



MAIN GOAL

To develop and implement a training model that is theologically founded on the Bible and presented in a holistic, integrated, contextual and practical way.

VISION

The Academi strives to present theologically founded (Bible-based) learning experiences through a holistic process that integrates and contextualises all the spiritual, rational and practical elements that will enable students to live with purpose.

TRAINING OUTCOMES

- Mosaïek Academi has implemented a holistic approach to training. This means that your theological studies will not only be a cognitive exercise but will also be integrated with spiritual, practical and physical components. It will be a whole-person learning experience.
- **Integration.** The different elements of the training will not take place in isolation. Instead, all facets will be connected in an interdisciplinary way to better understand the bigger picture.
- **Context analysis.** This means that your context is applied to learning methodologies. The training is built on a strong theological foundation that underpins all practical skills development. The objective is not only to gain knowledge but also to equip students with skills that will enable them to apply the Bible and theological knowledge to contemporary situations.
- **Training is practice-driven.** Thus, students are given practical skills that will help them to function more effectively in their particular area of ministry. Distance learning is integrated with regular face-to-face interactive opportunities between students and lecturers that promote exposure to practical theology.
- Mosaïek Academi is **missionally focused**, and therefore each subject area stands in the service of the musicological command to the Church.
- Mosaïek Academi also guides students through a process of **discovering their gifts and ministries**, employing a number of measurement tools to assist students further to reach their full potential in ministry.
- **Technological resources** are utilised to enhance the overall training experience.
- Mosaïek Academi is **ecumenical** in its approach, and therefore students from any church background are welcome to register.

MUSIC AND SPIRITUALITY - JOHAN HEYSTEK

A study of Music and Spirituality is of paramount importance as it helps the individual understand, appreciate the value and role of music within, but not limited to, a community of faith. Participants will be able to understand and appreciate the role of music in their own spirituality and that of others. Participants will be able to facilitate people involved in music in faith communities with the relevant knowledge and theory to implement and evaluate music within a faith community and the relation and interaction of music and spirituality. Participants will be able to apply this knowledge within their respective contexts.

On completion of this module, you should be able to:

- 1) Understand the science of music.
- 2) Understand the interaction and relation of music and emotion.
- 3) Know and apply the “journey line”
- 4) Understand the role of emotions within the “journey line”
- 5) Understand and apply the implications for a congregational setting.

The course consists of the following:

Contents and instruction	Outcomes	Learning Material	Study Material
Section 1 - Introduction to Music			
1. A definition Various definitions are unpacked and discussed	– The student will have a better understanding of his own and others perception of what music is or not	– Various Dictionaries – Internet Web based articles – Various CD's and DVD's	Musical Cognition. A Science of Listening. Transaction Publishers: new Brunswick (U.S.A) and London (U.K.)
2. An Approach Various approaches are unpacked and discussed - Personal - The 'Church' - The Music Industry - Various Cultures - The Bible	– The student will have developed openness to others, people's personal understanding and approaches to music.	– The Bible	

Contents and instruction	Outcomes	Learning Material	Study Material
<p>3. The Basic Structure of Music and the way people respond to it. Music presented in its basic structure is untapped.</p> <ul style="list-style-type: none"> - Melody - Harmony - Rhythm 	<p>– The student will have a basic theoretical knowledge of Music and its Structure.</p>		
<p>4. Melody, harmony and rhythm and the listener</p> <ul style="list-style-type: none"> - How do listeners initially respond to Melody, Harmony and Rhythm. - Research done on the above will be discussed. 	<p>– The student will have an understanding of how certain approaches in music melody, harmony and rhythm are responded to.</p>		
Section 2 Music and Emotion			
<p>1. Emotion in Music The way music describes, entices and help people to express emotion is discussed.</p> <ul style="list-style-type: none"> - Personal - In The 'Church' - In The Music Industry - In Various Cultures - In The Bible 	<p>– The student will have a basic knowledge and understanding in the various emotions people experience.</p>	<ul style="list-style-type: none"> – Internet Web based articles – Various CD's and DVD's – You tube clips on research done in this field – The Bible 	<ul style="list-style-type: none"> – Stress and emotion. A new synthesis. Free Association Books: London. – Aesthetic Trinity Theory and the Sublime – On Stories. Thinking in Action. Routledge: London and New York.
<p>2. Emotions by Lazarus The 15 emotions researched by Lazarus are unpacked. A 16th emotion (Aesthetic awe) is added for the purpose of this specific study.</p>	<p>– The student will have a basic knowledge on various emotions people experience when listening to music.</p>		<ul style="list-style-type: none"> – Identifying Selfhood. Imagination, Narrative and Hermeneutics in the Thought of Paul Ricoeur

Contents and instruction	Outcomes	Learning Material	Study Material
<p>3. Emotion and the narratives of people's lives</p> <p>When people connect with their emotions, they connect with the story of their lives.</p>	<p>– The student will learn to understand how various emotions are experienced in music and can help people to connect with the narratives of their lives.</p>		
<p>4. The role the Church plays in people and the story of their lives (Spirituality)</p>	<p>– The student will learn how Melody, Harmony and Rhythm can be facilitators in enriching, describing and expressing emotions.</p>		
<p>Section 3 Music and the Story / Narratives of people's lives</p>			
<p>1. The Content line in a song</p> <p>The Lyrics of a song is discussed and unpacked.</p>	<p>– The student will have the knowledge how to unpack the story of a song.</p>	<ul style="list-style-type: none"> - Internet Web based articles - Various CD's and DVD's - Focusing on the content as well as the melody, harmony and rhythm of various songs. - The Bible. 	<ul style="list-style-type: none"> - Experiential Worship: Encountering God with heart, soul, mind and strength.
<p>2. The Emotional line in a song</p> <p>The various Emotions in a song is unpacked and discussed.</p>	<p>– The Student will know how to identify the emotion in the storyline of a Song.</p>		

Contents and instruction	Outcomes	Learning Material	Study Material
<p>3. The Music line in a song</p> <p>The way Music is used to describe, entice and give way to expression is unpacked and discussed.</p>	<p>– The student will know how to approach the song musically (melody, harmony and rhythm) to assist the musician or worship leader in facilitating people to connect with the story of their lives.</p>		
<p>4. Implications of the study</p> <ul style="list-style-type: none"> - The Church and people with the narratives of their lives. - The Church and Song (Content) - The Church and Music (Emotion) 			

Study Material

1. Lazarus, R.S (1999). Stress and emotion. A new synthesis. Free Association Books: London (page 193 – 255) (pdf)
2. Kearney, R. (2002). On Stories. Thinking in Action. Routledge: London and New York (Page 125 – 157) (pdf)
3. Rob Rognlien; Experiential Worship: Encountering God with heart, soul, mind and strength. NavPress: Colorado Springs (Book: Page 1 – 232) (Digital Copy: Amazon – Kindle Version)
4. Ricoeur, P. Figuring the Sacred: Naming God. (Page 217 – 235 & Page 289 – 292) (pdf)
5. Honing, H. (2009). Musical Cognition. A Science of Listening. Transaction Publishers: New Brunswick (U.S.A) and London (U.K.) (Page 123 – 133 & 136 – 137) (pdf)
6. Boey,K (2008). Gezichten van de mens bij Paul Ricoeur. Garant Uitgevers nv: Antwerp (Page 63 – 76) (pdf)
7. Venema, H.I (2000). Identifying Selfhood. Imagination, Narrative and Hermeneutics in the Thought of Paul Ricoeur. State University of New York Press: New York. (Page 91 – 121) (pdf)
8. Valdimir J. Konecni (2010). Aesthetic Trinity Theory and the Sublime. Article Published in: Philosophy Today, vol. 55, 2011. (Page 244 – 264) (pdf)
9. Mannes, E. (2011). The Power Of Music. Walker & Company. (Page 1 – 288) (Digital Copy: Amazon – Kindle Version)

Total pages: 705

Evaluation

Portfolio:

Compile a portfolio of your own journey and insights / understanding of the development of your own understanding of music and its role in your own spirituality during the time of your studies. An example will be provided for you.

Assignment 1:

- (a) Give and explain your own definition of Music within an integrated understanding of your study. Indicate the role music can play in your own Church's Spirituality? (15 – 17 pages)
- (b) Compare and discuss this with a Mosaiek's approach to Music and Spirituality (8 – 10 pages)

Assignment 2:

- Describe and evaluate your own congregation's approach to music during a specific time of a Church service (The service date and detail will be discussed and decided in class).
- Do this, working with the four main themes: Story Line, Music Line, Emotional Line and Outcomes Line (15 pages).
- A candidate's final mark is calculated on the ratio of 70:30. Of which 70=Participation Mark (Which includes a 150 words summary and integration of each reader, 7 in total). Participation in workshop sessions and completion of assignments plus submission of one final portfolio will comprise the Participation Mark and are paramount for successful completion of this short course.

Examination

- Examination will be a continuous process within classroom context and for relevant assignments for the duration of the course;
- A 2-hour final exam on all prescribed material.

Credits

Type of learning activity	Hours	% of learning time
Lectures (face-to-face contact, limited interaction or technologically mediated)	150	25%
Tutorials: Individual or small groups of 30 or less Groups of more than 30	30	5%
Practical academic sessions (e.g. laboratory sessions)	50	8,3%
Practical workplace experience (e.g. experiential learning and workplace-based projects)	120	20%
Independent self-study of standard texts and references (e.g. study-guides, books, journal articles)	150	25%
Independent self-study of specially prepared materials (print-outs, multi-media, etc.)	50	8,3%
Peer interaction	50	8,3%
TOTAL:	600	100%