

The Reformation Unit is part of a yearlong Church History course for high school juniors. The Reformation Unit is divided into the following units:

- Luther and Lutheranism (2 weeks)
- Anabaptism (1/2 week)
- Calvin and the Reformed Tradition (2 weeks)
- Anglicanism (1 week)
- Catholic Reformation (1/2 week)

**I. Background:**

This particular lesson will be included in a larger unit on the Reformation (see above). Students will already have studied aspects of late medieval Catholicism, the Lutheran movement, as well as Zwinglian and Calvinist Reformed expressions.

**II. Main Focus:**

A main focus of this lesson is to see the interplay of belief and worship (*lex orandi, lex credendi*) as experienced by the common Christian in 16<sup>th</sup> century Europe.

**III. Objectives:**

The learner will...

- ... identify key characteristics of Catholic, Lutheran, and Reformed church architecture and be able to explain its theological significance.
- ... be able to explain the power of music in communicating religious belief
- ... deduce key theological insights based upon readings from Luther and Calvin
- ... analyze primary source documents in analyzing important issues regarding worship and belief.
- ... reflect on his/her own worship experience (architecture, song, etc.)

**IV. Prerequisite Skills:**

- Students will already have a knowledge base of the histories of the various traditions: Catholic, Lutheran, and Reformed.

**V. Procedure:**

1. Homework

In preparation for this lesson, students are assigned for homework the “Worship Service Assignment” (see below). The students are to complete this *before* this lesson for they will be using their assignments later in the lesson.

2. Classroom setup

As students enter the classroom have late medieval Catholic music playing [see Palestrina Masses: Missa Benedicta es (CD 11D P157 .B46435 P562)] and if possible project a large image of the interior of an ornately decorated cathedral [see image: Interior of Salisbury Cathedral]. Also, you may want to darken the room to give the sense of reverence and somberness.

3. Introduce the lesson

Explain to the students that worship style and architecture often reflects core convictions and beliefs. To get students discussing, ask them...

- how many sing hymns versus contemporary praise songs
- how often they read or recite the 10 Commandments

- what the focal point of their sanctuary is
- etc.

#### 4. Input

##### A. Discussion on “reading” architecture

###### 1. ILLUSTRATION:

Qualcomm Stadium (San Diego Chargers)  
Petco Park (San Diego Padres)

###### 2. Guiding questions for reading architecture:

What do you notice?  
What stands out about?  
What seems to be important?  
What would a worshiper/participant experience?

###### 3. Guided Practice

Using the accompanying PowerPoint (Church Architecture), lead the students in “reading” the various church architectures, giving commentary as you go.

In discussing iconoclasm, read “Removal of Relics and Organs” together as a class and discuss (see Quotes on Worship)

##### B. Discussion on “reading” music

###### 1. Listen to late medieval music: “Sanctus et Benedictus” (*Palestrina Masses*)

Read and discuss together the Luther and Calvin quotes on the power of music and song.

2. Listen to Lutheran song: “Ein Fest Burg”
3. Listen to Genevan Psalter: “Psalm 100”

##### C. Application

Students will be instructed to take out the “Worship Service” assignment they completed ahead of time. They are to label the third column on the right, “Theological significance.” Based upon our classroom discussions of 16<sup>th</sup> century worship and architecture, they are to hypothesize the theological significance of the design of their own churches.

They are to do this in class.

Church History  
Worship Service Assignment

Name: \_\_\_\_\_

Why do we worship the way that we do? Why do churches have “worship wars” over what types of songs can be sung or what can and can’t be worn to church? Why does it matter? *Does it matter?* In the coming days we will be looking at these types of questions as they relate to the Reformation era churches.

Be thorough and thoughtful as you fill in the following chart in preparation for an in-class activity. Leave the third column on the right empty; we will fill this column in later. *DON'T FILL THIS IN DURING WORSHIP! PAY ATTENTION DURING WORSHIP AND FILL THIS IN LATER!*

Question:	Answer:	
What is the focal point of the congregation? What are people looking at?		
What takes up the most amount of time during your service?		
What type of decorations are in your church? Are there pictures on the wall – what kind? Is there a cross? If so, is Jesus on it or not?		
What type of songs do you sing? About how many songs do you sing? When do you sing them?		
Who was involved in leading the worship service?		
Did you celebrate any sacraments? If not, what sacraments does your church celebrate?		

## Quotes on Worship

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### Removal of Relics and Organs (June, 1524)

“At the Great Minster in Zurich were shrines ... of the blessed martyrs Felix and Regula. And as the common people were for it, the bodies of the blessed martyrs were kept and buried therein. But the honorable Council and the Citizens also ordered at this time, in June, that they should be put thence and out of the church; and, should there be any corpses therein, they should be honorably interred, or secretly dispersed in the bone house. ...

At this time, also the magistrates at Zurich ordered that there should be no more playing of organs [the organ in the Great Minster was broken to pieces on December 9, 1527] in the city and in the churches no ringing for the dead, and for and against the weather; no more blessing of palms, salt, water, and candles; and no more bringing to any one of the last baptism or extreme unction; but that all such superstitions should cease and be clean put away, inasmuch as they are all at variance with the clear word of God.”

*(The European Reformations Sourcebook, 111)*

### Luther on Music (1530)

“There is no doubt that there are many seeds of good qualities in the minds of those who are moved by music. Those, however, who are not moved [by music] I believe are definitely like stumps [of wood] and blocks of stone. For we know that music, too, is odious and unbearable to the demons. Indeed I plainly judge, and do not hesitate to affirm, that except of theology there is no art that could be put on the same level with music, since except for theology [music] alone produces what otherwise only theology can do, namely, a calm and joyful disposition. Manifest proof [of this is the fact] that the devil, the creator of saddening cares and disquieting worries, takes flight at the sound of music almost as he takes flight at the word of theology. This is the reason why the prophets ... held theology and music most tightly connected, and proclaimed truth through Psalms and songs...”

*(The European Reformations Sourcebook, 272)*

### Calvin's Preface to the 1542 edition of Psalter

“As for the public prayers, there are two kinds: the first are made with the word only, the others with song. And this not a thing invented a short time ago. For from the first origin of the church, this has been so, as appears from the histories. And even Saint Paul speaks not only of praying aloud, but also of singing (Col. 3:16). And in truth we know from experience that song has great force and vigor to arouse and inflame people's hearts to invoke and praise God with a more vehement and ardent zeal. ... “

“Moreover, in speaking now of music, I understand two parts, that is to say the letter, or subject and matter; second, the song or the melody. It is true that every evil word (as Saint Paul says, 1 Cor 15:33) perverts good morals, but when the melody is with it, it pierces the heart that much more strongly and enters into it; just as through a funnel wine is poured into a container, so also venom and corruption are distilled to the depth of the heart by the melody. What is there then to do? It is to have songs not only seemly, but also holy, which will be like spurs to incite us to pray to and praise God, to meditate on His works in order to love, fear, honor, and glorify Him. ...”

*(John Calvin: Writings on Pastoral Piety, 94-96)*

# Worship during the Reformation

*Lex orandi, lex credendi*

*Mr. VanderWerf  
Calvin Christian HS*

# How to “read” a church building:

- What do you notice?
- What stands out?
- What might these things communicate - intentionally or unintentionally
- What seems to be important?
- What would a worshiper or participant experience?

# Interior of Salisbury Cathedral



# Notre Dame

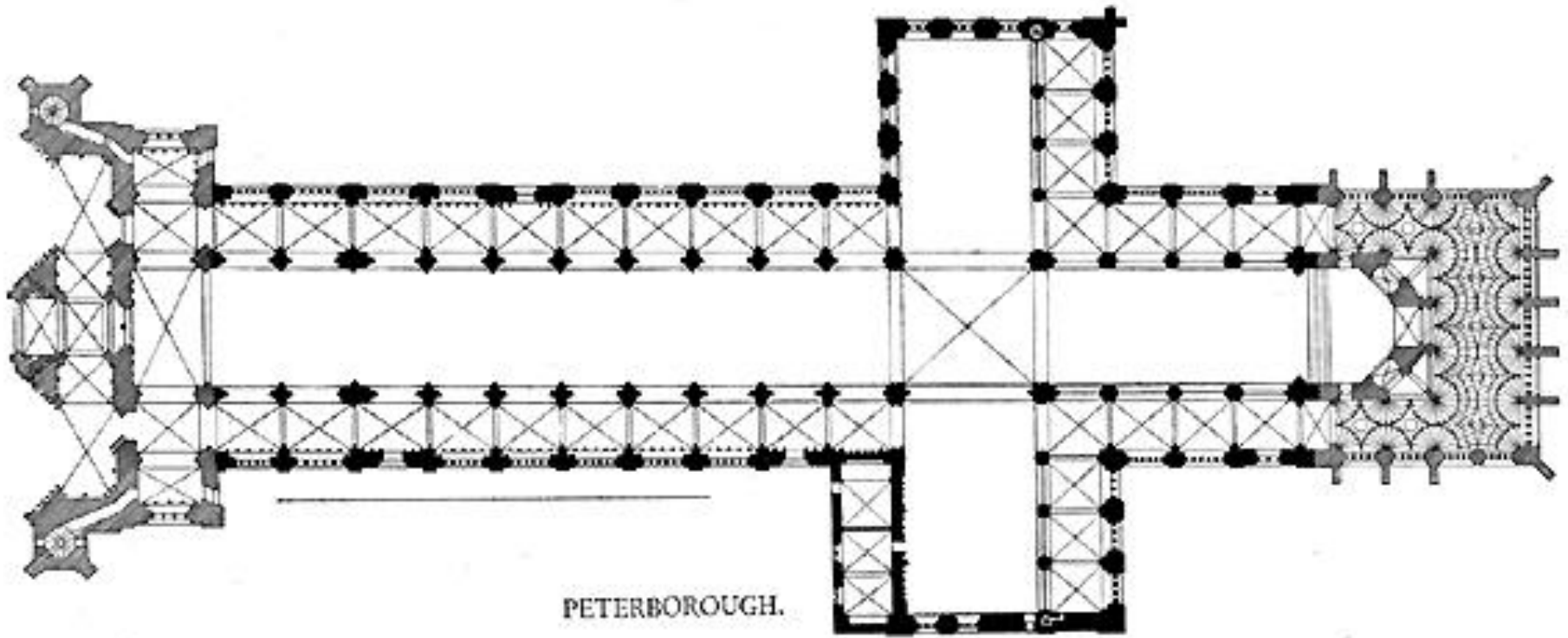




# Notre Dame



# Design of a cathedral





# Cologne Cathedral

# Iconoclasm



# Iconoclasm

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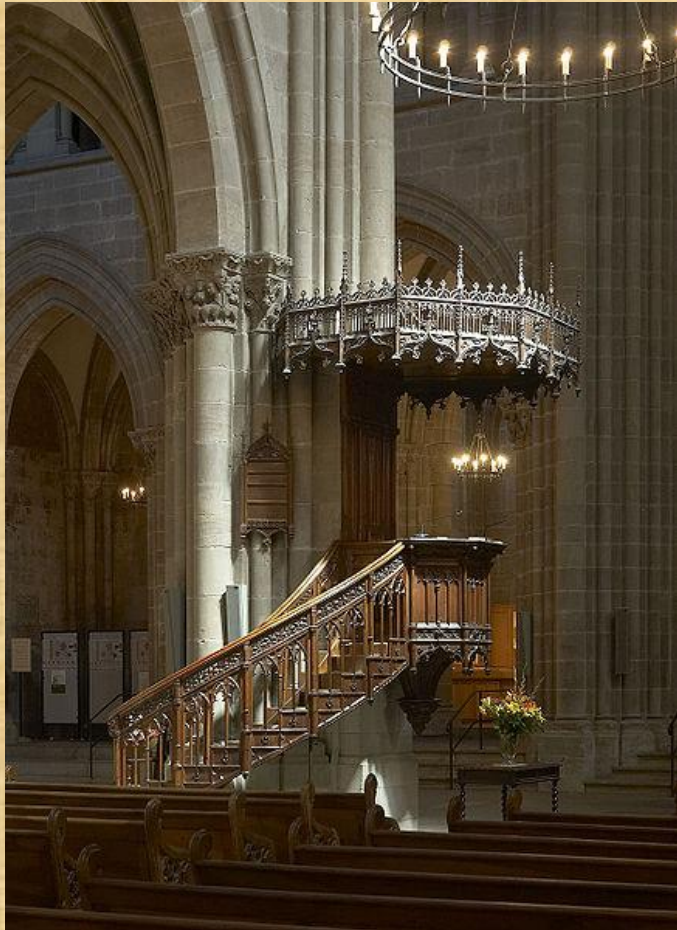


Interior of  
St. Bavo





# Saint Pierre



# Temple de Paradis



# “*Reading* a song”

- What do you hear?
- What does the *music* communicate?
- What do the *words* communicate?