessment scheme

Task:
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	Ethics approval required
100%	*3,000 words*	*1,2,3,4*	☐ *No* ☒ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

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.

Therefore, please delete the statement which **does not** apply to this module:

1. 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).

2. ~~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.~~

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 ☐ No ☒	
15.	**Length of exam**		
16.	**Learning materials**		
	• Essential	Collins-Mayo, Sylvia, Bob Mayo, Sally Nash with Christopher Cocksworth, The Faith of Generation Y, London, Church House Publishing 2010 Bridger, Francis, Children Finding Faith: Exploring a Child's Response to God, Bletchley, Scripture Union, 2000	
	• Recommended	Baker, Jenny, Heart Soul Mind Strength: 50 Creative Worship Ideas for Youth Groups, Lion Hudson Plc 2008 Baker, Jonny and Doug Gay, Alternative Worship, London, SPCK 2003 Collins-Mayo, Sylvia, Pink Dandelion (Eds) Religion and Youth, Farnham: Ashgate, 2010 Creasy Dean, Kenda, Almost Christian, New York, Oxford University Press 2010 Flannagan, Andy, Distinctive Worship: How a new generation connects with God, Spring Harvest 2005 Gardner, J., Mend the Gap, Leicester: IVP 2008 Hillborn, David and Matt Bird, God and the Generations, Carlisle, Paternoster, 2002 Kimball, Dan and Lewin, Lilly Sacred Space: A Hands on Guide to Creating Multi-sensory worship Experiences for Youth Ministry Zondervan 2005 Kimball, Dan Emerging Worship: Creating worship gatherings for a new generation, Zondervan 2004 Pilavachi, Mike and Craig Borlaise, For the Audience of One: The Soul Survivor Guide to Worship, Hodder and Stoughton, 1999	

Pimlott, J & Niall Pimlott, Youth Work After Christendom, Milton Keynes, Paternoster, 2008

Pierson, Mark, The Art of Curating Worship, Minneapolis, Sparkhouse, 2010

Savage, Sara, Sylvia Collins-Mayo, Bob Mayo with Graham Cray, Making Sense of Generation Y, London, Church House Publishing, 2006

Sweet, Leonard, Post-modern Pilgrims: First Century Passion for the 21st Century World, B&H 2000

Ward, Pete, Worship and Youth Culture: A Guide to Making Services Radical and Relevant, Marshall Pickering 1993

Ward, Pete, Growing Up Evangelical, London, SPCK, 1996

John H Westerhoff III, Will Our Children Find Faith, New York, Moorehouse Publishing, 2012

Yaconelli, Mark, Contemplative Youth Ministry, London, SPCK, 2006

Yaconelli, Mark, Growing Souls: Experiments in Contemplative Youth Ministry, London, SPCK, 2007

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	……..%
	PRACTICAL	……..%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	20
	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):	
	Assessment - proposed number of hours for the assessments:	20

Independent Study (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

WS5705 MULTIMEDIA AND MULTISENSORY WORSHIP A

1.	**Module code:**	WS5705
2.	**Title:**	Multimedia and Multisensory Worship A
3.	**Credit points:**	10
4.	**FHEQ level:**	5
5.	**Semester:**	Intensive
6.	**Module leader:**	Rebecca Uberoi
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(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.	**Aims:** This module aims to: - equip students with skills and understanding in creating, planning, and leading multimedia and multisensory resources for Christian worship. - explore the variety of learning styles, spiritual temperaments and devotional traditions which can be engaged within gathered worship. - enable students to reflect theologically and critically on the use of technology and creativity within Christian worship services.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. Demonstrate an informed understanding of how visuals, words, actions, and sounds can be combined to create worship resources and experiences. (A4) 2. Demonstrate an integration of pastoral and biblical considerations within this kind of worship. (A1, A2) **Skills** On successful completion of this module, the student will be able to: 3. 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) 4. 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) 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, B9, B14)	
11.	**Syllabus:** Areas such as the following will be covered:	

- Biblical, theological, and historical perspective on technology, the senses and visual arts
- Using technology to produce multimedia worship resources
- Examples of multi-sensory worship from different traditions
- Fundamental principles and skills for creating multisensory content
- Recent developments in creative technology and their impact on spirituality
- Using and introducing varied media within in a service

12.	**Learning and teaching strategy:** 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.
13.	**Assessment scheme:**
	(a) Formative assessment scheme
	(b) Summative assessment scheme

Task:
Each student will produce an original multimedia and/or multisensory presentation of 5-8 minutes for use in an act of worship.

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*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *Yes – whole module*

Task:
A 1000-word description of how and why the presentation could be used, including biblical and pastoral considerations

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*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

In order to pass the module, the student will be required to achieve **a mark of 40+ in the practical assessment task and an aggregate mark of 40+ across both assessment tasks**, 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	........%
	Unseen examination	........%
	Coursework (no examination)	100%
14.	**Timetabled examination required**	Yes ☐ No ☒
15.	**Length of exam**	........hours
16.	**Learning materials**	
	• Essential	Berger, Theresa, @Worship, Liturgical Practices in Digital Worlds, Abingdon, Routledge, 2018 Campbell, Heidi A (ed), Religion in Quarantine: The Future of Religion in a Post-Pandemic World, Digital Religion Publications ebook, 2020 Campbell, Heidi A (ed), The Distanced Church: Reflections on Doing Church Online, Digital Religion Publications ebook, 2020 Hipps, Shane, The Hidden Power of Electronic Culture, Grand Rapids, Zondervan 2006 Kim, Jay Y, Analog Church, Downers Grove IVP, 2020 LeFever, Marlene, Learning Styles, Eastbourne, Kingsway, 1998. Schultze, J, High-tech Worship?: Using Presentational Technologies Wisely, Quentin Baker Publishing Group 2004 Sweet, Leonard, Postmodern Pilgrims: First Century Passion for the 21st Century World, (Nashville, B&H 2000) Woods, Robert; Schultze, Quentin J. Understanding Evangelical Media: The Changing Face of Christian Communication, Downers Grove, IVP, 2009
	• Recommended	'Church After Google', Princeton Theological Review, Vol XVII, No 2, 2010 Baker, Jonny and Gay, Doug, Alternative Worship, London, SPCK 2003 Dyrness, Wililam A, Visual Faith: Art, theology and worship in dialogue Baker Academic 2001 Hartman, Bob, Telling the Bible, Monarch Books, 2006 Hipps, Shane, Flickering Pixels, Grand Rapids, Zondervan, 2009 Kimball, Dan and Lewin, Lilly Sacred Space, Grand Rapids, Zondervan 2005

	Kimball, Dan, Emerging Worship, Grand Rapids, Zondervan 2004
	Kress, Gunther, Reading Images: The Grammar of Visual Design, Routledge 2006
	Lacey, Rob, Are we getting through? A resource book for creative communication Silver Fish 1999
	Pierson, Mark, The Art of Curating Worship, Minneapolis, Sparkhouse 2010
	Sample, Tex The Spectacle of Worship in a Wired World, Abingdon Press 1998
	Shepherd, Jackie, Beyond the OHP : Using technology in worship, Paternoster 2002
	Sweet, Leonard, Postmodern Pilgrims: First Century Passion for the 21st Century World, (Nashville, B&H 2000)
	Thomas, Gary, Sacred Pathways, Grand Rapids, Zondervan, 201
	White, Susan J, Christian Worship and Technological Change, Abingdon Press 1995

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	……..%
	PRACTICAL	……..%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	20
	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):	
	Assessment - proposed number of hours for the assessments:	20
	Independent Study (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.	Module code:	WS5503
2.	Title:	Corporate Worship Studies
3.	Credit points:	20
4.	FHEQ level:	5
5.	Semester:	Semester 2
6.	Module leader:	Geraldine Luce
7.	Accredited by:	Middlesex University
8.	Module restrictions:	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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: • Looking at the worship practices of a number of different church traditions and applying the understanding gained. • Enabling students to understand the rationale behind the diversity of approaches, and ways of integrating different styles and traditions. • 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.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. Compare and contrast key elements in the understanding of worship development and different traditions, as they apply to specific problems and situations in worship & music ministry. (A4) 2. Effectively identify an issue facing church worship leaders today and describe different solutions to it. (A2, A4) 3. Demonstrate an understanding of converging and different worship streams. (A4) **Skills** On successful completion of this module, the student will be able to: 4. Competently design, prepare and lead sung worship collaboratively. (B6, B7, B10, B11, B14) 5. Effectively and sensitively converge different worship styles and traditions within an act of gathered worship. (B7, B9, B11) 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 individually and in a team. (B9, B11, B12, B13, B14)	
11.	**Syllabus:**	

	Areas such as the following will be covered:
	- Study and practice of different worshipping traditions (for example, Taize, Pentecostal, 'Hillsong') - Integrating different musical styles within an act of worship (for example Hymnody, Rock, Classical) - Practical study of the principles related to the preparation of worship - Working in teams to plan gathered worship (for example, for LST Chapel) - Music semiotics as a tool for understanding music's meanings and effects - Peer-led worship labs (for example, 'on the spot'/spontaneous demos) - 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). - Critical evaluation and reflection on worship planning and delivery
12.	**Learning and teaching strategy:** 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.
13.	**Assessment scheme:**
	(a) Formative assessment scheme 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.

(b) Summative assessment scheme

Task:
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
This is a pass/fail element and does not contribute to the final grade.	*Collaboratively prepare and lead sung worship for two corporate worship gatherings*	*3,4,5,6*	☒ No ☐ Yes	☒ No ☐ Yes – individual student ☐ Yes – group approval ☐ Yes – whole module

Task:
One essay that will integrate the subject matter in corporate worship studies, demonstrating understanding, problem solving, and application.

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	☒ No ☐ Yes	☒ No ☐ Yes – individual student ☐ Yes – group approval ☐ 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.

In order to pass the module, the student will be required to achieve **a pass in the worship leading task and a mark of 40+ in the essay**, 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	........%
	Unseen examination	........%
	Coursework (no examination)	100%
14.	**Timetabled examination required**	Yes ☐ No ☒
15.	**Length of exam**	
16.	**Learning materials** • Essential (Core Reading)	Engle, P. and P. Basden (eds.), Exploring the Worship Spectrum, Grand Rapids: Zondervan, 2004. Plantinga, C. and S.A. Rozeboom, Discerning the Spirits: A Guide to Thinking About Worship Today, Grand Rapids: Eerdmans, 2003. Webber, R, Planning Blended Worship: The Creative Mixture of Old and New, Nashville, TN: Abingdon Press, 1998. Cherry, C., The Music Architect: Blueprints for Engaging Worshippers in Song, Grand Rapids: Baker, 2016.
	• Recommended	Baker, J. and D. Gay, Alternative Worship, London: SPCK, 2003. Dearborn, T. and S. Coll (ed.), Worship at the Next Level Grand Rapids: Baker, 2004. Dix, D. The Shape of the Liturgy, London: A & C Black, 1993. Ellis, C., Gathering: Theology and Spirituality of Worship in Free Church Tradition, London: SCM, 2004. Fenwick, J., Worship in Transition: The twentieth century liturgical Movement, Edinburgh: T&T Clark, 1995.

Kauflin, Bob., Worship Matters: Leading Others to
Encounter the Greatness of God, Crossway Books, 2009

Greenslade, P Worship in the Best of Both Worlds:
Explorations in Ancient-Future Worship, Milton Keynes:
Paternoster, 2009

Kimball, D., Emerging Worship, Grand Rapids: Zondervan,
2004.

Leach, J., Leading Worship that Connects, London: Lynx,
1999.

Rognlien, B., Experiential Worship, Colorado Springs:
NavPress, 2005.

Senn, F., Christian Liturgy, Minneapolis: Augsburg/Fortress,
1997.

Stackhouse, I., The Gospel Driven Church, Carlisle:
Paternoster, 2004.

Townley, C., Designing Worship Teams, Nashville:
Abingdon, 2002.

Towns, E., Putting an End to Worship Wars, Nashville:
Broadman/Holman, 1997.

Various, Grove Worship Series, Cambridge Grove Books,
1995-present.

Webber, R., Ancient-Future Faith, Grand Rapids: Baker,
1999.

Webber, R., The Complete Library of Christian Worship, Vol.
3, Peabody: Hendrickson, 1993.

Further reading will be provided by the tutor(s), focussed
on specific class topics.

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	……..%
	PRACTICAL	……..%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	22
	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):	18

Assessment - proposed number of hours for the assessments:		25
Independent Study (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.	Module code:	WS5504
2.	Title:	Congregational Worship Studies: Theory and Method
3.	Credit points:	20
4.	FHEQ level:	5
5.	Semester:	Semesters 1&2
6.	Module leader:	Rebecca Uberoi
7.	Accredited by:	Middlesex University
8.	Module restrictions:	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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.	
10.	**Learning outcomes:** **Knowledge & Skills** On successful completion of this module, the student will be able to: 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) 2. Articulate and analyse intersections between theology, liturgy, music, and the wider arts. (A2, A3, A4, B1, B2, B3, B7, B11, B12) 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) 4. Demonstrate competency in critically reflecting on corporate acts of worship. (B2, B7, B9, B11, B12) 5. Critically engage with a range of views. (B5, B8) 6. Demonstrate skills in conducting, analysing, and presenting field-based research. (B2, B7, B11, B12, B13) 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)	
11.	**Syllabus:** Topics such as the following will be covered: • Introduction to ethnography • Ethnography in congregational studies • Ethnographic methods, such as participant-observation, fieldnotes, and analysis • Ethnographic writing • Discussing ethnographies of congregations • Issues in liturgical theology and practice	

	• Analysing intersections: music, arts, theology, worship
12.	**Learning and teaching strategy:** 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.	**Assessment scheme:**
	(e) Formative assessment scheme 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.

(f) Summative assessment scheme

Task:
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.

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*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *Yes – whole module*

Task:
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.

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*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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. In order to pass the module, the student will be required to **pass the fieldwork task and achieve a mark of 40+ for the essay**, 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	........%
	Unseen examination	........%
	Coursework (no examination)	100%
14.	**Timetabled examination required**	Yes ☐ No ☒
15.	**Length of exam**	........hours
16.	**Learning materials**	
	• Essential	Cameron, H. et al (eds.), *Studying Local Churches: A Handbook,* London: SCM Press, 2005. Hammersley, Martyn and Paul Atkinson, *Ethnography: Principles in Practice*, London: Routledge, 1995. Mall, Andrew, Engelhardt, Jeffers and Ingalls, Monique M. (eds.), *Studying Congregational Music: Key Issues, Methods, and Historical Perspectives*, Abingdon: Routledge, 2021. McGann, Mary, *Exploring Music as Worship and Theology: Research in Liturgical Practice*, Collegeville, Minnesota: The Liturgical Press, 2002. Ward, Pete, *Perspectives on Ecclesiology and Ethnography*, William B. Eerdmans, 2011.
	• Recommended	Ammerman, Nancy et al. (eds.), *Studying Congregations: A New Handbook*, Nashville: Abingdon Press, 1998. Barz, Gregory and Cooley, Timothy, *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology,* Oxford University Press, 1997. Basden, Paul (ed.), *Exploring the Worship Spectrum,* Grand Rapids, Michigan: Zondervan, 2004. Butticci, Annalisa, *African Pentecostals in Catholic Europe: The Politics of Presence in the Twenty-First Century*, Cambridge, Massachusetts: Harvard University Press, 2016. Cannell, Fenella (ed.), *The Anthropology of Christianity*, Durham: Duke University Press, 2006. Emerson, Robert M., Fretz, Rachel I. and Shaw, Linda L. *Writing Ethnographic Fieldnotes*, Second edition, University of Chicago Press, 2011. Forrester, Duncan B. and Doug Gay (eds.), *Worship and Liturgy in Context: Studies and Case Studies in Theology and Practice,* London: SCM Press, 2009.

Ingalls, M., C. Landau and T. Wagner, *Christian Congregational Music: Performance, Identity and Experience*, Farnham: Ashgate, 2013.

Ingalls, M. and Yong, A. (eds.) *The Spirit of Praise: Music and Worship in Global Pentecostal-Charismatic Christianity*, Pennsylvania University Press, 2015.

Klomp, Mirella, *The Sounds of Worship: Liturgical Performance by Surinamese Lutherans and Ghanaian Methodists in Amsterdam,* Leuven: Peeters, 2011.

Lemons, J. Derrick (ed.), *Theologically Engaged Anthropology*, Oxford University Press, 2018.

Nekola, A. and Wagner, T., *Congregational Music-Making and Community in a Mediated Age,* Farnham: Ashgate, 2015

Smith, Therese, *"Let the Church Sing!" Music and Worship in a Black Mississippi Community,* University of Rochester Press, 2004.

Van Dyk, L., *A More Profound Alleluia: Theology and Worship in Harmony,* Grand Rapids, Michigan: William B. Eerdmans, 2005.

White, James, *Introduction to Christian Worship*, 3rd edition, Nashville: Abingdon Press, 2000.

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	……..%
	PRACTICAL	……..%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	20
	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):	20 (Fieldwork)
	Assessment - proposed number of hours for the assessments:	35 (Including formative elements)
	Independent Study (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
600767	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.	**Module code:**	TH5005
2.	**Title:**	Relational Theology
3.	**Credit points:**	10
4.	**FHEQ level:**	5
5.	**Semester:**	*Onsite:* Semester 2 *Distance:* Semester 2
6.	**Module leader:**	Graham McFarlane
7.	**Accredited by:**	MDX
8.	**Module restrictions:**	
	(a) Pre-requisite	Level 4 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. critically identify, key theological motifs central to a relational theology, and academic debates around them (A2) 2. engage critically with contemporary challenges relating to our understanding of God, neighbour and self, and construct a relational theological response (A2) **Skills** On successful completion of this module, the student will be able to: 3. 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) 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)	
11.	**Syllabus:** 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	

of divine being, contemporary notions of self, and biblical and contemporary notions of neighbour, and their implications for the contemporary church.

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:

Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
100%	*Essay (3000 words)*	*All LOs*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

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 ☐ No ☒	
15.	**Length of exam**		
16.	**Learning materials** *Essential* Di Cesare, D., *Resident Foreigners: A Philosophy of Migration*, (Cambridge: Polity, 2020) Elliott A, *Concepts of the Self* (Cambridge: Polity, 2014) Grenz S.J., *The Social God and the Relational Self* (Louisville, KY: WJK, 2001) McFadyen A.I., *The Call to Personhood* (Cambridge: Cambridge University Press, 1990) *Recommended* Bauman Z, *Liquid Love* (Cambridge: Polity, 2003) Basumatary, S., *Migration in Perspectives: Towards Theology of Migration from the Margins*, (New Dehli: Christian World Imprints, 2018) Grenz S.J., *The Named God and the Question of Being* (Louisville, KY: WJK, 2005) Gunton C.E., *The One, The Three and The Many: God, Creation and the Culture of Modernity* (Cambridge: Cambridge University Press, 1993) Sonderegger, K. Systematic Theology, Volume 1: The Doctrine of God, (Minneapolis MN: Fortress Press, 2015) Systematic Theology, Volume 2: The Doctrine of the Holy Trinity: Processions and Persons, (Minneapolis MN: Fortress Press, 2020) Spaemann R., *Persons: The Difference between 'Someone' and 'Something'* (Oxford: Oxford University Press, 2006)		

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

17.	**UNISTATS - assessment**		
	Please indicate summary of the following assessment types:		
	COURSEWORK	100%	
	EXAM	……..%	
	PRACTICAL	……..%	
18.	**UNISTATS – learning and teaching**		
	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 **Teaching** (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	*Onsite:* 22 *Distance:* N/A	
	Assessment Proposed number of hours for the assessments.	*Onsite:* 20 *Distance:* 20	
	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):	
	Independent Study (Time students will be required to complete independent study).	*Onsite:* 58
	The proposed number of hours a student should complete independent study:	*Distance:* 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

TH5113 SIN, GRACE AND ESCHATOLOGY

1.	**Module code:**	TH5113
2.	**Title:**	Sin, Grace and Eschatology
3.	**Credit points:**	10
4.	**FHEQ level:**	5
5.	**Semester:**	*Onsite:* Semester 1 *Distance:* Semester 3
6.	**Module leader:**	Matthew Knell
7.	**Accredited by:**	MDX
8.	**Module restrictions:**	
	(a) Pre-requisite	Level 4 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. critically identify the major lines of historical development of the doctrines of sin, grace and eschatology (A1, A2) 2. give a critical account of Christian anthropology from the fall through saving grace to humankind's final state (A1, A2) 3. 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) **Skills** On successful completion of this module, the student will be able to: 4. 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) 5. 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) 6. 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)	
11.	**Syllabus:**	

	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.	**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:				
Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
100%	*Essay (3000 words)*	*All LOs*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

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 ☐ No ☒
15.	**Length of exam**	
16.	**Learning materials** *Essential* Knell, M., *Sin, Grace and Free Will Volume 1: The Apostolic Fathers to Augustine* (Cambridge: James Clarke, 2017) [Library + Ebook] Knell, M., *Sin, Grace and Free Will Volume 2: From Anselm to the Reformation* (Cambridge: James Clarke, 2018) [Library + Ebook] Lane, T., *Sin and Grace: Evangelical Soteriology in Historical Perspective* (London: Apollos, 2020) [Library] Motyer, S., *Come, Lord Jesus: A Biblical Theology of the Second Coming of Christ* (London: Apollos, 2016 [Library] *Recommended* Alliance Commission on Unity and Truth among Evangelicals (ACUTE), *The Nature of Hell* (Carlisle: Paternoster, 2000) [Library] Pontifical Council for Promoting Christian Unity & Lutheran World Federation, *Joint Declaration on the Doctrine of Justification* (Grand Rapids, MI: Eerdmans, 2000) [Library + Ebook] McFadyen, A., *Bound to Sin* (Cambridge: CUP, 2000) [Library + Ebook] Ramm, B., *Offence to Reason* (San Francisco, CA: Harper & Row, 1985) [Library] Schwarz, H., *Eschatology* (Grand Rapids. MI: Eerdmans, 2000) [Library] Thistleton, A., *Life After Death* (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.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types:	
	COURSEWORK	100%
	EXAM	........%
	PRACTICAL	........%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	*Onsite:* 22 *Distance:* N/A
	Assessment Proposed number of hours for the assessments.	*Onsite:* 20 *Distance:* 20
	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):	
	Independent Study (Time students will be required to complete independent study).	*Onsite:* 58
	The proposed number of hours a student should complete independent study:	*Distance:* 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

TH5003 SCRIPTURE, EXEGESIS AND HERMENEUTICS

1.	**Module code:**	TH5003
2.	**Title:**	Scripture, Exegesis and Hermeneutics
3.	**Credit points:**	10
4.	**FHEQ level:**	5
5.	**Semester:**	*Onsite:* Semester 1 *Distance:* Semester 1
6.	**Module leader:**	Tim Carter
7.	**Accredited by:**	MDX
8.	**Module restrictions:**	
	(a) Pre-requisite	Level 4 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. demonstrate critical knowledge and understanding of key methods of biblical interpretation and the relevant tools and reference resources necessary for this task (A1) 2. demonstrate critical knowledge and understanding of hermeneutical issues involved in appropriating biblical texts for today's Church and world (A1) **Skills** On successful completion of this module, the student will be able to: 3. approach issues of biblical exegesis and hermeneutics in a critical, empathetic, reflective and theologically astute manner (B2, B5) 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) 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)	
11.	**Syllabus:** 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 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.	**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:				
Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
100%	*Essay (3000 words)*	*All LOs*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

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 ☐ No ☒
15.	**Length of exam**	
16.	**Learning materials** *Essential* Gorman, M.J., *Elements of Biblical Exegesis: A Basic Guide for Students and Ministers* (Grand Rapids: Baker Academic, 2020[3]) Access second edition (2009) online here: http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=539000&site=eds-live Klein, W.W., Blomberg, C.L. & Hubbard, R.L., *Introduction to Biblical Interpretation* (Grand Rapids: Zondervan, 2017[3]) *Recommended* Croy, N.C., *Prima Scriptura: An introduction to New Testament interpretation* (Grand Rapids: Baker Academic, 2011) Fee, G.D. & Stuart, D., *How to Read the Bible for All Its Worth* (Grand Rapids, MI: Zondervan, 2014[4]) Gooder, P. (ed.), *Searching for Meaning: An introduction to interpreting the New Testament* (London: SPCK, 2008) Keener, C.S., *Spirit Hermeneutics: Reading Scripture in the Light of Pentecost* (Grand Rapids: Eerdmans, 2016) Osborne, G.R., *The Hermeneutical Spiral: A Comprehensive Guide to Biblical Interpretation* (Downers Grove, IL: IVP, 2006) Stanglin, K.D., *The Letter and the Spirit of Biblical Interpretation: From the Early Church to Modern Practice* (Grand Rapids: Baker Academic, 2018) Stuart, D.K., *Old Testament Exegesis: A Handbook for Students and Pastors* (Louisville, KT: Westminster John Knox, 2002[3]) Sugirtharajah, R.S. (ed.), *Voices from the margin: interpreting the Bible in the Third World* (New York: Orbis, 2016[2]) *Websites* accordancebible.com biblegateway.com laridian.com logos.com olivetree.com www.ntwrightpage.com corinth.sas.upenn.edu/corinth.html www.ascsa.edu.gr/corinth/index.html www.philipharland.com

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types:	
	COURSEWORK	100%
	EXAM	........%
	PRACTICAL	........%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	*Onsite:* 22 *Distance:* N/A
	Assessment Proposed number of hours for the assessments.	*Onsite:* 20 *Distance:* 20
	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):	
	Independent Study (Time students will be required to complete independent study). The proposed number of hours a student should complete independent study:	*Onsite:* 58 *Distance:* 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.	Module code:	TH5116
2.	**Title:**	Pastoral Care
3.	**Credit points:**	10
4.	**FHEQ level:**	5
5.	**Semester:**	*Onsite:* Semester 2 *Distance:* Semester 3
6.	**Module leader:**	Andy Lord
7.	**Accredited by:**	MDX
8.	**Module restrictions:**	
	(a) Pre-requisite	Level 4 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. Critically engage with a biblical and theological basis of Christian pastoral care (A1, A2) 2. Analyse and critically evaluate potential approaches to the pastoral care of individuals seeking spiritual, emotional, relational, physical, psychological and/or practical support (A2) 3. Consider ways in which pastoral care may be provided within a local church context (A2) **Skills** On successful completion of this module, the student will be able to: 4. Engage with biblical, theological and practical issues of pastoral care in a critical, empathetic, reflective and theologically astute manner (B2, B5) 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) 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)	
11.	**Syllabus:** 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	

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.	**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 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.
	2. Summative assessment scheme

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*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

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.

Therefore, please delete the statement which **does not** apply to this module:

1. 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).

2. ~~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.~~

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 ☐ No ☒
15.	**Length of exam**	
16.	**Learning materials**	

Essential

Goodliff, P., *Care in a Confused Climate* (London: Darton, Longman & Todd, 1998) *
Swetland, K.L., *Facing Messy Stuff in the Church: Case Studies for Pastors and Congregations* (Grand Rapids, MI: Kregel, 2005)
Tidball, D., *Skilful Shepherds: Explorations in Pastoral Theology* (Leicester: Apollos, 1997) *
Watts, F.; Nye, R.; Savage, S., *Psychology for Christian Ministry* (Routledge, 2001) *
Wells, S., *Incarnational Ministry: Being with the Church* (London: Eerdmans, 2017) *

Recommended

Carson, M., *The Pastoral Care of People with Mental Health Problems* (London: SPCK, 2008)
Dillen, A. (ed.), *Soft Shepherd or Almighty Pastor? Power and Pastoral Care* (Cambridge: James Clarke, 2015)
Doehring, C., *The Practice of Pastoral Care: A Postmodern Approach* (Louisville, KT: Westminster John Knox, 2015) *
Jacobs, M., *Swift to Hear: Facilitating Skills in Listening and Responding* (London: SPCK, 2000) *
Hicks, P., *What Could I Do?* (Leicester: IVP, 2003)
Hicks, P., *What Could I Say?* (Leicester: IVP, 2000) *
Peterson, E. & Dawn, M., *The Unnecessary Pastor: Rediscovering the Call* (Cambridge: Eerdmans, 2000)

Ross, A., *Counselling Skills for Church and Faith Community Workers* (Maidenhead: Open University Press, 2003)

Stevenson-Moessner, J. (ed.), *Through the Eyes of Women: Insights for Pastoral Care - The Handbook of Womencare* (Minneapolis, MN: Augsburg Fortress, 1996)

Swinton, John, *Spirituality and Mental Health Care* (Jessica Kingsley, 2001)

Van Deusen Hunsinger, D., *Bearing the Unbearable: Trauma, Gospel, and Pastoral Care* (Grand Rapids, MI: Eerdmans, 2015)

Walton, A., *Life on the Dark Side of the Cross: Supporting Depressed People*, (Cambridge: Grove, 2000)

Whipp, Margaret, *SCM Studyguide: Pastoral Theology* (London: SCM, 2013) *

Online Reading:
Tutors provide further online reading for when library access is not possible, including sections from the above (marked *)

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

17.	**UNISTATS - assessment**		
	Please indicate summary of the following assessment types:		
	COURSEWORK	100%	
	EXAM	……..%	
	PRACTICAL	……..%	
18.	**UNISTATS – learning and teaching**		
	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 **Teaching** (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	*Onsite:* 22 *Distance:* N/A	
	Assessment Proposed number of hours for the assessments.	*Onsite:* 20 *Distance:* 20	
	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):		
	Independent Study (Time students will be required to complete independent study). The proposed number of hours a student should complete independent study:	*Onsite:* 58 *Distance:* 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.	**Module code:**	TH5115
2.	**Title:**	Preaching
3.	**Credit points:**	10
4.	**FHEQ level:**	5
5.	**Semester:**	*Onsite:* Semester 1 *Distance:* Semester 2
6.	**Module leader:**	Chloe Lynch
7.	**Accredited by:**	MDX
8.	**Module restrictions:**	
	(a) Pre-requisite	Level 4 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** This module aims to: • inspire students with the potential of and the opportunity to develop a personal expository preaching ministry. • promote understanding of current issues in expository homiletics by exploring methods of sermon construction, preparation and delivery. • illustrate the transition from biblical text to preached message with reference to the variety of literary genres in the Bible. • enhance students' communication skills relevant to delivery of the sermon. 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.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. critically differentiate various approaches to expository preaching from diverse texts and to diverse audiences, and select appropriate methods for their own preaching (A1) 2. critically interpret biblical texts in the context of expository preaching, recognising genre (A1) **Skills** On successful completion of this module, the student will be able to: 3. analyse and interpret key aspects of expository preaching in a critical, empathetic, reflective and theologically astute manner (B1, B2, B5) 4. compose a sermon with confidence and skill (B2) 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)	

| 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) |
| | 7. |

11.	**Syllabus:** 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.
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

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.

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.

2. Summative assessment scheme

Task A

Weighting	Specification e.g., word count /	LO mapped to	Anonymously marked	Ethics approval required

Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
66.6%	*Video of preach in the context of a worship gathering (10-15 min)*	*LOs 1, 2, 4, 5, 6*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *Yes – whole module*

Task B:

Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
33.3%	*Critical reflection on sermon (500 words)*	*LOs 1, 3, 5, 6*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

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.

Therefore, please delete the statement which **does not** apply to this module:

1. 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).

2. ~~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.~~

Students who fail any part of the assessment will be reassessed only in that part.

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 ☐ No ☒
15.	**Length of exam**	
16.	**Learning materials** *Essential*	

Johnson, D.W., *The Glory of Preaching: Participating in God's Transformation of the World* (Downers Grove, IL: IVP, 2009).

Robinson, H.W, *Biblical Preaching: The Development and Delivery of Expository Messages*, 3rd ed. (Grand Rapids, MI: Baker Academic, 2014).

Stevenson, P.K., *SCM Study Guide to Preaching* (London: SCM, 2017).

Recommended

Brother, M., *Distance in Preaching: Room to Speak, Space to Listen* (Grand Rapids, MI: Eerdmans, 2014).

Chapell, B*., Christ-Centered Preaching: Redeeming the Expository* Sermon, 2nd ed. (Grand Rapids, MI: Baker Academic, 2005).

Keller, T., *Preaching: Communicating Faith in an Age of Scepticism* (London: Hodder & Stoughton, 2015)

Kim, M.D. and Wong, D., *Finding Our Voice: A Vision for Asian North American Preaching* (Bellingham, WA : Lexham, 2020).

Long, T.G., *Preaching and the Literary Forms of the Bible* (Philadelphia, PA: Fortress, 1989)

Mathews, A.P., *Preaching That Speaks to Women* (Leicester: IVP, 2003).

Sweet, L., *Giving Blood: A Fresh Paradigm for Preaching* (Grand Rapids, MI: Zondervan, 2014).

Thomas, F.A., *Introduction to the Practice of African American Preaching* (Nashville: Abingdon Press, 2016).

Tomlin, C., *Preach It! Understanding African Caribbean Preaching* (London: SCM, 2019).

Washington Lamb, L., *Blessed and Beautiful : Multiethnic Churches and the Preaching That Sustains Them* (Eugene, OR: Cascade, 2014).

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types:	
	COURSEWORK	100%
	EXAM	……..%
	PRACTICAL	……..%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	*Onsite:* 22 *Distance:* N/A
	Assessment Proposed number of hours for the assessments.	*Onsite:* 20 *Distance:* 20
	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):	

Independent Study (Time students will be required to complete independent study).	*Onsite:* 58	
The proposed number of hours a student should complete independent study:	*Distance:* 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

TH5121 NEW TESTAMENT GREEK INTRODUCTION 1 (V)

1.	**Module code:**	TH5121
2.	**Title:**	New Testament Greek Introduction 1 (V)
3.	**Credit points:**	10
4.	**FHEQ level:**	5
5.	**Semester:**	*Onsite:* Semester 1 / Semester 2 *Distance:* Semester 2
6.	**Module leader:**	Andrea Hartmann
7.	**Accredited by:**	MDX
8.	**Module restrictions:**	
	(a) Pre-requisite	Level 4 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. demonstrate knowledge and understanding of beginning Greek grammar, syntax and vocabulary (A1) 2. understand the critical issues involved in translating basic New Testament Greek portions into good English (A1) **Skills** On successful completion of this module, the student will be able to: 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) 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) 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)	
11.	**Syllabus:** 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	

| | specific texts for student translation and comparison with selected English translations will be guided educational and according to language acquisition considerations. |
| | 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. |

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.
	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.

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. All students will take regular formative tests.
	2. Summative assessment scheme

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*	☐ *No* ☒ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *Yes – whole module*
70%	*Exam on completion of delivery*	*All LOs*	☐ *No* ☒ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

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.

Therefore, please delete the statement which **does not** apply to this module:

1. ~~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).~~

2. 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.

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.	**Timetabled examination required**	Yes ☐ No ☐
15.	**Length of exam**	Final: 1.5 hours
16.	**Learning materials**	

Essential

Core textbook:
Mounce, William D., Basics of Biblical Greek Grammar, Grand Rapids: Zondervan, 2019[4]. (4th edition)

Core workbook:
Mounce, William D., *Basics of Biblical Greek Workbook*, Grand Rapids: Zondervan, 2019[4]. (4th edition)

Recommended

DeMoss, Matthew S., *Pocket Dictionary for the Study of New Testament Greek*, Downers Grove: IVP, 2001.
Greenwood, Kyle, *Dictionary of English Grammar for Students of Biblical Languages*, Grand Rapids: Zondervan Academic, 2020.
Mathewson, David L. and Elodie Ballantine Emig, *Intermediate Greek Grammar*. *Syntax for Students of the New Testament*. Grand Rapids: Baker Academic, 2016.
Merkle, Benjamin L., *Exegetical Gems from Biblical Greek*, Grand Rapids: Baker Academic, 2019.

Wallace, Daniel B., *The Basics of New Testament Syntax: An intermediate Greek Grammar*, Grand Rapids: Zondervan, 2000.

Used Critical Text:

Aland, B., et al. (eds.), The Greek New Testament, Stuttgart: Deutsche Bibelgesellschaft, 2014[28.] (28th edition) (https://www.academic-bible.com/en/online-bibles/novum-testamentum-graece-na-28/read-the-bible-text/)

Lexica:

Bauer, Walter, F. W. Danker, W.F. Arndt, F.W. Gingrich, *A Greek-English Lexicon of the New Testament and other Early Christian Literature*, Chicago: University of Chicago Press, 2000[3.] (BDAG)

Liddell, Henry George, Robert Scott and Henry Stuart Jones, *A Greek-English Lexicon*, Oxford: Oxford University Press, 1958[9]. (LSJ)

Montanari, Franco. The Brill Dictionary of Ancient Greek. Leiden: Brill, 2015.

Websites:
www.billmounce.com
https://dailydoseofgreek.com/new-testament-greek-resources/
https://www.youtube.com/c/AlphawithAngela

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types:	
	COURSEWORK	........%
	EXAM	100%
	PRACTICAL	........%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	*Onsite:* 30 *Distance:* N/A
	Assessment Proposed number of hours for the assessments.	*Onsite:* 20 *Distance:* 20
	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):	
	Independent Study (Time students will be required to complete independent study).	*Onsite:* 50

	The proposed number of hours a student should complete independent study:	*Distance:* 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

TH5112 OLD TESTAMENT HEBREW 1

1.	**Module code:**	TH5112
2.	**Title:**	Old Testament Hebrew 1
3.	**Credit points:**	10
4.	**FHEQ level:**	5
5.	**Semester:**	*Onsite:* Semester 2 *Distance:* Semester 3
6.	**Module leader:**	Ekaterina Kozlova
7.	**Accredited by:**	MDX
8.	**Module restrictions:**	
	(a) Pre-requisite	Level 4 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. demonstrate knowledge and understanding of beginning Hebrew grammar, syntax and vocabulary (A1) 2. understand the critical issues involved in translating basic Old Testament Hebrew texts into passages into good English (A1) **Skills** On successful completion of this module, the student will be able to: 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) 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) 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)	
11.	**Syllabus:** 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	

specific texts for student translation and comparison with selected English translations will be guided educational and language acquisition considerations.

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.

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:				
Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
100%	*Exam*	*All LOs*	☐ *No* ☒ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

	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.	**Timetabled examination required**	Yes ☒ No ☐
15.	**Length of exam**	2 hours
16.	**Learning materials**	

Learning materials

Essential

Ross, A.P., *Introducing Biblical Hebrew* (Grand Rapids, MI: Baker Academic, 2001)

Recommended

Arnold, B.T. & Choi, J.H., *A Guide to Biblical Hebrew Syntax* (Cambridge: CUP, 2003)
Brown II, A.P., Bryan W. Smith, *A Reader's Hebrew Bible* (Downers Grove: Zondervan, 2008)
Brown, F., Driver, S.R. & Briggs, C.A., *The New Brown-Driver-Briggs-Gesenius Hebrew-English Lexicon* (Peabody: Hendrickson, 1977)
Clines, David J. A. (ed.), *The Concise Dictionary of Classical Hebrew* (Sheffield: Sheffield Phoenix, 2009).
Clines, David J. A. (ed.), *The Dictionary of Classical Hebrew*. 8 vols. (Sheffield: Sheffield Academic Press, 1993-)
Cowley, A.E., and E. Kautzsch (eds), *Gesenius' Hebrew Grammar*. 2d Eng. edition. (Oxford, 1910)
Joüon, P. and T. Muraoka, *A Grammar of Biblical Hebrew* (Rome: Pontifical Pontifical Institute, 2006).
Koehler, L., W. Baumgartner et al. (eds), *The Hebrew and Aramaic Lexicon of the Old Testament.* 3rd ed. 5 vols. (Leiden: Brill, 1994-2001)
Waltke, B.K., and M. O'Connor, *An Introduction to Biblical Hebrew Syntax* (Winona Lake: Eisenbrauns, 1990).

Websites
Accordance for Macintosh - http://www.accordancebible.com
BibleWorks for Windows - http://www.bibleworks.co.uk/
https://biblehub.com/
https://www.stepbible.org/
https://mechon-mamre.org/

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types:	
	COURSEWORK	……..%
	EXAM	100%
	PRACTICAL	……..%

18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	*Onsite:* 30 *Distance:* N/A
	Assessment Proposed number of hours for the assessments.	*Onsite:* 20 *Distance:* 20
	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):	
	Independent Study (Time students will be required to complete independent study). The proposed number of hours a student should complete independent study:	*Onsite:* 50 *Distance:* 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.	**Module code:**	TH6002
2.	**Title:**	Person and Work of the Holy Spirit
3.	**Credit points:**	20
4.	**FHEQ level:**	6
5.	**Semester:**	*Onsite:* Semesters 1 & 2 *Distance:* Semester 2
6.	**Module leader:**	Graham McFarlane
7.	**Accredited by:**	MDX
8.	**Module restrictions:**	
	(a) Pre-requisite	Level 4 and 5 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. critically determine the foundations of an approach to pneumatology that engages with biblical and systematic theology (A1, A2) 2. synthetically identify key biblical motifs and texts and relate them critically to historical and contemporary scholarly debates concerning the Holy Spirit (A1, A2) 3. formulate a response to key theological issues regarding the Holy Spirit, including the *filioque* (A2) **Skills** On successful completion of this module, the student will be able to: 4. 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) 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)	
11.	**Syllabus:** 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.	

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:

Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
100%	*Exam*	*All LOs*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

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.	**Timetabled examination required**	Yes ☒ No ☐
15.	**Length of exam**	3 hours
16.	**Learning materials**	

Essential

Cartledge, M.J., *The Mediation of the Spirit: Interventions in Practical Theology* (Grand Rapids: Eerdmans, 2015)

J. Cone, *God of the Oppressed* (Orbis Books, 1997)

W. Hildebrandt, *An Old Testament Theology of the Spirit of God* (Wipf and Stock, 1993).

Levering, M., *Engaging the Doctrine of The Holy Spirit: Love and Gift in the Trinity and the Church*, (Grand Rapids: Baker Academic, 2016)

McFarlane, G.W.P., *Why Do You Believe What You Believe About The Holy Spirit?, (Eugene, OR: Wipf & Stock, 2009)*

M. Smith, *The Priestly Vision of Genesis 1* (Fortress, 2010).

Thiselton, A.C., *The Holy Spirit* (London: SPCK, 2013)

Turner, M., *The Holy Spirit and Spiritual Gifts: Then and Now* (London: Paternoster, revised and reprinted 1999)

Vondey, W., (ed.), *The Routledge Handbook of Pentecostal Theology* (London: Routledge, 2020)

M. Welker, *God the Spirit* (Fortress, 1994).

Yong A., *Beyond the Impasse* (Grand Rapids, MI: Baker Academic, 2003)

Recommended

Adedibu B., *Coat of Many Colours: The Origin, Growth, Distinctiveness and Contributions of Black Majority Churches to British Christianity* (Gloucester: Wisdom Summit, 2012)

Aldred, J., *Pentecostals and Charismatics in Britain: An Anthology* (London: SCM Press, 2019)

Avalos, H., et al. (ed.), *This Abled Body: Rethinking Disabilities in Biblical Studies* (Society of Biblical Literature, 2007).

S. Bessey, *Jesus Feminist: An Invitation to Revisit the Bible's View of Women* (Simon and Schuster, 2013)

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types:	
	COURSEWORK	........%
	EXAM	100%
	PRACTICAL	........%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	*Onsite:* 48 *Distance:* N/A
	Assessment Proposed number of hours for the assessments.	*Onsite:* 40 *Distance:* 40
	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):	
	Independent Study (Time students will be required to complete independent study).	*Onsite:* 112
	The proposed number of hours a student should complete independent study:	*Distance:* 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

TM6302 COMPOSITION AND ARRANGING 3

1.	**Module code:**	TM6302
2.	**Title:**	Composition and Arranging 3
3.	**Credit points:**	10
4.	**FHEQ level:**	6
5.	**Semester:**	Semesters 1&2
6.	**Module leader:**	Richard Hubbard
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** Building upon level 5, this module aims to develop students' compositional and creative skills to prepare them for a variety of future pathways, covering a variety of musical styles, and writing for instrumental and vocal forces of varying size, ability and structure. It also aims to enable students to develop computer music sequencing to a higher level, and to build upon previous notation and layout skills to present scores to a professional level.	

10.	**Learning outcomes:**
	
	Knowledge
	On successful completion of this module, the student will be able to:
	  1. Demonstrate a strong understanding and awareness of instrumental and vocal characteristics. (A3)
	  2. Demonstrate a strong understanding of the practical application of composition and arranging techniques in a variety of contexts, including Christian worship. (A3, A4, A5)
	
	Skills
	On successful completion of this module, the student will be able to:
	  3. Demonstrate advanced skills in composing and arranging music for a variety of forces across a range of styles, for use within the church setting and beyond. (B1, B3, B6, B7, B11, B12)
	  4. Work with computer music software to a high level, and to present scores to a professional standard. (B6, B12, B13)
	  5. 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)	

11.	**Syllabus:**
	
	Students will study a number of composition and arranging techniques for use in a variety of worship situations, which may include
	  • Choral arranging
	  • Advanced counterpoint techniques, e.g. fugue
	  • Study of 20th/21st century harmonic techniques	

- Arranging for children's voices
- Working with a mixed-ability church orchestral ensemble
- Combining computer sequencing with writing for "real" instruments
- Arranging for large-scale forces
- Elementary film music composition.
- Arranging for an intercultural worship ensemble
- Incorporating elements of World music genres

They will also learn how to apply principles of professional music layout to produce scores of a publishable standard.

12.	**Learning and teaching strategy:**
	Students will normally be engaged in a variety of learning activities aimed at acquisition, investigation, discussion, practice, collaboration and production. Teaching and learning will be undertaken through lectures, seminars, group discussion, individual and group projects, library research and written production.

13.	**Assessment scheme:**
	(a) Formative assessment scheme
	Students will receive ongoing formative feedback from their tutor.

(b) Summative assessment scheme

Task:
A portfolio of three project assignments completed throughout the module. Each project will be marked individually, and an aggregate mark will be awarded for the final portfolio.

Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
100%	*A portfolio of 3 composition/arranging projects. The length of each composition/arrangement will vary depending on the nature of the specific project, but will typically be between 3 and 6 minutes.*	*1,2,3,4,5*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

	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 ☐ No ☒
15.	**Length of exam**	
16.	**Learning materials**	
	• Essential	Ades, H, Choral Arranging, Shawnee Press, 1966 Belkin, A, Musical Composition: Craft and Art, Yale, 2018 Miller, R J, Contemporary Orchestration: A Practical Guide to Instruments, Ensembles and Musicians, Routledge, 2015 Peters, Jonathan E, Orchestration, Peters, 2018
	• Recommended	Adler, S, The Study of Orchestration (Fourth edition), Norton, 2016 Baker D, Arranging and Composing for the Small Ensemble: Jazz, R & B, Jazz-Rock, Van Nuys: Alfred Publishing, 1988 Bell, D and Deke S, A Capella Arranging, Hal Leonard, 2012 Huron, David, Voice Leading: The Science Behind a Musical Art, MIT Press, 2016 McKay, George Frederick, Creative Orchestration, GFM Publishing, 2004 Piston W, Orchestration, New York: Norton, 1988 Rooksby R, Arranging Songs: How to Put the Parts Together, San Francisco: Backbeat Books, 2007 Solomon, Samuel Z, How to Write for Percussion: A Comprehensive Guide to Percussion Composition, OUP, 2016 Wright R, Inside the Score, New York: Kendor Music, 2007 Tutors will recommend relevant manuals and training resources for the notation and sequencing software in current use on the course.

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	
	PRACTICAL	

18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	22
	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):	
	Assessment - proposed number of hours for the assessments:	40
	Independent Study (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	Core

TM6303 CREATIVITY IN CONTEXT

1.	**Module code:**	TM6303
2.	**Title:**	Creativity in Context
3.	**Credit points:**	10
4.	**FHEQ level:**	6
5.	**Semester:**	Semesters 1&2
6.	**Module leader:**	Carey Luce
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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.	**Learning outcomes:** **Knowledge & Skills** On successful completion of this module, the student will be able to: 1. Show advanced awareness and effective application of a broad musical vocabulary. (A3, B6, B11) 2. Display immediacy in creativity. (B6, B9) 3. Demonstrate interpretative skills which enable meaningful musical settings of biblical texts. (A1, B1, B3, B6, B7) 4. Evidence a broad range of listening and sophisticated musical expression in performance. (B6, B10, B12)	
11.	**Syllabus:** 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.	**Learning and teaching strategy:** 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.	**Assessment scheme:** **(a) Formative assessment scheme** Regular group performances in class with lecturer feedback.	

(b) Summative assessment scheme

Task: 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 minutes per student*	*1.2.3.4*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

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	100%
Unseen examination	
Coursework (no examination)	

14.	**Timetabled examination required**	Yes ☒ No ☐
15.	**Length of exam**	15 minutes
16.	**Learning materials** • Recommended listening	Dave Weckl & 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

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	0%
	EXAM	0%
	PRACTICAL	100%
18.	**UNISTATS – learning and teaching**	

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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	20	
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):		
Assessment - proposed number of hours for the assessments:	20	
Independent Study (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.	Module code:	TM6304
2.	**Title:**	Christianity and the Arts
3.	**Credit points:**	10
4.	**FHEQ level:**	6
5.	**Semester:**	Semesters 1&2
6.	**Module leader:**	Christopher Grey
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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. The module will introduce students to Theological Aesthetics—a burgeoning interdisciplinary field that has produced a substantial body of works since the mid-20th 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. 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. The module aims to build on skills, knowledge and confidence acquired in the level 5 module *Music, Philosophy, and God,* especially in respect of verbal fluency. One of the summative assessment elements reflects this emphasis.	

10.	**Learning outcomes:**
	
	Knowledge & Skills
	On successful completion of this module, the student will be able to:
	   1. Give an accurate account of the art-historical / church-historical dialogue. (A4, B2, B3)
	   2. Demonstrate understanding of the analogous relationship between aesthetic and religious modes of knowledge and understanding. (A4, A5, B2, B3)
	   3. Compare, contrast, and evaluate a limited number of important texts in theological aesthetics. (A5, B1, B2, B5)
	   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)	

5. Articulate nuanced views and form judgements in respect of ethical/moral considerations and artistic ideas and works. (B2, B3, B4, B5, B8)
6. Competently present their ideas in written form and verbally. (B12)
7. Demonstrate a cultivated approach to art appreciation. (B1, B2, B3)
8. Fluently employ appropriate ICT presentational tools. (B13)

11.	**Syllabus:** The module will draw from, but is not restricted to, the following broad areas and specific topics listed below: *1. Foundations and pillars* - The transcendentals and the idea of beauty in Western thought - Sight and sound: the historically preeminent senses - Contrasting Western and Eastern traditions in Christian art - Significant moments concerning art and the Church - The Aristotelian-Thomistic tradition and the Mediaeval craftsman - The enlightenment, individualism and the artist *2. Art, doctrine and theological aesthetics* - The arts interpreting Christian doctrines - Addressing Protestant reticence concerning the image - The recovery of philosophy, theology and art by theological aesthetics - Theological aesthetics or aesthetic theology? Balthasar and revelation - How the arts function and mediate different kinds of religious experience 'Doing' theology with the great poets, painters and musicians *3. The dynamics of art* - The practical intellect, creative process and the genesis of a work - Maritain's virtues-based aesthetics and its influence - Mediation and reception: art as experience - Art and faith in the 20th century: significant figures - Modernism and post-modernism - Art, faith and culture in a virtual world
12.	**Learning and teaching strategy:** 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.

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.

Summary of learning and teaching strategies:

- Seminars and class discussion
- Student presentations (preparatory for assessment element)
- Formal lecture or lecture-seminar blend
- Small-group discussion (in class and online using VLE)
- Guided and assigned reading
- Field trips

13.	**Assessment scheme:**
	(a) Formative assessment scheme

(b) Summative assessment scheme

Task:
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.

Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
50%	*2,000 words*	*1,2,3,4,5,6, 7,8*	☒ No ☐ Yes	☒ No ☐ Yes – individual student ☐ Yes – group approval ☐ Yes – whole module

Task:
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.

Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
50%	*20 mins (up to 15 mins presentation, with 5 mins questions.*	*1,2,3,4,5,6,7,8*	☒ No ☐ Yes	☒ No ☐ Yes – individual student ☐ Yes – group approval ☐ 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.

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.

Therefore, please delete the statement which **does not** apply to this module:

1. ~~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).~~

2. 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.

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	50%
Unseen examination	
Coursework (no examination)	50%

14.	**Timetabled examination required**	Yes ☒ No ☐
15.	**Length of exam**	Each student 20 mins
16.	**Learning materials** • Essential	A full resources list will be published in the course outline each year, to include the following: Begbie, J. *A Peculiar Orthodoxy: Reflections on Theology and the Arts.* Grand Rapids, MI: Baker Academic, 2018. Burch Brown, F. *Religious Aesthetics: A Theological Study of Making and Meaning.* Princeton, NJ: Princeton University Press, 1989. Chaplin, A.D. *The Philosophy of Susanne Langer: Embodied Meaning in Logic, Art and Feeling.* London: Bloomsbury, 2019. Hart, A. *Beauty, Spirit, Matter: Icons in the Modern World.* Gracewing, 2014. Jacobs, J. (ed). *A Piercing Light: Beauty, Faith and Human Transcendence.* Washington, D.C. Catholic University of America Press, 2015. Maritain, J. *Art and Scholasticism and the Frontiers of Poetry* (trans. J.W. Evans), New York, Charles Scribner's Sons, this edition University of Notre Dame Press, 1974. Pope John Paul II. *Letter to Artists.* Vatican, Easter Day 1999), published in English version of L'Osservatore Romano (also available online)

		Sayers, D.L. *The Mind of the Maker.* London: Harper Collins, 1987. Viladesau, R**.** *Theological Aesthetics.* New York: OUP, 1999.
	• Recommended	Aristotle. *Poetics.* Translated and with Critical Notes by S.H. Butcher. New York: Dover Publications Inc. Balthasar, H.U. von. *The Glory of the Lord: A Theological Aesthetics, Vol. I: Seeing the Form*, (trans. Erasmo Leiva-Merikakis), ed. Joseph Fessio, S.J., & John Riches, Edinburgh: T&T Clarke Ltd, 1982. Brown, D. *God and Mystery in Words: Experience through Metaphor and Drama.* Oxford: OUP, 2008. Burch Brown, F. (ed), The Oxford Handbook of Religion and The arts. New York: Oxford University Press, 2014. Eco, U. Art and Beauty in the Middle Ages (trans. H. Bredin), New Haven and London: Yale University Press, 1986. Maritain, J. *Creative Intuition in Art and Poetry.* Princeton, Princeton University Press, 1953. Ramos, A. *Beauty, Art and the Polis,* Washington, D.C.: Catholic University of America Press, 2000. Visual Commentary on Scripture, The Visual Commentary on Scripture Foundation in Association with King's College London, [Online]. Available at https://thevcs.org Williams, R. *Grace and Necessity: Reflections on Art and Love,* London: Continuum International Publishing Group Ltd, 2000. Wilson, J.M. *The Vision of the Soul: Truth, Goodness and Beauty in the Western Tradition,* Washington, D.C.: Catholic University of America Press, 2017. Wolterstorrf, N. *Art in Action.* Grand Rapids: Eerdmans, 1980. Wolterstorff, N. *Acting Liturgically: Philosophical Reflections on Religious Practice.* New York: Oxford University Press, 2018. The VLE will be populated with relevant shorter resources (articles, web-based, visual materials).

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	50%
	EXAM	50%
	PRACTICAL	
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	22	
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):		
Assessment - proposed number of hours for the assessments:		
Independent Study (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

TM6300 FIRST STUDY PERFORMANCE 3

1.	**Module code:**	TM6300
2.	**Title:**	First Study Performance 3
3.	**Credit points:**	20
4.	**FHEQ level:**	6
5.	**Semester:**	Semesters 1&2
6.	**Module leader:**	Christopher Grey
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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. 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.	
10.	**Learning outcomes:** **Knowledge & Skills** On successful completion of this module, the student will be able to: 1. Show maturing levels of interpretive awareness, artistry and stylistic performance. (A3, B1, B2, B4, B6, B9) 2. Present a highly secure, confident, and sophisticated individual performance of near-professional standard. (A3, B6) 3. Demonstrate a level of technical proficiency commensurate with this stage of study. (A3, B4, B6) 4. Show outstanding general musicianship in performance. (A3, B6) 5. Present a balanced and enjoyable repertoire choice at examination. (B1, B2, B6, B9) 6. Show a confident and mature awareness of audience expectations and give a sense of communicative authority. (B1, B2, B6, B8) 7. Organise their own learning, use information and computer technology to communicate and/or to access material and information. (B11, B13)	
11.	**Syllabus:** Work through the year may include the following:	

	• 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. • Sight reading skills: emphasis is placed upon students being able to accurately realise printed scores, lead sheets, charts etc. • The study of standard repertoire, genres and styles for a particular instrument, and elements of improvisation as needed. • General performance musicianship and sensitivity of interpretation working in detail on material to be used for assessment. • It is expected that the majority of time will be spent in preparing material for the final assessment. • Building a confident performance. • Continuing to explore aspects of instrumental/vocal pedagogy, performance and the church.	
12.	**Learning and teaching strategy:** 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.	**Assessment scheme:**	
	(a) Formative assessment scheme 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) Summative assessment scheme	

Task: 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. 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.	

Weighting	Specification e.g. word count /	LO mapped to	Anonymously marked	Ethics approval required

	duration / no. of pages				
100%	15-20 minutes	1-6	☒ No ☐ Yes	☒ No ☐ Yes – individual student ☐ Yes – group approval ☐ 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.

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	100% Individual performance
Unseen examination	N/A
Coursework (no examination)	N/A

14.	**Timetabled examination required**	Yes ☒ No ☐
15.	**Length of exam**	Schedule according to student numbers
16.	**Learning materials**	
	• Essential	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.
	• Recommended	Green, L. *How Popular Musicians Learn: A Way Ahead for Music Education.* Abingdon: Routledge, 2016. Rink, J. (ed.), *Musical Performance: A Guide to Understanding*, Cambridge: Cambridge University Press, 2002. Rink, J. *The Practice of Performance: Studies in Musical Interpretation.* Cambridge: CUP, 2008. Williamson, A. *Musical Excellence: Strategies and Techniques to Enhance Performance,* Oxford: OUP, 2004.

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	N/A
	EXAM	100% Practical performance examination
	PRACTICAL	N/A
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	22
	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):	
	Assessment - proposed number of hours for the assessments:	
	Independent Study (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
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	First Study Option

TM6301 FIRST STUDY COMPOSITION 3

1.	**Module code:**	TM6301
2.	**Title:**	First Study Composition 3
3.	**Credit points:**	20
4.	**FHEQ level:**	6
5.	**Semester:**	Semesters 1&2
6.	**Module leader:**	Richard Hubbard
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** Aims are as described in First Study Composition 2, with the expectation that levels of technical/artistic facility in composition demonstrate appropriate advancement and intentional development of a student's individual style. The summative assessments for this module aim to demonstrate the culmination of the students' three years of composition studies.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 　　1. Demonstrate sound idiomatic knowledge of compositional styles and techniques. (A3) **Skills** On successful completion of this module, the student will be able to: 　　2. Compose within specified genres for a wide scope of uses in a variety of contexts, confidently articulating their own compositional style. (B6, B10) 　　3. Present accurate and well notated scores to a professional, publishable level. (B6, B12, B13) 　　4. Organise their own learning, communicate knowledge and skills clearly and effectively in written and oral forms, use information and computer technology to communicate and/or to access material and information. (B11, B12, B13)	
11.	**Syllabus:** Typically, students will cover areas such as: 　• Composing substantial works for a variety of instrumental groupings 　• Awareness of the interrelationships between musical elements through a process of analysis and compositional exercises/short works 　• Aesthetic knowledge and understanding of compositional styles and genres related to various aspects of church worship and other situations (including song writing as appropriate) and composing for a range of contexts.	
12.	**Learning and teaching strategy:**	

	Students will be taught on a one-to-one basis over the year. They may also be taught occasionally in a group seminar. Emphasis will be placed on independent study techniques, and students will be encouraged to take responsibility for their own learning. Where possible and practical, students will have the opportunity to try out their compositions with college ensembles.
13.	**Assessment scheme:**
	(a) Formative assessment scheme Students will receive ongoing feedback from the tutor during regular one-to-one tutorials.

(b) Summative assessment scheme

Task:
Portfolio of exercises

Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
40%	*A portfolio of short assessed compositional exercises reflecting aspects of the course material to be completed at various intervals throughout the year. The number of exercises and duration of each exercise will be determined by the tutor in relation to the subject matter being taught, but a typical portfolio may include 5 or 6 exercises of 1 – 4 minutes' duration each.*	*1,2,3,4*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *Yes – whole module*

Task:
Original Composition

Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
60%	*One original composition of 10 - 15 minutes' duration written to a specific brief and genre as discussed with the tutor*	*1,2,3,4*	☒ *No* ☐ *Yes*	☐ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

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.

Therefore, please delete the statement which **does not** apply to this module:

1. ~~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).~~

2. 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.

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	N/A
	Unseen examination	N/A
	Coursework (no examination)	100%
14.	**Timetabled examination required**	Yes ☐ No ☒
15.	**Length of exam**	……..hours
16.	**Learning materials** • Essential • Recommended	 Ades, H, Choral Arranging, Shawnee Press, 1966 Belkin, A, Musical Composition: Craft and *Art*, Yale, 2018 Miller, R J, Contemporary Orchestration: A Practical Guide to Instruments, Ensembles and Musicians, Routledge, 2015 Peters, Jonathan E, Orchestration, Peters, 2018 Adler, S, The Study of Orchestration (Fourth edition), Norton, 2016 Baker D, Arranging and Composing for the Small Ensemble: Jazz, R & B, Jazz-Rock, Van Nuys: Alfred Publishing, 1988 Bell, D and Deke S, A Capella Arranging, Hal Leonard, 2012 Huron, David, Voice Leading: The Science Behind a Musical Art, MIT Press, 2016 McKay, George Frederick, Creative Orchestration, GFM Publishing, 2004 Piston W, Orchestration, New York: Norton, 1988 Rooksby R, Arranging Songs: How to Put the Parts Together, San Francisco: Backbeat Books, 2007

	Solomon, Samuel Z, How to Write for Percussion: A Comprehensive Guide to Percussion Composition, OUP, 2016
	Wright R, Inside the Score, New York: Kendor Music, 2007
	The tutor will recommend other learning resources pertinent to the direction of study as the need arises.

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	0%
	PRACTICAL	0%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	20
	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):	0
	Assessment - proposed number of hours for the assessments:	80
	Independent Study (Time students will be required to complete independent study). The proposed number of hours a student should complete independent study:	100

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

TM6000 THEOLOGY AND MUSIC PROJECT

1.	**Module code:**	TM6000
2.	**Title:**	Theology and Music Project
3.	**Credit points:**	30
4.	**FHEQ level:**	6
5.	**Semester:**	Semesters 1&2
6.	**Module leader:**	Rebecca Uberoi
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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.	**Learning outcomes:** **Knowledge & Skills** On successful completion of this module, the student will be able to: 1. Define, analyse, and evaluate a major issue or topic of personal interest building on previous study in theology and music in a focussed manner. (A1, A2, A3, A4, A5, B2, B3, B4, B5, B7) 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) 3. Demonstrate depth of understanding and application in a specific area relating to theology and music as appropriate. (B7, B8) 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)	
11.	**Syllabus:** 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.	**Learning and teaching strategy:** 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	

	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. 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 music. 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. 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.
13.	**Assessment scheme:**
	(a) Formative assessment scheme
	(b) Summative assessment scheme

Task:

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.

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.

Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
100%	*8-10,000 words (or equivalent, as agreed between the supervisor and the student, where the project includes a practical and/or musical element, in which case*	*1,2,3,4*	☒ *No* ☐ *Yes*	☐ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *Yes – whole module*

		there must be a minimum of 3,000 words)			This depends on the individual project, and the students will be advised on this by the supervisor.

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.

N/A – the project is marked holistically.

Seen examination	........%
Unseen examination	........%
Coursework (no examination)	100%

14.	**Timetabled examination required**	Yes ☐ No ☒
15.	**Length of exam**	
16.	**Learning materials**	Reading will be student-defined.

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	........%
	PRACTICAL	........%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (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):	
	Assessment - proposed number of hours for the assessments:	

	Independent Study (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**
600V770	BA (Hons) Theology & Music – formerly Theology, Music & Worship	Core

Level 6 Optional Modules
(for first teaching 2024-25)

TM6700 CONDUCTING AND DIRECTING B

1.	**Module code:**	TM6700
2.	**Title:**	Conducting and Directing A
3.	**Credit points:**	10
4.	**FHEQ level:**	5
5.	**Semester:**	Semesters 1&2
6.	**Module leader:**	Richard Hubbard
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	Students who have taken Conducting and Directing A will not be permitted to take Conducting and Directing B
9.	**Aims:** To develop skills in leading others in musical performance by conducting or otherwise directing an ensemble of singers and/or instrumentalists.	

10.	**Learning outcomes:**
	
	Knowledge
	On successful completion of this module, the student will be able to:
	   1. Show an understanding of a range of issues in conducting and directing. (A3)
	   2. Demonstrate a sound knowledge of repertoire, as appropriate to a given ensemble. (A3)
	
	Skills
	On successful completion of this module, the student will be able to:
	   3. Interpret and realise a score, showing an advanced awareness of stylistic and interpretive issues. (B1, B2, B4, B6, B9, B11, B12)
	   4. Demonstrate an ability to conduct using standard beat patterns. (B6, B7, B11)
	   5. Prepare and mark up a score and parts. (B1, B6, B11, B12, B13)
	   6. Confidently direct a rehearsal, either as a conductor, or from an instrument (e.g., keyboard or guitar), so as to bring about a clear improvement in sound. (B6, B7, B9, B10, B11, B12, B14)
	   7. Confidently direct a music ensemble in a short performance. (B6, B7, B9, B10, B14
	   8. Reflect upon and critique a performance they have directed. (B2, B11, B12)	

11.	**Syllabus:**
	
	Topics such as the following will be covered:
	
	   • Basic conducting techniques - beat patterns, posture
	   • Starting and stopping
	   • Starting with an anacrusis
	   • Verbal and non-verbal communication
	   • Working with an accompanist
	   • Preparing a score
	   • Choral warm-ups	

- Communicating dynamics
- Use of facial expression
- Working with instruments as a conductor
- Working with a small group of instrumentalists and vocalists by leading from an instrument
- Tempo changes
- Rubato
- Obtaining good vocal tone
- Vowels, consonants and diphthongs
- Layout of singers and instrumentalists
- Rehearsal planning

12.	**Learning and teaching strategy:** Class workshops/masterclasses in which conducting and directing techniques will be explained and demonstrated, with each student given an opportunity to develop these skills by conducting and directing others in a range of exercises and prepared pieces. Students will put the techniques learnt into practice, each directing and preparing a music ensemble for a final performance.
13.	**Assessment scheme:**
	(a) Formative assessment scheme Students will receive feedback from their tutor during the workshops and masterclasses.

(b) Summative assessment scheme

Task:
Observation of a rehearsal: The tutor will observe each student directing a rehearsal with their ensemble.

Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
30%	20 minutes	1,2,3,4,5,6	☒ No ☐ Yes	☒ No ☐ Yes – individual student ☐ Yes – group approval ☐ Yes – whole module

Task:
Each student will direct their ensemble in a short performance.

Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
60%	One performance piece, not exceeding 6 minutes.	1,2,3,4,7	☒ No ☐ Yes	☒ No ☐ Yes – individual student ☐ Yes – group approval ☐ Yes – whole module

Task:

A 500-word critical reflection on the final performance.

Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
10%	500 words	1,2,3,8	☒ No ☐ Yes	☐ No ☐ Yes – individual student ☐ Yes – group approval ☐ 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.

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.

Therefore, please delete the statement which **does not** apply to this module:

1. 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).

2. ~~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.~~

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.	**Timetabled examination required**	Yes ☐ No ☒
15.	**Length of exam**	6 minutes per student
16.	**Learning materials**	
	• Essential	Durrant, Colin, Choral Conducting: Philosophy and Practice, Routledge, 2017 Labuta, Joseph A; Matthews, Wendy K., Basic Conducting Techniques, Routledge, 2017 McElheren, B., Conducting Technique for Beginners and Professionals, Oxford: OUP, 2004.
	• Recommended	Ash E. and J.C.McKinney, The Diagnosis and Correction of Vocal Faults, Nashville: Genevox Music Gp, 1994

	Bostock, Donald, Choirmastery, Epworth, 1966
	Brewer, Mike, Kick-start your choir, Faber, 1997
	Colson, John F, Conducting and Rehearsing the Instrumental Music Ensemble: Scenarios, Priorities, Strategies, Essentials, and Repertoire, Scarecrow Press, 2012
	Davison, Archibald T, Choral Conducting, Harvard, 1940
	Eberhardt, C., A Practical Guide for Choir Rehearsals, London: Peters 1973
	San Diego, Successful Warm-Ups, Neil A Kjos Music Co, 1995
	Rudolph, Max; Stern, Menahem (Ed), The Grammar of Conducting: A Comprehensive Guide to Baton Technique and Interpretation, Cengage Learning, 1995
	Stith, Gary, Score and Rehearsal Preparation: A Realistic Approach for Instrumental Conductors, Meredith Music publications, 2011

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	40%
	EXAM	
	PRACTICAL	60%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	10
	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):	
	Assessment - proposed number of hours for the assessments:	20
	Independent Study (Time students will be required to complete independent study). The proposed number of hours a student should complete independent study:	70

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

| 600V770 | BA (Hons) Theology & Music – formerly Theology, Music & Worship | Optional |

TM6701 ENSEMBLE SKILLS B

1.	**Module code:**	TM6701
2.	**Title:**	Ensemble Skills B
3.	**Credit points:**	10
4.	**FHEQ level:**	6
5.	**Semester:**	Semesters 1&2
6.	**Module leader:**	Rebecca Uberoi
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(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.	**Aims:** 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.	

10.	**Learning outcomes:**
	
	Knowledge
	On successful completion of this module, the student will be able to:
	   1. Demonstrate a strong awareness and knowledge of ensemble performing issues. (A3)
	
	Skills
	On successful completion of this module, the student will be able to:
	   2. Perform a range of music to a high level, as part of an ensemble. (B1, B6, B10, B11, B12, B14)
	   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)
	   4. Critically reflect on a musical performance. (B2, B4, B10, B11, B12)
	   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)	

11.	**Syllabus:**
	
	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:
	   • Performing as an ensemble in a mission context.
	   • Putting together an ensemble programme suitable for public worship.
	   • Technical or music development – to improve facility in specific areas of ensemble.	

12.	**Learning and teaching strategy:**
	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.	**Assessment scheme:**
	(a) Formative assessment scheme

(b) Summative assessment scheme

Task:
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	Ethics approval required
30%	One critique session	1,2,3,5	☒ No ☐ Yes	☒ No ☐ Yes – individual student ☐ Yes – group approval ☐ Yes – whole module

Task:
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	Ethics approval required
60%	15-20 minutes	1,2,3,5	☒ No ☐ Yes	☒ No ☐ Yes – individual student ☐ Yes – group approval ☐ Yes – whole module

Task:
A critical reflection on the public ensemble performance.

Weighting	Specification e.g. word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
10%	500 words	1,4,5	☒ No ☐ Yes	☒ No ☐ Yes – individual student ☐ Yes – group approval ☐ 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.

In order to pass the module, the student will be required to achieve **a 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**, 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.	**Timetabled examination required**	Yes ☒ No ☐
15.	**Length of exam**	15-20 minutes
16.	**Learning materials**	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. Examples of possible learning materials include: Cox, Graham, Communities of Practice: Learning in Progressive Ensembles, University of Huddersfield: 2003 Rutherford, P., The Vocal Jazz Ensemble, Hal Leonard Publishing Corporation: 2007.

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	
	EXAM	
	PRACTICAL	100%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc).	5

The proposed number of scheduled teaching hours:		
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):		
Assessment - proposed number of hours for the assessments:		40
Independent Study (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.	**Module code:**	TM6702
2.	**Title:**	Ethnomusicology B
3.	**Credit points:**	10
4.	**FHEQ level:**	6
5.	**Semester:**	Semester 1
6.	**Module leader:**	Rebecca Uberoi
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	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.	**Aims:** 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.	
10.	**Learning outcomes:** **Knowledge & Skills** On successful completion of this module, the student will be able to: 1. Demonstrate an adept understanding of Christian music as it relates to its cultural contexts. (A3, A4, A5, B2, B4) 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) 3. Analyse key principles of ethnomusicology as they relate to musical worship. (A3, A5, B2, B3, B5, B7, B8) 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) 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)	
11.	**Syllabus:** Topics such as the following will be covered: • principles and practice of ethnomusicology • field techniques involved in ethnomusicology • issues arising in music and cross-cultural mission • musical contextualisation • issues related to multi-cultural worship • agency, power, and postcolonialism	

- world church repertoire
- case studies

12.	**Learning and teaching strategy:**
	Students will be engaged in a variety of teaching and learning activities including lectures, seminars, workshops, musical listening, and independent study.

13.	**Assessment scheme:**
	(a) Formative assessment scheme

(b) Summative assessment scheme

Task:
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.

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*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

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 ☐ No ☒
15.	**Length of exam**	
16.	**Learning materials**	

• Essential		Ingalls, Monique M., Reigersberg, Muriel Swijghuisen, and Sherinian, Zoe C. (eds.), Making Congregational Music Local in Christian Communities Worldwide, London: Routledge, 2018. Krabil, J., F. Fortunato, R. Harris and B Schrag, Worship and Mission for the Global Church: Ethnodoxology Handbook, Pasadena: William Carey Press, 2013. Reily, Suzel Ana and Dueck, Jonathan (eds.), The Oxford Handbook of Music and World Christianities, Oxford University Press, 2016. Rice, Timothy, Ethnomusicology: A Very Short Introduction, Oxford University Press, 2014. Titon, J.T. (ed.), Worlds of Music: An Introduction to the Music of the World's Peoples, 4th edn., New York: Schirmer, 2002.
• Recommended		Balonek, Michael T., "You Can Use That in the Church?" Musical Contextualization and the Sinhala Church, Master's Thesis, Bethel University, February 2009. Barz, G. and T. Cooley, Shadows in the Field, Oxford: OUP, 1997. Black, Kathy, Culturally-Conscious Worship, St Louis, Missouri: Chalice Press, 2000. Bohlman, Philip V., World Music: A Very Short Introduction, Oxford University Press, 2002. Corbitt, J.N., The Sound of the Harvest: Music's mission in Church & Culture, Grand Rapids: Baker Books, 1998. DeNora, Tia, Music in Everyday Life, Cambridge University Press, 2000. Fortunato, F., Neely, P., Binneman, C., (eds), All the World is Singing: Glorifying God Through The Worship Music of the Nations, Milton Keynes: Authentic, 2006. Hawn, C., Gather into One: Praying and Singing Globally, Grand Rapids: Eerdmans, 2003. Hawn, C., One Bread, One Body, Bethesda: Alban Institute, 2003. King, Roberta, Music in the Life of the African Church, Baylor University Press, 2008. Marti, Gerardo, Worship Across the Racial Divide: Religious Music and the Multiracial Congregation, Oxford University Press, 2012. Merriam, A., The Anthropology of Music, Chicago: North Western Univ., 1971. Nettl, B., The Study of Ethnomusicology: Thirty-Three Discussions, University of Illinois Press, 2015. Nettl, Bruno and Bohlman, Philip V. (eds.), Comparative Musicology and Anthropology of Music: Essays on the

	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.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	
	PRACTICAL	
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	20
	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):	
	Assessment - proposed number of hours for the assessments:	20
	Independent Study (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

CM6703 SONGWRITING B

1.	**Module code:**	CM6703
2.	**Title:**	Songwriting A
3.	**Credit points:**	10
4.	**FHEQ level:**	5
5.	**Semester:**	Intensive
6.	**Module leader:**	Geraldine Luce
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(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.	**Aims:** 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. For students on the Theology and Worship Studies programme, their learning in this module will be applied to a worship context.	

10.	**Learning outcomes:**
	
	Knowledge
	On successful completion of this module, the student will be able to:
	    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)
	
	Skills
	On successful completion of this module, the student will be able to:
	    2. Communicate their song as a score (for example a lead sheet, chord chart or piano score). (B6, B7, B11, B12, B13)
	    3. Critique songs constructively and show how their song has developed through critique. (B1, B2, B4, B5, B7, B8, B9, B10, B11)
	    4. Compose their own songs, incorporating key features of contemporary songs, with skill and understanding. (B6, B7, B9, B11)
	    5. Show good understanding, critical awareness, and practical skills in live and sequenced recording of songs. (B6, B7, B11, B12, B13, B14)
	    6. Submit a song for publication and public performance in their chosen context. (B6, B11, B12, B13)	

11.	**Syllabus:**
	
	Areas such as the following will be covered:
	    • Lyric writing
	    • Melody writing and harmonic vocabulary	

	• Lyric, melodic and harmonic prosody • Analysis of good practice in repertoire • Developing good practice in scores and lead sheet presentation • Working with development through critique • Masterclass with practitioners • Recording a demo • Sequencing as part of the composition process • Journal reflection • Public performance of at least one song from portfolio
12.	**Learning and teaching strategy:** 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.	**Assessment scheme:**
	(a) Formative assessment scheme
	(b) Summative assessment scheme

Task:
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	Ethics approval required
25%	*1 song, lasting approximately 4-6 minutes*	*1,4,5,6*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *Yes – whole module*

Task:
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	Ethics approval required
50%	*2 songs*	*1,4,5*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *Yes – whole module*

Task:
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*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *Yes – whole module*

Task:

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	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

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.

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	25%
Unseen examination	........%
Coursework (no examination)	75%

14.	**Timetabled examination required**	Yes ☒ No ☐
15.	**Length of exam**	4-6 minutes per student
16.	**Learning materials**	
	● Essential	Baloche, 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)

		Webb, J., Tunesmith: Inside the Art of Songwriting, London: Hyperion, 1999.
	• Recommended	Baker, D., Arranging and Composing, Van Nuys, CA: Alfred Publishing Co, 1985.
		Brian Wren, Praying Twice: The Music and Words of Congregational Song, (Westminster John Knox Press 2000)
		Cacavas, J., The Art of Writing Music, Van Nuys, CA: Alfred Publishing Co, 1993.
		Citron, S., Songwriting, London: Hodder and Stoughton, 1989.
		Darlington, S. (ed.), Composing Music for Worship, Norwich: Canterbury Press, 2003.
		Davis, S., and Leonard, Hal, Successful Lyric Writing: A Step by Step Course and Workbook, Milwaukee:1994.
		Grove, D., Modern Harmonic Relationships Part 1, Van Nuys, CA: Alfred Publishing Co, 1985.
		Huber, D., Writing Music for Hit Songs, NY: Prentice Hall, 1996.
		Lloyd, T., Music in Sequence, London: Musonix, 1991.
		Page, N., And Now Let's Move into a Time of Nonsense: Why Worship Song are Failing the Church, Carlisle: Authentic Media, 2004.

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	75%
	EXAM	
	PRACTICAL	25%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	22
	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):	
	Assessment - proposed number of hours for the assessments:	40

Independent Study (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.	**Module code:**	WS6704
2.	**Title:**	Youth and Worship B
3.	**Credit points:**	10
4.	**FHEQ level:**	6
5.	**Semester:**	Intensive
6.	**Module leader:**	Rebecca Uberoi
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(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.	**Aims:** This module will help students to: • recognise the cultural context for Western European contemporary youth worship. • engage with theological and pastoral issues surrounding young people and worship. • critically evaluate worship resources and events aimed at teenagers. • plan and deliver effective and creative worship services for young people. • understand the issues related to the integration of young people within 'adult' church worship.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. Critically engage with the cultural context of contemporary youth worship. (A4) 2. Demonstrate a highly developed understanding of youth spirituality and stages of faith. (A2) **Skills** On successful completion of this module, the student will be able to: 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) 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)	
11.	**Syllabus:** Topics such as the following will be covered: • Cultural and historical backgrounds to youth and worship • Youth spirituality and stages of faith • Creative, participative worship • Contemplative youth ministry • Case studies of prominent youth movements • Music and youth worship	

	• Youth in 'adult' church.	
12.	**Learning and teaching strategy:** 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.	**Assessment scheme:**	
	(a) Formative assessment scheme	
	(b) Summative assessment scheme	

<table>
<tr><td colspan="5">Task:
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.</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>3,000 words</td><td>1,2,3,4</td><td>☐ No
☒ Yes</td><td>☒ No
☐ Yes – individual student
☐ Yes – group approval
☐ Yes – whole module</td></tr>
</table>

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.

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 ☐ No ☒
15.	**Length of exam**	
16.	**Learning materials**	

	• Essential	Collins-Mayo, Sylvia, Bob Mayo, Sally Nash with Christopher Cocksworth, The Faith of Generation Y, London, Church House Publishing 2010
		Bridger, Francis, Children Finding Faith: Exploring a Child's Response to God, Bletchley, Scripture Union, 2000
	• Recommended	
		Baker, Jenny, Heart Soul Mind Strength: 50 Creative Worship Ideas for Youth Groups, Lion Hudson Plc 2008
		Baker, Jonny and Doug Gay, Alternative Worship, London, SPCK 2003
		Collins-Mayo, Sylvia, Pink Dandelion (Eds) Religion and Youth, Farnham: Ashgate, 2010
		Creasy Dean, Kenda, Almost Christian, New York, Oxford University Press 2010
		Flannagan, Andy, Distinctive Worship: How a new generation connects with God, Spring Harvest 2005
		Gardner, J., Mend the Gap, Leicester: IVP 2008
		Hillborn, David and Matt Bird, God and the Generations, Carlisle, Paternoster, 2002
		Kimball, Dan and Lewin, Lilly Sacred Space: A Hands on Guide to Creating Multi-sensory worship Experiences for Youth Ministry Zondervan 2005
		Kimball, Dan Emerging Worship: Creating worship gatherings for a new generation, Zondervan 2004
		Pilavachi, Mike and Craig Borlaise, For the Audience of One: The Soul Survivor Guide to Worship, Hodder and Stoughton, 1999
		Pimlott, J & Niall Pimlott, Youth Work After Christendom, Milton Keynes, Paternoster, 2008
		Pierson, Mark, The Art of Curating Worship, Minneapolis, Sparkhouse, 2010
		Savage, Sara, Sylvia Collins-Mayo, Bob Mayo with Graham Cray, Making Sense of Generation Y, London, Church House Publishing, 2006

	Sweet, Leonard, Post-modern Pilgrims: First Century Passion for the 21st Century World, B&H 2000
	Ward, Pete, Worship and Youth Culture: A Guide to Making Services Radical and Relevant, Marshall Pickering 1993
	Ward, Pete, Growing Up Evangelical, London, SPCK, 1996
	John H Westerhoff III, Will Our Children Find Faith, New York, Moorehouse Publishing, 2012
	Yaconelli, Mark, Contemplative Youth Ministry, London, SPCK, 2006
	Yaconelli, Mark, Growing Souls: Experiments in Contemplative Youth Ministry, London, SPCK, 2007

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	……..%
	PRACTICAL	……..%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	20
	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):	
	Assessment - proposed number of hours for the assessments:	20
	Independent Study (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

WS6705 MMULTIMEDIA AND MULTISENSORY WORSHIP B

1.	**Module code:**	WS6705
2.	**Title:**	Multimedia and Multisensory Worship B
3.	**Credit points:**	10
4.	**FHEQ level:**	6
5.	**Semester:**	Intensive
6.	**Module leader:**	Rebecca Uberoi
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(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.	**Aims:** This module aims to: - equip students with skills and understanding in creating, planning and leading multimedia and multisensory resources for Christian worship. - explore the variety of learning styles, spiritual temperaments and devotional traditions which can be engaged within gathered worship. - enable students to reflect theologically and critically on the use of technology and creativity within Christian worship services.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. Demonstrate a critical understanding of how visuals, words, actions, and sounds can be combined to create worship resources and experiences. (A4) 2. Demonstrate theological integrity in the process of critiquing and creating multi-media pieces for worship. (A1, A2) **Skills** On successful completion of this module, the student will be able to: 3. 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) 4. 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) 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. (B11, B13, B9, B14)	
11.	**Syllabus:**	

	Areas such as the following will be covered: - Biblical, theological, and historical perspective on technology, the senses, and visual arts - Using technology to produce multimedia worship resources - Examples of multisensory worship from different traditions - Fundamental principles and skills for creating multisensory content - Recent developments in creative technology and their impact on spirituality - Using and introducing varied media within in a service
12.	**Learning and teaching strategy:** 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.
13.	**Assessment scheme:**
	(a) Formative assessment scheme
	(b) Summative assessment scheme

Task:
Each student to produce an original multi-media and/or multi-sensory presentation of 5-8 minutes for use in an act of worship.

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	☒ No ☐ Yes	☒ No ☐ Yes – individual student ☐ Yes – group approval ☐ Yes – whole module

Task:
A 1500-word theological reflection on the piece they have created.

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	☒ No ☐ Yes	☒ No ☐ Yes – individual student ☐ Yes – group approval ☐ 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. In order to pass the module, the student will be required to achieve **a mark of 40+ in the practical assessment task and an aggregate mark of 40+ across both assessment tasks**, 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	........%
	Unseen examination	........%
	Coursework (no examination)	100%
14.	**Timetabled examination required**	Yes ☐ No ☒
15.	**Length of exam**	........hours
16.	**Learning materials**	
	• Essential	'Church After Google', Princeton Theological Review, Vol XVII, No 2, 2010 Berger, Theresa, @Worship, Liturgical Practices in Digital Worlds, Abingdon, Routledge, 2018 Campbell, Heidi A (ed), Religion in Quarantine: The Future of Religion in a Post-Pandemic World, Digital Religion Publications ebook, 2020 Campbell, Heidi A (ed), The Distanced Church: Reflections on Doing Church Online, Digital Religion Publications ebook, 2020 Hipps, Shane, The Hidden Power of Electronic Culture, Grand Rapids, Zondervan 2006 Kim, Jay Y, Analog Church, Downers Grove IVP, 2020 LeFever, Marlene, Learning Styles, Eastbourne, Kingsway, 1998. White, Susan J, Christian Worship and Technological Change, Abingdon Press 1995 Woods, Robert; Schultze, Quentin J. Understanding Evangelical Media: The Changing Face of Christian Communication, Downers Grove, IVP, 2009
	• Recommended	Baker, Jonny and Gay, Doug, Alternative Worship, London, SPCK 2003 Dyrness, Wililam A, Visual Faith: Art, theology and worship in dialogue Baker Academic 2001 Hartman, Bob, Telling the Bible, Monarch Books, 2006 Hipps, Shane, Flickering Pixels, Grand Rapids, Zondervan, 2009 Kimball, Dan and Lewin, Lilly Sacred Space, Grand Rapids, Zondervan 2005

Kimball, Dan, Emerging Worship, Grand Rapids, Zondervan 2004

Kress, Gunther, Reading Images: The Grammar of Visual Design, Routledge 2006

Lacey, Rob, Are we getting through? A resource book for creative communication Silver Fish, 1999

Pierson, Mark, The Art of Curating Worship, Minneapolis, Sparkhouse 2010

Sample, Tex The Spectacle of Worship in a Wired World, Abingdon Press 1998

Schultze, J, High-tech Worship?: Using Presentational Technologies Wisely, Quentin Baker

Publishing Group 2004

Shepherd, Jackie, Beyond the OHP : Using technology in worship, Paternoster 2002

Sweet, Leonard, Postmodern Pilgrims: First Century Passion for the 21st Century World, (Nashville, B&H 2000)

Thomas, Gary, Sacred Pathways, Grand Rapids, Zondervan, 2010

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	……..%
	PRACTICAL	……..%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	20
	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):	
	Assessment - proposed number of hours for the assessments:	20
	Independent Study (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.	**Module code:**	WS6503
2.	**Title:**	Applied Worship Leadership
3.	**Credit points:**	20
4.	**FHEQ level:**	6
5.	**Semester:**	Semester 1
6.	**Module leader:**	Rebecca Uberoi
7.	**Accredited by:**	Middlesex University
8.	**Module restrictions:**	
	(a) Pre-requisite	
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. Demonstrate critical awareness of theological, liturgical, and pastoral issues in planning and leading worship. (A2) 2. Demonstrate a thorough grasp of the role of the wider arts and issues related to their use within Christian worship. (A4) **Skills** On successful completion of this module, the student will be able to: 3. Critically reflect on the use of language in liturgy and music texts from a theological perspective. (B1, B2, B3, B5) 4. Plan and deliver worship in teams. (B7, B8, B9, B10, B11, B12, B13, B14) 5. Create engaging worship services. (B3, B6, B7, B9) 6. Critically reflect on their planning and delivery of a worship service. (B2, B4, B5, B10, B12) 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)	
11.	**Syllabus:** This will include areas such as: • Planning worship in teams • Creating engaging worship services • Creativity and the wider arts in corporate worship • Dimensions of language in worship • Selecting, adapting, and writing liturgical texts • Critical reflection on worship planning and delivery	

- Issues of 'personality' and performance in worship
- Worship leader identity
- Theological critique of worship songs
- The church year
- Theology of Advent
- The shape of worship
- Worship leading in diverse contexts.

12.	**Learning and teaching strategy:**
	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.	**Assessment scheme:**
	(a) Formative assessment scheme

(b) Summative assessment scheme

> **Task:**
> 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	Ethics approval required
This is a pass/fail element and does not contribute to the final grade.	*3 services*	*1,3,4,5,7*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *Yes – whole module*

> **Task:**
> 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	Ethics approval required
100%	*3000 words*	*1,2,3,6,7*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

In order to pass the module, the student will be required to achieve **a pass in the Chapel leading task and a mark of 40+ in the essay**, 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	........%
Unseen examination	........%
Coursework (no examination)	100%

14.	**Timetabled examination required**	Yes ☐ No ☒
15.	**Length of exam**	........hours
16.	**Learning materials**	
	• Essential	Cherry, C. The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services, Grand Rapids, Michigan: Baker Academic, 2010. Malefyt, N. and Vanderwell, H., Designing Worship Together: Models and Strategies for Worship Planning, Herndon, Virginia: The Alban Institute, 2005. Ross, M., Evangelical Versus Liturgical? Defying a Dichotomy. Grand Rapids: Eerdmans, 2014. Rienstra D. & R. Rienstra, Worship Words: Discipling Language for Faithful Ministry, Grand Rapids: Baker, 2009 Taylor, W.D., Glimpses of the New Creation: Worship and the Formative Power of the Arts, Grand Rapids, Michigan: William B. Eeardmans Publishing Company, 2019. Webber, R., Planning Blended Worship, Nashville: Abingdon, 1998.
	• Recommended	Black, K., Culturally-Conscious Worship, St Louis, Missouri: Chalice Press, 2000. Byars, R. P., What Language Shall I Borrow? The Bible and Christian Worship, Grand Rapids: Eerdmans, 2008. Cherry, C., The Music Architect: Blueprints for Engaging Worshippers in Song, Grand Rapids: Baker, 2016. Duck, R.C., Finding Words for Worship: A Guide for Leaders, Louisville, Kentucky: Westminster John Knox Press, 1995. Earey, M., How to Use Words Well: Key Skills for Worship

Leaders, Cambridge: Grove Books Limited, 2017.

Hawn, C.M., 'Streams of Song: An Overview of Congregational Song in the Twenty-First Century', The Hymn, vol.61, no.1, pp.16-26, 2010.

Hughes, O., Leading in Prayer: A Workbook for Worship, Grand Rapids: Eerdmans, 1996.

Mark, A.M., Words for Worship, Scottdale, Pennsylvania: Herald Press, 1996.

McElroy, J.S., Creative Church Handbook: Releasing the Power of the Arts in Your Congregation, IVP, 2015.

Mitman, R., Worship in the Shape of Scripture (Revised Edition), Cleveland: The Pilgrim Press, 2009.

Page, Nick, And Now Let's Move into a Time of Nonsense: Why worship songs are failing the Church, Milton Keys: Authentic, 2004.

Ruth, L., 'Similarities and Differences between Historic Evangelical Hymns and Contemporary Worship Songs, Artistic Theologian 3 (2015).

Saliers, D.E., Music and Theology, Nashville: Abingdon Press, 2007.

Van Opstal, S.M., The Next Worship: Glorifying God in a Diverse World, Downers Grove, Illinois: IVP Books, 2016.

Wainwright, G., Doxology: The Praise of God in Worship, Doctrine and Life, New York: Oxford University Press, 1984.

Witvliet, J.D., Worship Seeking Understanding: Windows into Christian Practice, Grand Rapids, Michigan: Baker Academic, 2003.

Wren, B., Praying Twice: The Music and Words of Congregational Song, Louisville: Westminster John Knox Press, 2000.

Various, Prayer books, worship resources and liturgies.

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types #:	
	COURSEWORK	100%
	EXAM	……..%
	PRACTICAL	……..%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g. Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	20
	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):	30
Assessment - proposed number of hours for the assessments:	20
Independent Study (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.	**Module code:**	TH6001
2.	**Title:**	Key New Testament Texts
3.	**Credit points:**	10
4.	**FHEQ level:**	6
5.	**Semester:**	*Onsite:* Semester 1 *Distance:* Semester 1
6.	**Module leader:**	Conrad Gempf
7.	**Accredited by:**	MDX
8.	**Module restrictions:**	
	(a) Pre-requisite	Level 4 and 5 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 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) 2. articulate the theology of the selected text in critical dialogue with contemporary scholarship (A1, A2) 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) 4. critically understand the contribution of the theology of the selected text to the articulation of evangelical Christian theology (A1, A2) **Skills** On successful completion of this module, the student will be able to: 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) 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) 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)	

	8.	
11.	**Syllabus:** 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.	
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:				
Weighting	Specification e.g., word count / duration / no. of pages	LO mapped to	Anonymously marked	Ethics approval required
100%	*Essay (3000 words)*	*All LOs*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.	
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%

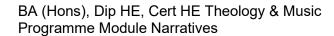| 14.	**Timetabled examination required**	Yes ☐ No ☒
15.	**Length of exam**	
16.	**Learning materials** *Essential* Dennis, J., 'The Letter and the Spirit in 2 Corinthians 3:6 and Romans 2:29: A Test-Case in Pauline Theologizing,' in Bieringer, R., Reimund, B. et.al. (eds.), *Theologizing in the Corinthian Conflict: Studies in the Exegesis and Theology of 2* Corinthians (Leuven: Peeters, 2013), pp.109-129 Dunn, J.D.G., *Romans 1-8* (Dallas, TX: Word Books, 1988) Dunn, J.D.G., *Romans 9-16* (Dallas, TX: Word Books, 1988) Jewett, R., *Romans* (Minneapolis, MN: Fortress, 2007) Moo, D., *Epistle to the Romans* (Grand Rapids, MI: Eerdmans, 1996) McGinn, S.E., *Celebrating Romans: Template for Pauline Theology* (Grand Rapids, MI: Eerdmans, 2004) Schreiner, T.R., *Romans* (Grand Rapids, MI: Baker, 1998) *Recommended* Das, A.A., 'Paul and Works of Obedience in Second Temple Judaism: Romans 4:4-5 as a "New Perspective" Case Study,' *Catholic Biblical Quarterly*, 71.4 (2009), pp.795-812 Donfried, K.P. (ed.), *The Romans Debate* (Peabody, MA: Hendrickson 1991) Dunn, J.D.G., *The Theology of Paul the Apostle* (Edinburgh: T. & T. Clark, 1998) Fitzmyer, J., *Romans (Anchor Bible)* (New York: Doubleday, 1993). Gathercole, S., *Where is Boasting? Early Jewish Soteriology and Paul's Response in Romans 1-5* (Grand Rapids, MI: Eerdmans, 2002) Gathercole, S., 'A Law unto Themselves: The Gentiles in Romans 2.14-15 Revisited,' *Journal for the Study of the New Testament*, 24.3 (2002), pp.27-49 Kim, S., *Paul and the New Perspective: Second Thoughts on The Origin of Paul's Gospel* (Tübingen: Mohr Siebeck, 2002) Rosner, B., 'Paul and the Law: What he Does not Say,' *Journal for the Study of the New Testament*, 32.4 (2010), 405-419. Stanley, A. (ed.), *Four Views on the Role of Works at the Final Judgment* (Grand Rapids, MI: Zondervan, 2013) Stuhlmacher, P., *Paul's Letter to the Romans: A Commentary* (Louisville, KT: John Knox, 1994). Wright, N.T., *The Letter to the Romans (The New Interpreter's Bible, Vol. 10)* (Nashville, TN: Abingdon, 2002) *The Paul Page, an expanding website dedicated to exploring recent trends in Pauline studies*, http://www.thepaulpage.com/

Information in items 17 and 18 are collected for LST purposes (as well as for Middlesex University information):		
17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types:	
	COURSEWORK	100%
	EXAM	……..%
	PRACTICAL	……..%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	*Onsite:* 22 *Distance:* N/A
	Assessment Proposed number of hours for the assessments.	*Onsite:* 20 *Distance:* 20
	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):	
	Independent Study (Time students will be required to complete independent study). The proposed number of hours a student should complete independent study:	*Onsite:* 58 *Distance:* 80

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.	**Module code:**	TH6109
2.	**Title:**	Pastoral Leadership in the Contemporary Church
3.	**Credit points:**	20
4.	**FHEQ level:**	6
5.	**Semester:**	*Onsite:* Semesters 1 & 2 *Distance:* Semester TBC
6.	**Module leader:**	Chloe Lynch
7.	**Accredited by:**	MDX
8.	**Module restrictions:**	
	(a) Pre-requisite	Level 4 and 5 completed
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. synthetically describe and critically evaluate the nature of pastoral leadership within the contemporary church (A2) 2. identify and critically analyse biblical foundations and theological dimensions of Christian ministry and its relationship to contemporary church leadership (A1, A2) 3. demonstrate critical awareness of contextual applications of contemporary pastoral leadership (A2) **Skills** On successful completion of this module, the student will be able to: 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) 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) 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)	
11.	**Syllabus:**	

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.	**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.
	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.
	2. Summative assessment scheme

Task: Essay 1

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.

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*	☐ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *Yes – whole module*

Task: Essay 2

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.

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*	☐ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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.

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.

Therefore, please delete the statement which **does not** apply to this module:

1. ~~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).~~

2. 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.

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 ☐ No ☐
15.	**Length of exam**	
16.	**Learning materials**	

Essential

Banks, R., Ledbetter, B. and Greenhalgh, D.C., *Reviewing Leadership: A Christian Evaluation of Current Approaches*, rev. ed. (Grand Rapids, MI: Baker Academic, 2016).
Padfield, J., *Hopeful Influence: A Theology of Christian Leadership* (London: SCM, 2019).
Parkinson, I., *Understanding Christian Leadership* (London: SCM, 2020).

Recommended

Clarke, A.D., *Called to Serve: A Pauline Theology of Leadership* (London: Continuum, 2008).

Haley Barton, R., *Strengthening the Soul of Your Leadership: Seeking God in the Crucible of Ministry* (Downers Grove, IL: IVP, 2008).

June, L.N. and Mathis, C.C. (eds.), *African American Church Leadership: Principles for Effective Ministry and Community Leadership* (Grand Rapids: Kregel, 2013).

Kearsley, R., *Church, Community and Power* (Abingdon: Routledge, 2016). Lingenfelter, S.G., *Leadership in the Way of the Cross: Forging Ministry from the Crucible of Crisis* (Eugene, OR: Wipf & Stock, 2018). Lynch, C., *Ecclesial Leadership as Friendship* (Abingon: Routledge, 2019).

Northouse, P.G., *Leadership: Theory and Practice* (Thousand Oaks, CA: Sage, 2018) .

Roxburgh, A.J. and Romanuk, F., *The Missional Leader: Equipping Your Church to Reach a Changing World* (Minneapolis, MN: Fortress, 2020).

Yung, H., *Leadership or Servanthood? Walking in the Steps of Jesus* (Carlisle: Langham, 2021).

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types:	
	COURSEWORK	100%
	EXAM	……..%
	PRACTICAL	……..%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	*Onsite:* 48 *Distance:* N/A
	Assessment Proposed number of hours for the assessments.	*Onsite:* 40 *Distance:* 40
	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):	
	Independent Study (Time students will be required to complete independent study). The proposed number of hours a student should complete independent study:	*Onsite:* 112 *Distance:* 160

19.	**Module run (NB These should be set up four years in advance):**							
	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.	Timetabling information:	
	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

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

Validated collaborative partner (if applicable):
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.	**Module code:**	TH6112
2.	**Title:**	Purity and Holiness: Ritual in the Old Testament
3.	**Credit points:**	20
4.	**FHEQ level:**	6
5.	**Semester:**	*Onsite:* Semesters 1&2 *Distance:* Semester TBC
6.	**Module leader:**	Ekaterina Kozlova
7.	**Accredited by:**	MDX
8.	**Module restrictions:**	
	(a) Pre-requisite	None
	(b) Programme restrictions	
	(c) Level restrictions	
	(d) Other restrictions or requirements	
9.	**Aims:** 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.	
10.	**Learning outcomes:** **Knowledge** On successful completion of this module, the student will be able to: 1. Demonstrate in-depth knowledge and understanding of key Old Testament texts related to ritual (A1, A2). 2. Understand and critically engage with the range of functions that rituals fulfil in the Old Testament (A1, A2). 3. Critically understand the circumstances in which ritual was dangerous and illicit (A1, A2). **Skills** On successful completion of this module, the student will be able to: 4. Critically assess a variety of ancient and modern approaches to Biblical texts related to ritual (B1, B2, B5). 5. Use Biblical texts to reflect critically, creatively, and responsibly on issues in the contemporary world (B1, B2, B5, B10).	
11.	**Syllabus:** 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	

	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*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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*	☒ *No* ☐ *Yes*	☒ *No* ☐ *Yes – individual student* ☐ *Yes – group approval* ☐ *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*	☒ *No*	☒ *No*

			☐ Yes	☐ Yes – individual student
				☐ Yes – group approval
				☐ 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.

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.

Therefore, please delete the statement which **does not** apply to this module:

1. ~~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).~~

2. 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.

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 ☐ No ☒
15.	**Length of exam**	
16.	**Learning materials**	

Essential

Balentine, S.E. (ed), *The Oxford Handbook of Ritual and Worship in the Hebrew Bible* (New York: Oxford University Press, 2020, ebook)
Greenberg, J., *A New Look at Atonement in Leviticus: The Meaning and Purpose of Kipper* (University Park: Eisenbrauns, 2019)
Klingbeil, G.A., *Bridging the Gap. Ritual and Ritual Texts in the Bible* (University Park; Eisenbrauns, 2007)
Rooke, D.W., *Zadok's Heirs: The Role and Development of the High Priesthood in Ancient Israel* (Oxford: OUP, 2000)

Recommended

Anderson, G., *Sacrifices and Offerings in Ancient Israel (*Atlanta: Scholars Press, 1987)
Bell, C., *Ritual Theory, Ritual Practice (*New York: OUP, 1992)

Eberhart, C. (ed.), *Ritual and Metaphor: Sacrifice in the Bible* (Atlanta: SBL, 2011)

Edersheim, A., *The Temple: Its Ministry and Services* (Peabody: Hendricksons, 1994)

Gane, R., *Cult and Character: Purification Offerings, Day of Atonement and Theodicy* (Winona Lake: Eisenbrauns, 2005)

Gorman, F., *The Ideology of Ritual: Space, Time and Status in the Priestly Theology* (Sheffield: JSOT Press, 1990)

Klawans, J., *Purity, Sacrifice, and the Temple: Symbolism and Supercessionism in the Study of Ancient Judaism* (New York: OUP, 2006)

Menahem, H., *Temples and Temple-Service in Ancient Israel: An Inquiry into Biblical Cult Phenomena and the Historical Setting of the Priestly School* (Winona Lake: Eisenbrauns, 1985)

Philip, T., *Menstruation and Childbirth in the Bible: Fertility and Impurity* (New York: Peter Lang, 2006)

Ruane, N. J., *Sacrifice and Gender in Biblical Law* (Cambridge: CUP, 2013)

Watts, J., *Ritual and Rhetoric in Leviticus: From Sacrifice to Scripture* (Cambridge: CUP, 2007)

Welton, R., *He is a Glutton and a Drunkard. Deviant Consumption in the Hebrew Bible* (Leiden: Brill, 2020)

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

17.	**UNISTATS - assessment**	
	Please indicate summary of the following assessment types:	
	COURSEWORK	100%
	EXAM	……..%
	PRACTICAL	……..%
18.	**UNISTATS – learning and teaching**	
	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 **Teaching** (e.g., Lecture, Tutorial, Seminar, Practical class, Workshop etc). The proposed number of scheduled teaching hours:	*Onsite:* 48 *Distance:* N/A
	Assessment Proposed number of hours for the assessments.	*Onsite:* 40 *Distance:* 40
	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):	
	Independent Study (Time students will be required to complete independent study). The proposed number of hours a student should complete independent study:	*Onsite:* 112 *Distance:* 160

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